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VARIETY

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ANATOMY COURSE—52D ST. STYLE

Murrow 'See It Now' Task Force Plans Flight to Korea for Christmas TV Show

One of the most ambitious assignments in TV annals has been blueprinted for the CBS-TV "See It Now" show, with hopes of bringing in a Christmas package for American families.

It involves a whole "See It Now" task force, comprised of Ed Murrow, 15 cameramen and five topflight CBS correspondents-commentators flying to Korea to do a "Christmas Day In Korea" show for unveiling the Sunday after Xmas. For the occasion "See It Now" will be expanded to a full-hour presentation, with Aluminum Corp. of America, sponsors of the program, expressing enthusiasm in going along for the extra tab. Program, of course, will be filmed.

Blueprint calls for Murrow to fly over Korea, designating whether he's over Gibraltar Hill or some other key battle spot, and switching down to a correspondent and cameraman on the field, with a detailed coverage of how the soldiers are spending their Christmas day. Final sanction of the War Dept. is still being awaited, with a tentative okay already in.

Roving Ex-'Variety' Mugg Details Exactly Where Santa Was Born

By COL. BARNEY OLDFIELD

Patara, Turkey, Dec. 2. This is the height of the juve debating season about whether there was, is or isn't a Santa Claus. Some very terrible things are said about him, and some happened to him.

Showmen use him as an excuse for lousy December boxoffice reports.

There was a real Santa Claus, and he was born in this town. It was he who became the root of the legend.

Not even the wildest-eyed detractor ever thought of him as a jailbird, but he did time in durance vile in a town called Demre, 30 miles from here.

Showmen probably don't know that he was the first conductor of bank night to bolster weak product. He put up dowries for unmarried girls, which made them more palatable when up for grabs in the matrimonial market place.

The real fiction about Santa Claus is that fat and jolly character plus sleigh and reindeer stuff. The real guy was thin as a rail, and he rode the countryside on a pure white but motheaten jackass. All the calories and Cinderella came from commercial artists' paintbrushes.

He was a soft touch for sailors, and helped them off their backs in the gutter where the barkeeps had tossed them. They were so grateful, they talked him up in Holland.

The Dutch later introduced him to the United States, for which

(Continued on page 16)

Juilliard's Schuman Inks BMI Writer Deal

William Schuman, president of the Juilliard School of Music and a composer, has inked an exclusive writer pact with Broadcast Music, Inc., effective Jan. 1. Schuman submitted his resignation to the American Society of Composers, Authors & Publishers recently. He has been an ASCAP member since 1939.

Schuman's BMI deal runs for seven years as writer. Concurrently with this pact is a five-year deal as consultant.

'Ginger' Snaps In Crix Faces

"Time Out For Ginger," which opened last Wednesday night (26) at the Lyceum, N. Y., uncorked another collection of sharply conflicting notices from the critics. As in the case of the recent "Mr. Pickwick," the contrast was especially glaring in the case of Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune.

Atkinson, giving the Ronald Alexander show a sort of indulgent rave, opened his review by observing, "Life is getting too pleasant to keep on like this indefinitely," and called the play a "highly enjoyable comedy." Kerr noted that the piece "was first tried out down in Texas, where it seemed to need a little work. It was subsequently tried on the New England summer circuit, where it still needed work. It was tried out once more at the Lyceum last night. It doesn't need work. It needs rest."

After giving favorable mentions to most of the elements in the

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Jimmy Boyd, 12, Tops Col List as 'Saw Mommy' Hits 1,000,000 Mark

Jimmy Boyd, 12-year-old country singer, is currently the hottest artist on Columbia Records on the strength of his slice of the new Christmas entry, "I Saw Mommy Kissing Santa Claus." Launched three weeks ago, youngster's disk hit the 1,000,000 sales mark this week and rivals the pace set by Gene Autry's getaway on "Rudolph the Red-Nosed Reindeer" in 1949. Spike Jones' cut of the same tune is also going strong for RCA Victor. It has hit 400,000 to date.

Columbia is bringing singer in from the Coast this week to stage a promotional push via video and disk jockey appearances. He has already been set for two shots on Perry Como's CBS-TV series.

STUDES MAJOR IN STRIPPERS

By JOE COHEN

History repeats itself on New York's 52d St., a thoroughfare that has had more revivals than "The Student Prince" and more ups and downs than a roller coaster. Its present era of prosperity is due primarily to the convergence of college kids on weekends. Over the Thanksgiving Day weekend, the narrow strip between Fifth and Sixth Aves. had one of its busiest times. The lads home for the holidays pounced down on the cribs in that area, to the point where even standing room was at a premium.

The clubs in that area are at their best, headline-wise. There's Lili St. Cyr, at the Samoa; Zorita (not the snake dancer), at the French Quarter; Lois De Fee, at the Nocturne, and Toni Adams, at Chez Paree. Other than Miss St. Cyr, names do not matter too much. Miss St. Cyr brings them down, and the others capitalize on the hordes. The posters are really all that's necessary to capture the overflow.

The street as a gathering point for scholars is reminiscent of the early days of World War II, when the rah-rah crowd came down with their girls for rounds of the spots which featured the hot jazz names of that vintage. It was a more wholesome feeling then. Today, the attraction of the street is based

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TV 'Toast,' Henie To Spring Roxy's Iciers Pre-Xmas

Plans are underway to launch the new ice policy of the Roxy Theatre, N. Y., with an Ed Sullivan "Toast of the Town" telecast emanating from that house. It will mark the first time that the N. Y. Daily News syndicated columnist has gone into a Broadway theatre with his telescope.

Topping the Sullivan show will be Sonja Henie who'll be making her debut via this show. Another tele first on this program will be singer Victoria de Los Angeles. Lilli Palmer may read "The Night Before Christmas."

The Sullivan telecast will be Dec. 21, one day before the house opens, and plugs will be divided between the Roxy's new policy and the theatre's inaugural film, "Stars and Stripes Forever" (20th).

Pacting of Miss Henie for this show indicates that plans for her to do a large-screen video stand for the Fabian houses has been discarded. The American Guild of Variety Artists wanted a week's salary for performers plus 10% of

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H'wood Turns Again To Real-Life Adventures as Biopix Pay Off Big

By WHITNEY WILLIAMS

TV Rights Included In Pic Sales, Sez L. A. Judge

Los Angeles, Dec. 2. Federal Judge William Byrne set a precedent in the case of John Wexley vs. KTTV that will make a great many old theatrical films available for sale to television. Wexley charged that KTTV had no right to telecast his story, "The Last Mile."

Court ruled that the author had sold all film rights and that these rights included televising of the motion picture, even though there was a clause in the contract providing that the play could not be shown on TV without his consent. Understood he'll appeal to the higher courts.

Show Biz Role In Ike's Inaugural

Washington, Dec. 2. Show biz participation in the Eisenhower inaugural celebration is beginning to shape up here. George Murphy is due in from the Coast tomorrow (Wed.) to become coordinator of entertainment for the three days of celebration, Jan. 18-20.

First feature will be a concert at Constitution Hall, Sunday night (18), which will feature the National Symphony and other talent which Murphy will be asked to obtain. Following day will be the large variety show which will call heavily upon Broadway and Hollywood for top name entertainers. This will be similar to the gala of 1948; but will go under a different name. This time it will not be held at the National Guard

(Continued on page 16)

Hollywood, Dec. 2. Hollywood producers again are turning to the tried-and-true source of successful motion pictures—real-life subjects—after a concentrated excursion into the field of fictional characters.

Such films in the past, perhaps because of their high exploitation potential, generally were notable for piling up gratifying grosses, and in a day and age when story material must possess promotional facets; and the leading character colorful and substantial attributes, filmmakers are recognizing that biopix may be turned into paying propositions at the boxoffice.

The majority of studio story departments have been alerted to keep a weather eye peeled for figures, both living and dead, whose stories would provide suitable screen material. Apparently, producers feel the need for a change and are willing to take the plunge, for more than 30 biographical films are in the hopper, either finished, currently before the cameras or coming up.

Notable is the fact that at least

(Continued on page 63)

Delayed Critics' Take On Bette Davis Preem Seen Logical, Also Precedent

Postponement of "opening" of "Two's Company" from tomorrow night (Thurs.) to Dec. 15 at the Alvin, N. Y., is viewed in the trade as a pretty much logical step in a trend of several years' standing. The tendency started with the scheduling of paid previews prior to premieres and may reach its logical development with management making a practice of inviting the critics to a "premiere" after the Broadway run has been

(Continued on page 60)

The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR
Under the Direction of PHIL SPITALNY

MID-WINTER	ITINERARY
Nov. 12.. Kansas City	Nov. 20.. Denver
" 14.. St. Joseph, Mo.	" 21.. Laramie, Wyo.
" 15.. Omaha, Neb.	" 22.. Ft. Collins, Col.
" 16.. Bolon, Kan.	
" 18.. Colorado Spgs.	
" 19.. Pueblo, Col.	

LAST FRONTIER HOTEL
LAS VEGAS, NEV.
Nov. 25 thru Dec. 26

ACLU Asks McCarran Committee For 'Fairer' Red Probe Hearings

American Civil Liberties Union today (Wed.) is calling on the Senate subcommittee investigating subversive infiltration of radio, TV and the entertainment industry to guarantee fairer procedures for persons accused at hearings.

Persons "attacked in testimony should be permitted to submit statements, to testify in their own behalf, to cross-examine and confront their accusers and to present a limited number of witnesses," ACLU wrote Sen. Pat McCarran. It recommended that "members of Congressional committees, themselves, should seek to prevent the disclosure of names of persons who might be unjustly prejudiced."

ACLU letter expressed the belief that activities of the group's probe of the Radio Writers Guild "are not in accordance with due process of law." ACLU said it doesn't oppose the scope of the probes "so long as they are limited to subversive activities and do not infringe upon the personal and political views of individuals." It added that it had received no reply to three previous letters sent to McCarran asking for confirmation or denial of charges that part of the testimony of one witness, scripter Welbourn Kelly, had been "suppressed" by the subcommittee. Civil liberties group said it was (Continued on page 13)

J. C. Stein May Sell Off His B. H. Manse in Lots

Hollywood, Dec. 2. Jules C. Stein may decide to sell off his Beverly Hills home in separate lots, if unable to dispose of his lavish mansion which, like most big houses, is a resale problem. He has over 10 acres, much of it flat land, and is contiguous to developments currently in progress here. There is room for 6 to 15 houses on his estate.

The MCA founder and board chairman is keeping it open, staffed by a veteran couple, even though he plans making his headquarters more and more in New York and traveling periodically on the Continent.

Dance, Gypsy, Dance!

(From N. Y. Daily News.)

The odd characters who infiltrate, every ballet audience usually hold back their more daring coiffures and most spectacular costumes for times when the ballet is at the Metropolitan Opera House. It may be a sign of solid success that arty characters are beginning to attend City Center in typical regalia. At last night's premiere one exhibit wore chin whiskers, beaded eyelashes, a violent pink shirt and gold earrings in his pierced ears.

A more conservative patron was annoyed. "That one will set back homosexuality 100 years," he said critically.

Truman Crashes D.C. USO Anni Party, But Loses 1st Cake Slice to GI

Washington, Dec. 2. Unusual interest centered on the first birthday celebration of USO-Lafayette Sq., the capital's servicemen's hangout, when President Truman and daughter Margaret crashed the party. It was a surprise bonus for guests and uniformed regulars when the father-daughter team arrived with Mrs. Truman, who had been headlined to cut the birthday cake.

In an impromptu speech, President Truman pointed out it was largely through his interest and efforts that the centre had been reestablished last year in the Belasco Theatre. He added that "though this is the first time, since I've been President, I've entered an establishment of this kind. I didn't even get the first piece of cake." Latter went to a serviceman chosen by lot.

USO-Lafayette Sq., in the shadow of the White House, has been host to 295,640 men and women in the armed forces since its rebirth a (Continued on page 13)

Sir Michael Balcon

gives

Explanation of Group 3 in British Pic Producing

one of the many editorial features
in the forthcoming

47th Anniversary Number

of
VARIETY

Early Curtain In B'way Fadeaway

Early Monday curtain, hailed as a boon to the New York theatre public only a couple of months ago, may be retained by only two shows within the next few weeks. At least one management is still going ahead with preparations to test various early-curtain setups on the road, but it's apparently on the way out as a Broadway policy.

With "Guys and Dolls" and "Pal Joey" going back to the traditional 8-40 opening next Monday night (8), five shows are continuing the 7 o'clock start, at least until further notice. They are "South Pacific," "King and I," "Wish You Were Here," "Mrs. McThing" and "Fourposter." According to Richard Rodgers, composer and co-producer of "South Pacific" and "King and I," he and Oscar Hammerstein 2d intend to retain the early curtain indefinitely for those two musicals.

However, Leland Hayward, co-producer of "Wish You Were Here," said Monday (1) that he and co-producer Joshua Logan and general manager Herman Bernstein would have to consider the problem seriously before deciding what to do about the Arthur Kober-Logan-Harold Rome musical. He indicated he still favors the early once-weekly 7 p. m. start, but feels (Continued on page 16)

CANTOR RECORDING SONGS FOR WB BIOPIC

Hollywood, Dec. 2. Eddie Cantor was dissuaded from doing his first Sunday night Colgate Comedy Hour until Jan. 11 (he wanted to do it Dec. 28), but as evidence of his excellent progress the comedian expects to record all the numbers of "The Eddie Cantor Story" at Warner Bros. in about 10 days.

Last week he taped more shows for his Thursday-night-deejay show of show biz reminiscences, and will do more this week. Comedian has been home since his long session in Cedars of Lebanon Hospital here, following a serious heart attack, but plans to take it easier.

Capp, Perelman to Do Book On Musical 'Don Quixote'

Al Capp will probably write the book, with an assist from S. J. Perelman, for the musical version of "Don Quixote" to be produced by Jack Farren and Edgar Rosenberg. Although no one is set to supply the music, Cole Porter is being sought as composer.

For Capp, the creator of the "L'il Abner" comic strip, the project will be a first venture into legit. However, Perelman, a regular contributor of humorous pieces in the New Yorker, has been associated in the authorship of several Broadway shows.

Farren and Rosenberg, members of the NBC television production staff, had originally planned the "Quixote" show for a year hence, but are now reportedly considering the possibility of doing it next spring.

Wisner's .773

Harry Wisner, the sports broadcaster, wound up his 1952 football prognosticating for VARIETY last week with a terrific season's average of .773.

This was based on 282 wins and 83 losses.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Because critical opinion seemed to treat the film version of G. B. S.'s "Androcles and the Lion" much as the peasantry recently treated the brilliant political sallies of A. E. S., our research department was prepared to mark both off as T. K. O's. But after having subsequently caught this Pascal presentation of the Shavian pitch for the ribald side of martyrdom, and found it vastly amusing, I decided the project needed further research before sealing the ballot boxes on same.

I tailed Ken Englund, who had worked on the piece, and found that he had escaped from RKO in the turmoil going on there, and was now hidden in the writers' building of Paramount. He was working on a Martin and Lewis opus involving the more laughable side of golf. He tried to avoid praise or blame re "Androcles" by saying that he had worked on the Shavian script in the next-to-closing version, that Chester Erskine, who directed the piece, did the final polishing as well.

According to the regulations laid down by the lawyers of Shaw's estate, only 18% of the dialog could be changed. Englund combed through the 50-page preface of "Androcles" and found livelier stuff there than in the play. He promptly filched it and packed it into the middle of the script. This was a smart patching because "Androcles," like "The Apple Cart" and several of the master's plays, has a gay opening and, if anything, a gayer finish but no second act to speak of.

This was true of the legit version when I first caught it around 1915 in New York, with Granville Barker playing Androcles, the Greek tailor who befriended a lion and lived to see the lion befriend him. Lillah McCarthy, Barker's wife, played Lavina, the aristocratic dame who is played in the pic by Jean Simmons.

Quel Cast!

Alan Young seems better cast as Androcles than Barker was, and, of course, the picture's supporting cast, featuring Robert Newton as Ferrovius, Maurice Evans as Caesar, Reginald Gardiner as Lentulus, Alan Mowbray as the m.c. of the man-eating circus, Gene Lockhart as the menagerie-keeper, Victor Mature as the captain of the Roman guard, and Elsa Lanchester as the shrewish wife of the sweet-tempered Androcles, make the original cast seem strictly from Corse Payton.

The picture portrays Androcles as the first conscientious objector of his time and, what is tough on draft boards today, a hero to Caesar because he could tame a lion and teach a lion to tolerate even an emperor. While they stand together, Androcles points out, there will be no cage for the lion and no slavery for Androcles.

Androcles first opened in London in 1913, a year before the first World War, and when it played Berlin the then-Crown Prince arose and walked out, unable, Shaw suspected, to endure "the clear and fair exposition of autocratic imperialism given by the Roman captain to his Christian prisoners." But it was Shaw's revelation that his model was much nearer home, the British Empire being much longer established for its skill in living off the fatheads of other lands than the Germans, French, Dutch or Americans were.

He thought-the Christians were thrown to the lions not because they were Christians but because they were cranks, and the people who went to see them eaten were quite as civilized as people are today who watch bulls being stabbed or even attend zoos and watch lions being fed what was once other live animals.

The war gave G. B. S. many opportunities to see his contention that the Roman persecutions of early Christians were not due to the conflict of false and true theologies but to the fact that a new idea was threatening established interests, ownerships and authorities.

First Century Subversives

The Christians were favoring a nobler and more abundant life for all, a subversive idea that demanded swift action. There were two weapons available. One was persecution, the other was war. War makes the herd forget everything, even their most cherished and hard-won liberties, so tense is their preoccupation with the terror from abroad.

He thus thought that his martyrs were the martyrs of all time and his persecutors the persecutors of all time, and there certainly was no end of examples around him of the terrible topicality that war gave the subject. Churches were closed in England because the pastors preached the word of God in German. It shocked Shaw. To him the verdict seemed, in effect, to be: "Serves God right for creating Germans!"

He wished preachers would have been more candid and turned their pulpits into recruiting stations and their vestries into munitions plants. Had they taken off their black coats and said, "I find in this hour of trial that the Sermon on the Mount is tosh and that I am not a Christian," Shaw would have felt some release from hypocritical pressure of preachers making exception to some wars.

He wanted them to say, "I apologize for all the unpatriotic nonsense I have been preaching all these years. Have the courtesy to give me a gun and a commission in a regiment which has for its chaplain a priest of the god Mars, my God." But they wouldn't do anything of the sort, particularly when a few of their number tried straight Christian sermons and were reviled by the mob for not succumbing to their passions and hating the people the mob, at the moment, hated. They stuck to their pulpits and served Mars in the name of Christ, to the scandal, Shaw contended, of all religious mankind.

Cold War, Hot Climate

Any civilized man in any country could fetch up countless parallels to Shaw's experiences, not only during the wars primarily against the Germans but today when the war is a matter of temperature and propaganda, as it was during the early Christian era of Caesar's imperial reign.

It's a time of speaking loudly and carrying a pig's blown-up bladder, for reviling temperate thinkers, for carrying on a cold war at a temperature of a few degrees below boiling point. Any attempt to apply the early Christian principles to present troubles finds shopworn words like "appeaser," "UnAmerican," "complacent" and "pro-Communist" tied around the victim's neck pending the arrival of lions sufficiently starved not to have a grain of gratitude left in them for even an Androcles who may have befriended them.

While no mechanical brain may be necessary to count the grosses on "Androcles and the Lion," it will be interesting to see if it makes or loses money. It is not a great play or a great picture, but it is a comedic presentation of the winning ways of martyrs, and if it breaks even it will be a straw vote in favor of the fulltime fighters for peace.

Soph's 50th Anni Feed

The Jewish Theatrical Guild will testimonial dinner Sophie Tucker on her Golden Jubilee on Oct. 4, 1953, at the Hotel Waldorf-Astoria, N. Y. Annual JTG dinner will mark Soph's 50th year in showbiz. It will be the second time that this organization has feted Miss Tucker.

Cleffer McHugh's Unit

Songwriter Jimmy McHugh is being submitted as the head of a theatre and cafe act by the William Morris Agency.

Package will contain five girls and the Matty Malneck band.

16 More Thesps Join

Xmas Treks for GLS

Hollywood, Dec. 2. Sixteen more film names have volunteered to travel overseas to bring Christmas entertainment to American military posts. This raises the total to 38.

Added starters are Dawn Adams, Movita Castaneda, Debbie Reynolds, Roscoe Ates, Peter Lawford, Richard Morris, Susan Morrow, Raymond Burr, Wanda Curtis, Don Garner, Paul Garteiz, Eve Halpern, Flo Add Hedley, Marilyn Hedley, Jack Iversen and Evelyn Russell.



12/3

Xmas

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20TH, PAR TOP 9-MO. EARNINGS

While Eyeing Foreign Earnings Record, Distribs Face Upped Curbs Abroad

U. S. film earnings abroad in 1952 are looking towards breaking the 1951 record of \$160,000,000, and they may go as high as \$170,000,000, but the distribs are concerned over the steadily rising curve of distribution costs and the increasing tendency to slap taxes on American income.

While actual business volume has shot ahead in the foreign market, it isn't accurately reflected in the coin remitted due to the necessity of meeting the hefty boost in operating expenses. Situation varies from country to country and company to company. Where execs in several N. Y. foreign departments say the volume increase is proportionately less than the increase in costs, others maintain it's the other way 'round.

20th-Fox, in the latter group, estimates the total volume of its foreign biz is ahead this year by some \$3,000,000 over 1951, and that the rise in expenses doesn't come anywhere near that figure.

The Commerce Department in Washington last week put the industry's 1951 foreign earnings at \$160,000,000, which includes remitted and blocked coin after deducting advertising and distribution expenses. The previous high mark was set in 1946, when earnings rose to \$142,000,000. In 1947 earnings dropped to \$124,000,000 only to rise again to \$130,000,000 in 1948. They were down to \$120,000,000 both in 1949 and 1950.

Breakdown shows that of the \$160,000,000 earned in 1951, \$88,000,000 came from European countries aided by the Marshall Plan, \$15,000,000 from Canada, \$26,000,000 from Latin America and \$31,000,000 from the rest of the world.

Conversely, film rentals reported to the Commerce Department from foreign films distributed in the U. S. came to \$11,000,000, an almost 300% increase over 1949 and 1950, when they amounted to \$4,000,000.

\$130,000,000 Remittances

Actual dollar remittances from abroad in 1952 should hit \$130,000,000 and are ahead of 1951, according to distrib execs' estimates. Blocked funds should be approximately the same as last year. While (Continued on page 15)

Exhib Sentiment Rising Towards Televising Of Oscar Fete as B.O. Aid

Theatre Owners of America this year will deliver its strongest pitch to the Academy of Motion Picture Arts and Sciences for televising the Oscar-presentation festivities. Exhib sentiment, favoring big hoopla built around the Oscar show, is rising while some of the studios apparently are still undecided on whether to play ball with the Academy.

TOA view was voiced in New York Saturday (29) by Mitchell Wolfson, board chairman and partner in Florida's Wometco circuit. "The Oscar awards are the greatest single highlight in our business, and they should be expanded, if anything, through use of television," Wolfson opined.

"I strongly believe the Academy Awards should be based on artistic merit and not on boxoffice performance," he said. "We exhibitors are often called pure businessmen out for the financial rewards alone. In the case of the Oscars we are given a chance to encourage and recognize the creative, artistic talent in the industry. An award given with that concept in mind will permeate down to a long line of pictures, many of them b.o. successes."

Wolfson thought it was "silly" not to take full advantage of TV for the awards ceremonies. "Look what TV has done to bring out the vote in the elections and interest people in the political campaigns," he asserted. "There's no reason why we couldn't rouse similar enthusiasm for the awards, spotlighting the greatness of our industry."

Leo Guild
who confesses that he's a poor fish over his head in a Hollywood pool, humorously details the travail of

How to Win Friends and Affluent People

an amusing byline piece in the soon-due...

47th Anniversary Number

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Lurie to Take Active Role In Cinerama Setup

At the request of Cinerama board chairman Louis B. Mayer, San Francisco realtor Louis R. Lurie will take an active role, including a financial participation, in the three-dimension-illusion film outfit. Move is preliminary to a reorganization of Cinerama and expansion of its scope.

Lurie and Mayer, both of whom are now in New York, are long-time friends. When Lurie headed the syndicate looking to buy out control of Warner Bros. last year he had in mind to bring in Mayer as studio boss if the deal were to materialize.

Mayer, it's apparent, will hold the reins himself on the Cinerama reorganization, with Lurie supervising the financial end. Additionally, Mayer will embark on a production program followup to the company's initial entry, "This Is Cinerama," now current at New York's Broadway Theatre.

Bringing in Lurie, following the recent appointment of Joseph Kaufman as theatre operations head, is expected to lead to pronto action in the way of mapping Cinerama's future course. It's believed that Mayer has been anxious to start the company rolling with new production to maintain (Continued on page 15)

NAVY, KRAMER NEAR ACCORD ON 'MUTINY'

Washington, Dec. 2. The Navy and Stanley Kramer are virtually agreed on a treatment script for "Caine Mutiny," bestseller novel which Kramer will produce as a top-budgeter for Columbia next year. Agreement means that Kramer will obtain full Navy cooperation.

Near-agreement was reached at a huddle at the Pentagon yesterday (Mon.) after the Navy and Department of Defense had previously refused cooperation on several treatments submitted during the past year and a half. "Only minor details remain to be worked out before the final stamp of approval can be placed on Kramer's request for Navy assistance," according to the statement issued.

Two Kramer Layoffs

Hollywood, Dec. 2. Reduction of its program from six to three pictures annually caused Stanley Kramer Productions to lay off Clem Beauchamp, production manager, and Harry Gerstad, supervising editor.

Both were with the Kramer organization almost from its beginning. Gerstad won an Oscar for his editing of "The Champion," one of Kramer's early productions.

ANALYSIS SHOWS RKO RED, UPT LAG

Film industry earnings for the first nine months of the year ranged from excellent to poor, an analysis of financial reports so far available reveals. Spotty fiscal performances were featured by the fine showings of 20th-Fox and Paramount Pictures. In contrast were the substantial loss of RKO Pictures and the slump of United Paramount Theatres.

In reporting its nine-month consolidated net earnings last week for the period ended Sept. 27, 1952, 20th-Fox racked up a jump of \$620,563 over the equivalent 1951 stretch. Its net was \$2,768,191 against last year's \$2,147,628. Moreover, a change in the company's overseas accounting procedure resulted in a special credit of \$1,077,755 to bring the 39-week total net to \$3,845,946.

Overall sum was equal to \$1.39 per share on the 2,769,484 shares of common stock outstanding. Consolidated 39-week net in 1951, after deduction of preferred dividends, amounted to 69c per share on the 2,769,396 common then outstanding. Quarterly cash dividend of 25c per common share was declared payable Dec. 24 to stockholders of record Dec. 9.

Change in 20th-Fox's accounting procedure was effected in the third quarter in order to consolidate foreign operations for the same period as domestic operations. Hence the special credit of \$1,077,755. In the past foreign operations had been consolidated five weeks behind domestic. Better airmail service is said to be responsible for recording figures for the same dates.

Paramount also chalked up a handsome tally for the nine months ended Sept. 27, 1952. Consolidated earnings came to \$4,663,000 and included non-recurring capital gains of approximately \$500,000 or \$1.99 per share on the 2,342,088 shares outstanding. Net for the equivalent 1951 period was \$4,205,000 and represented \$1.63 per share.

Dismal showing of RKO was chiefly attributed by trade sources to a feeling of uncertainty within the company due to lack of firm management. Nine months' operations ended Sept. 27, 1952, resulted in a net loss (unaudited) of \$4,777, (Continued on page 15)

Deal on for Hughes to Buy Back RKO Control; Stolkinites Want Out

Jules Alberti
(President of Endorsements, Inc.)

reviews how

Celebrities' OKs Now a Big Biz

an interesting editorial feature in the forthcoming

47th Anniversary Number

VARIETY

The RKO Story: Has \$5,000,000 Despite Losses

Despite heavy losses incurred the first nine months of this year, the deficit having amounted to over \$4,700,000 during that period, RKO presently is in a strong cash position. Company is said to have about \$5,000,000 in its accounts.

Paradoxical situation was described this week as stemming from distribution policy during and subsequent to Howard Hughes' regime. Under Hughes, a number of films were held back from release and carried on the books at the customary investment costs. Swinging the pix into release meant they had to be amortized in accordance with the corporation's amortization table. This led to the heavy red ink entries in the ledger.

However, licensing of the product obviously brought distribution revenue, thus the heavy fund of cash on hand.

Hollywood, Dec. 2. Howard Hughes' return to controlling ownership of RKO through reacquisition of the 29% block of stock sold to the Ralph E. Stolk group 10 weeks ago is the focal point of current negotiations. Stolk pards are anxious to give back the purchase, even at a loss, and have been endeavoring to get concessions from Hughes in terms of a partial rebate of the \$1,250,000 down payment.

Sources close to Stolk said an announcement might be made within 48 hours.

Underlining the possibility that an agreement might be in the making is the fact that former prexy Ned Depinet, who came here Saturday to remain through Sunday night, was still here today (Tues.). Neither he nor other key figures in the talks were available for comment. However, it's understood that Depinet delayed his return on the possibility an agreement would be reached. It's believed certain that if Hughes reacquires the stock, Depinet will return as prexy. It's figured also that Noah Dietrich would resume as board chairman.

All members of the Stolk syndicate are anxious to get out but there's disagreement on current procedure. Syndicate wants to complete the deal before the Dec. (Continued on page 16)

Pathe Newsreel, Repping Pool on Ike's Korea Trip, Available for TV, Too

Pathe News' Dave Oliver, representing the newsreel pool, is one of the six press reps accompanying Gen. Eisenhower on his Korean survey. Oliver's footage, which is to be handled by the Defense Dept. in Washington and released through it, will be available to television.

While TV has no cameraman on the Eisenhower plane, the nets have made arrangements for one of their camera and sound crews to pick up the General's party in Korea. Similarly, Warner Pathe ex- (Continued on page 16)

National Boxoffice Survey

Thanksgiving Ups Biz; 'Mistress' No. 1, 'Plymouth' 2d, 'Zenda' 3d, 'Pony,' 'Bloodhounds' Next

Thanksgiving holiday week, with crowds drawn downtown in many key cities covered by VARIETY, is giving first-run business a shot in arm this stanza. Start of Xmas shopping cut into trade in some instances the forepart of week, but biz shot up afterwards. Some keys were handicapped by snowstorms and much colder weather while numerous spots were not favored by especially strong films.

"Iron Mistress" (WB), which was fourth last week, is pushing up to top position currently, with mostly nice to solid showings in some 19 key cities. It is closely followed by "Plymouth Adventure" (M-G), a natural for Thanksgiving week, although it had some okay to fair playdates.

"Prisoner of Zenda" (M-G), second a week ago, is drifting to third slot. Fourth money is going to "Pony Soldier" (20th). "Bloodhounds of Broadway," another 20th-Fox release, is finishing fifth, although disappointing in some situations. "Snows of Killmanjaro" (20th), after being No. 1 for five weeks in a row, dropped down to sixth.

"Because of You" (U), again uniformly big to sock, is finishing seventh, although only in five situations covered by VARIETY. "Limelight" (UA), just getting started, is eighth, while "Happy Time" (Col) quite uneven, rounds out the Big Nine list. "Ivanhoe" (M-G)

and "Savage" (Par) are runner-up pix.

"Hans Christian Andersen" (RKO) looks most promising of newcomers based on preems in two N. Y. houses. It will break the old records at Criterion and Paris Theatres there, with long lines of holiday weekend attesting to the appeal for the younger generation.

"Blackbeard, the Pirate" (RKO) shapes nice in Pitt and Cleveland, and is bright in Washington. However, it is thin in Philly. "Thief of Venice" opened with trim takings in N. Y. "Outpost in Malaya" (UA), not doing well in Boston and Indianapolis, is fairly good in New York.

"Breaking Sound Barrier" (UA), still big in N. Y., looms sock in Washington. "It Grows on Trees" (U) nice in N. Y., shapes good in Frisco and okay in Philly.

"The Promoter" (U), terrific in N. Y., is sock in K. C., solid in Boston and big in L. A. "Steel Trap" (20th) looks smart in Chi.

"Flat Top" (AA) looms sock in Minneapolis. "Because You're Mine" (M-G) is okay in Omaha and Minneapolis.

"Miracle of Fatima" (WB) looks stout in Chi and Minneapolis. "Son of Ali Baba" (U) is smash in Portland.

"K. C. Confidential" (UA) is nice in N. Y. "Turning Point" (Par) looks big in CinCY.

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Reveal UPT Spurs New Theatre TV Co. As Industry Goodwill; No Coin Stake

United Paramount Theatres has helped spark the creation of Teleconference, Inc., new theatre TV package-production firm, but has no financial stake in the venture and is not calling the shots in any way, as has been rumored. As an exhibition circuit, UPT is prohibited by Government-antitrust regulations from breaking into the production and distribution end of the business, including big-screen video programs. As a result, according to UPT spokesmen, any help which might have been given to Teleconference was for the purpose of boosting theatre TV on an industry-wide basis.

New outfit has set as its first operation the closed-circuit telecasting of a Bendix Home Appliance national sales meet Dec. 30 to theatres in some 40 cities. Rumors of UPT's active participation in the venture arose when it was noticed that the circuit would have the largest number of houses tied in to pick up the meet. It was pointed out, however, that in 14 of the 17 situations where a UPT house will carry the Bendix conference, UPT has the only equipped theatre. In the other three cities Bendix chose the UPT house as the one most centrally located or with the larger seating capacity.

Bendix meet marks the first major theatre TV event which has not been handled by Nathan L. Halpern's Theatre Network TV. With Teleconference coming into the business, it's believed virtually certain now that as the big-screen medium expands, several other package producing firms will attempt to cut in. And as pointed out by some theatre TV proponents, such a move would undoubtedly be of help in getting big-screen video rolling more rapidly, since competi-

(Continued on page 15)

Chesapeake Suit Seeks To Force Auction Of Bunin 'Alice' Film

Through a suit brought in N. Y. Federal Court Friday (28), Chesapeake Industries (successor to Pathe Industries) moved to force a public auction of the Lou Bunin film version of "Alice in Wonderland." Step was taken, the papers state, because Bunin allegedly has remitted only \$2,400 so far on a \$27,000 promissory note held by Chesapeake and it wants the unpaid balance.

Named defendants in the action are Lou Bunin Productions, Souvaine Selective Pictures, Inc., "John and Jane Doe" and "other unknowns." Note was issued, according to the complaint, under a June 13, 1951, agreement which gave Chesapeake a chattel mortgage on "Alice." In November, 1952, Chesapeake demanded payment of the balance due but received no satisfaction.

Action asks that the court decree that Chesapeake hold a first lien upon "Alice" and an auction be ordered to satisfy the claim. In the event the film is placed on the block, Chesapeake wants all rights to be included in the foreclosure. Picture, incidentally, originally was to be distributed through Eagle Lion Classics (a defunct Pathe subsid) but a later deal put release via Souvaine.

Chesapeake suit marks the second such action against Bunin. Already pending in N. Y. Supreme Court is litigation instituted over a year ago by Pathe Industries. In this case, Pathe sued to recover \$27,000 it assertedly advanced to cover costs of prints and kindred items on "Alice."

Pic Salesmen Map New Pact Proposals

Committee of the Colosseum of Motion Picture Salesmen will meet shortly to draw up proposals for a new pact with the filmieries. Present two-year agreement expires in February.

Film peddlers, it's indicated, will ask for a wage boost as well as a hike in travelling expenses. No date or place for meeting with distrib reps has been set yet.

Weizmann Tribute

Hollywood, Dec. 2. Leonard Spigelglass' drama, "Man from Rehovoth," will be staged in the form of a reading at the \$100-a-plate dinner to be held Dec. 11 at the Hotel Ambassador in honor of the late Dr. Chaim Weizmann, first president of Israel.

Principals in the reading, to be produced and directed by Dore Schary, are Paul Muni, Edward G. Robinson, Deborah Kerr, Louis Calhern and Kurt Kasznar.

Industrial TV Significant To Theatre Shows

While the theatre television business conference of Lees Carpets Monday (1) is designed primarily to kick off the closed-circuit industrial usage of big-screen video, the event will also have special significance to the expansion of theatre TV entertainment shows. Number of production techniques never before attempted on a big-screen event will be used in what amounts to an "audition" for their potential adoption for entertainment shows. This factor, coupled with the airing of the first such program three days later via the "Carmen" pickup, presages a rapid growth of specially-produced entertainment shows for big-screening.

Nathan L. Halpern's Theatre Network TV, which is handling the Lees meet under its Tele-Sessions division, has pacted Herb Sussan, longtime director of Ken Murray's now-defunct CBS-TV show, to produce the affair. He plans to apply a number of special effects which have been utilized in home video but never before in big-screen TV. Thus, he'll actually present visually the Lees "heavenly carpets" trademark by having the product "fly" around the screen. Sussan plans also to combine live-action, rear-screen projection and film integration in a theatre TV show for the first time. Split-screen techniques will be used to visualize conversations during the meet between leading retailers from other cities and Lees officials at the point of origin.

Show will also mark the first appearance of a name performer on theatre TV. Lees joins NBC-TV's Kate Smith show as a participating sponsor that same day, so Miss Smith will appear before the theatre TV cameras in a special presentation. As part of the proceedings, the cameras will move into NBC's Hudson Theatre, N. Y., to

(Continued on page 16)

See Concessions Won by Johnston In Mission to Brazil, Argentina

Although there has been no official word, Eric Johnston's mission to South America on behalf of the film industry has met with success, according to advices received by the companies in New York.

The biggest S.A. trouble spots at present are Brazil and Argentina, and the Motion Picture Export Assn. prexy is understood to have wrung important concessions from both governments. Johnston, who left N. Y. for Rio de Janeiro Nov. 15, almost immediately upon his return from Paris, is due back in N. Y. Monday (8). He is expected to report to the MPEA board on his arrival.

The projected reorganization of the MPEA's foreign division and the position of John G. McCarthy, v.p. in charge of the division, in any new setup also are expected to be subjects of board discussion, with a number of company toppers anxious to obtain details from Johnston.

Although details are lacking,

Broidy Vice Chadwick

Hollywood, Dec. 2. Steve Broidy, Allied Artists prexy, has been elected head of the Independent Motion Picture Producers, succeeding I. E. Chadwick, who died Nov. 19.

Jack Broder, Robert Lippert and Sam Katzman have been named vicepreses, Ed Finney was reelected secretary-treasurer. Resolution lauding Chadwick is to be presented to his widow and son.

Jarrico to Appeal RKO Court Victory Over Credit On 'Las Vegas Story'

Los Angeles, Dec. 2. Paul Jarrico, through his counsel, Edward Mosk, announced that he will appeal the verdict in his unsuccessful suit against RKO. He had sued the company for denying him screenwriting credit on the picture, "The Las Vegas Story."

Superior Court Judge Orlando H. Rhodes not only ruled that Jarrico was not entitled to \$100,000 damages but that the company was strictly within its rights. In his ruling the jurist brought up a new legal angle. He took judicial notice of the fact that the American public believes that persons who utilize the Fifth Amendment before the House Un-American Committee incur public ill will.

Jarrico's writing contract with RKO contained a clause under which he waived his rights to screen credit in the event he violated the "morals clause" of the agreement. Mosk contended that this contract was invalid because the writer could not waive rights granted under a collective bargaining pact. He referred to the right of credit in the Screen Writers Guild's basic agreement. The argument was overruled.

Mosk, in his final argument referred to the inclusion of columnists John Crosby and Ira Kucpincin in the blacklist in the American Legion publication, Firing Line, and noting they were cited for attacking blacklists, asked: "Does this mean that their employers could, under a similar morals charge, discharge them for being on the American Legion list?"

"This decision," he said at the close of the trial, "will live to haunt the motion picture industry because it strengthens the hand of the American Legion in dictating who will work in the industry."

Cairo's Metro Reopens

Metro Theatre in Cairo, which has been closed since last spring's political disturbances in Egypt, is scheduled to reopen today (Wed.) with a gala preem of "Quo Vadis" (M-G). A 1,600-seater, the house has been completely refurbished.

Plans for the "Vadis" preem, Loew's International veepee Morton A. Spring disclosed this week, call for Egyptian Premier Gen. Naguib to cut the ribbon opening the theatre. Film also will open with fanfare at the Metro Theatre in Alexandria.

'Snows' Tops Nov. Biz, Cooper-'Rifle' 2d, 'Ivanhoe' 3d, 'Secret' 4th, 'Zenda' 5th

November's Top 12

1. "Killmanjaro" (20th).
2. "Springfield Rifle" (WB).
3. "Ivanhoe" (M-G).
4. "Operation Secret" (WB).
5. "Prisoner Zenda" (M-G).
6. "Because Mine" (M-G).
7. "Quiet Man" (Rep).
8. "Because of You" (U).
9. "Miracle of Fatima" (WB).
10. "Lusty Men" (RKO).
11. "Everything I Have" (M-G).
12. "The Thief" (UA).

Expect FCC Oral Hearings Now As AB-TV Tie Stalls

Washington, Dec. 2.

Likelihood that the FCC will hold oral arguments on the initial decision of Examiner Leo Resnick in the Paramount package proceedings is seen here as a result of exceptions to Resnick's conclusions filed late Friday (28) by the agency's Broadcast Bureau, which represented the public at the recent hearings.

The Bureau took strong issue with the examiner's recommendations on the Paramount-Du Mont control issue, the merger of ABC and United Paramount Theatres, and the renewal of Paramount's KTLA-TV license in Los Angeles. It asserted that "fundamental questions with respect to the future of the television industry" are involved in the proceedings and submitted that oral argument "is needed in this case and should be ordered in the immediate future."

Resnick's holding that Paramount does not control Du Mont was especially opposed in the Bureau's brief which took exception to 20 points in the examiner's conclusions. The Bureau declared Resnick based many of his statements on assumptions rather than

(Continued on page 13)

LANGER HINTS D. of J. PROBE INTO AB-PT TIE

Washington, Dec. 2.

Sen. William Langer (R., N. Dak.), who will be new chairman of the Senate Judiciary Committee overseeing antitrust laws, has sent a strong letter to the Federal Communications Commission expressing "shock" at the possibility of FCC okay for the ABC network-United Paramount Theatres merger and the Paramount-DuMont control issue. Copy was also sent to the Attorney-General asking the antitrust department to make a study of whether Federal agencies are "tearing down those laws rather than seeking to further them."

Langer said he was "shocked by" (Continued on page 18)

L. A. to N. Y.

Robert Ardrey
Barbara Belle
Dave Bender
Jimmy Boyd
Colette Dereal
Abner Greshler
Jean Hershoff
Louis B. Mayer
Tom Morton
Mary Murphy
Lew Newman
Walter Pidgeon
Otto Preminger
Lou Smith
Rene Williams
Robert H. Wormhoudt
Victor Young

N. Y. to L. A.

John Cameron
Ned Depinet
Jerry Devine
Charles Einfeld
William Goetz
Mona Gross
Al Horwitz
Dave Kapp
Mitch Miller
Ed Muhl
Alexander Paal
Milton R. Rackmil

N. Y. to Europe

Irving Asher
Franz Bachelin
Frith Banbury
Milton Blackstone
Abe Bowman
Terence de Marney
William Dieterle
Harry Roster
Cleio J. Latta
Lee Montague
Penelope Munday
Arnold Picker
Harold Russell
Skating Ryles
Bernard L. Schubert
Harry Sosnik
Forrest Tucker

Europe to N. Y.

Louis Armstrong
Aase Bye
Salvador Dali
Felix Ehren
Elizabeth Eustis
Jose Ferrer
Don Hartman
Boris Karloff
Polyna Stoska

Interest in the elections and a dearth of new, strong product made the past month a tough one for candidates for top boxoffice honors. How badly some of the new pictures fared is indicated by the fact that five of the strong entries in October still were among the top nine at the wickets in November. At least four of these played most of their dates at upped scale, pointing up the fact that the public will pay higher admissions if they want to see the pic.

"Snows of Killmanjaro" (20th), second in October, was November's boxoffice champ, according to reports from VARIETY correspondents in 25 representative key cities. This was in line with expectations. Peck-Gardner-Hayworth starrer, first every week in the month, showed a gross of better than \$1,050,000 in the keys covered by VARIETY.

"Springfield Rifle" (WB), with the Gary Cooper name as a magnet, captured second place if considerably behind "Snows" in total revenue. "Ivanhoe" (M-G), No. 1 in October, was third last month.

"Operation Secret," another from Warner Bros., wound up fourth. Popularity of melodramas, plus the presence of Cornel Wilde, who won laurels in "Greatest Show on Earth" (Par), undoubtedly helped this. "Prisoner of Zenda" (M-G), a newcomer, landed fifth. "Because You're Mine" (M-G), fourth in October, held near that level for sixth.

"Quiet Man" (Rep), third the two previous months, continued to show its stamina to place seventh last month, almost unheard of for one picture to hold up among the first seven boxoffice winners for three successive months.

"Because of You" (U), just getting under way as the month ended, displayed enough strength to grab eighth. It probably will be heard from in the future because of its strong showings so far in representative key cities. "Miracle of Fatima" (WB), fifth in October, is

(Continued on page 16)

Writers Hurl Words As SWG Proxy Battle Ends

Hollywood, Dec. 2.

Screen Writers Guild's proxy battle is over, with the proposed constitutional amendment shearing life of a proxy from seven years to one meeting having been beaten. But smoke from the fight hasn't cleared yet.

When Howard J. Green, head of SWG's subcommittee for proxy reform, termed the narrow margin of victory for proxy bloc-holders a moral triumph, Adele Buffington replied sharply he ought to "bury that corpse." Newly named to exec board, she revealed she has 114 proxies of the 250 all-guild proxies on file with SWG.

Miss Buffington asserted present proxy system is essential to prevent any possible "resurgence of Communism" within the guild, lauded Green as an anti-Communist fighter, and urged him to abandon his fight for proxy reform, declaring issue was settled when it lost by 77 votes short of required two-thirds majority.

STAR PERSONALS A HEADACHE

Allied States Gathering Member Info On 'Forced' Admish Hike for Trust Suit

Incensed over the majors' practice of allegedly forcing advanced admission prices, Allied States Assn., is gathering data from members as the basis of a possible antitrust suit to end the policy. Questionnaire went out from Allied headquarters in Washington this week urging members to cite specific instances where they've been compelled to raise prices to break even on percentage deals.

Armed with this ammunition, Allied board chairman-general counsel Abram F. Myers will then either institute suit against the majors or submit his evidence to the Department of Justice. Move to this Government agency would be prompted by the belief Allied could prove that a provision of the consent decree which bans admission-price fixing had been violated.

For the first time, an Allied spokesman revealed, salesmen of the majors will also be named defendants if and when the organization files its antitrust action. Queried "how can a salesman be held legally responsible for sales practices of his employer?", the Allied rep drew this analogy: "If the company gave you a gun and you went out and shot somebody, who would be responsible—you or the company?"

Attitude of Allied is summed up by its Iowa, Nebraska & Mid-Central affiliate. Through secretary Charlie Jones, the regional unit recalled that some of the things brought out at the recent Allied convention in Chicago would "boil" (Continued on page 16)

ITOO Studies Wide Rate Discrepancies Of Film Carriers

Columbus, O., Dec. 2. Rate structures of various film carriers were studied by the board of the Independent Theatre Owners of Ohio at a meeting held here today (Tues.). Conclave was called to consider what action could be taken on the subject in light of the "wide discrepancy" in rates. Organization has already adopted the policy of providing every member with a copy of the official rates his carrier charges.

Under the laws of Ohio, the ITOO points out, any common carrier may file a rate schedule with the Public Utilities Commission, and if there is no objection within 30 days may put the rates into effect. Prior to its action in furnishing members with copies of tariff rates, the ITOO claims exhibitors had no way of knowing of applications for rate changes.

Some of the state's 12 film carriers, the organization contends, charge "a certain amount for a minimum amount of reels with a per reel charge for the excess." Others charge a flat rate for each change of show, and bill by weight or by distance. In addition, it's noted, some truckers carry advertising matter, trailers, candy, popcorn, etc., for free while others charge for this service.

Envisions Big U.S. Co. To Rep Foreign Product

Vision of a United Artists for foreign films is still haunting B. Bernard Kreiser, prexy of International Film Associates and IFA-TV Corp. in New York. As seen by Kreiser, who's actively working on the idea, such a setup would act as a producers' rep in the U. S. and would handle certain top product itself.

First IFA release is the Italian "L'Orologio di Pisco Marino" ("Ring Around the Clock"), directed by Paolo W. Tamburella. The New Yorkers' A. J. Liebling did the English titles for the pic, which is based on a Time mag story written by William Rospiigliosi. Film is set for release in January, with proceeds of the premiere going to Boys Town in Italy.

Hawks Going Indie

Hollywood, Dec. 2. Howard Hawks ends his association with 20th-Fox when he winds up current "Gentlemen Prefer Blondes." He will operate as an indie producer-director and plans at least two films overseas.

One, an untitled Cary Grant starrer, is to be shot in Tangiers; the other, "Sun Also Rises," will star Dewey Martin.

Explore Chances Of Allied, Distributions' Arbitration Talks

Informal exploratory talks via telephone were held this week between distrib reps and officials of Allied States in an attempt to seek a basis for the reopening of confabs leading to the eventual establishment of an arbitration system. Despite Allied's apparent conclusive nix of the distrib draft, it's clear that the exhib org as well as distributors are willing to sit down and talk it over again.

What is delaying a convening of the various groups involved in drafting the arbitration plan is a basic understanding of just what matters should be discussed at the new sessions. In addition, the distributors have not received any official, specific word from Allied that it wants a meeting. There have been, it's admitted, unofficial overtures for new get-togethers, but it has been unclear just what these new sessions aim to accomplish.

Distributors insist any new talks must be in the framework of the arbitration plan and not turn out to be merely a wide-open meeting discussing Allied's charges of abuses. Only way the distributors want to discuss the "abuses" is when they come up in talks of specific clauses in the arbitration plan.

Allied, at the moment, apparently prefers an informal discussion of the "abuses." It wants to present its evidence to the distributors and talk things over without the presence of attorneys. If and when (Continued on page 15)

DELICATE EXHIB SNAG FOR STUDIOS

Requests from exhib orgs for the presence of stars at regional confabs is causing a public relations problem for the film companies. Latter, naturally faced with maintaining good exhib relations, are attempting to meet the situation with the utmost delicacy, but admit they haven't come upon a satisfactory solution to date.

Objections to the presence of stars at the meetings are varied. The cost factor is one of them, since it calls for the studio to shell out the transportation and hotel costs. The studios declare they have no objection when the meeting site is on the itinerary of a personal appearance tour. Thusly, the players can be re-routed slightly to lend their glamor to the big meetings.

Stars themselves are reluctant to meet the exhibs, complaining that their services are often exploited. For example, when asked to make an appearance at a convention, they say they find themselves forced to make theatre and other p.a.'s at the same time. Another star objection is that if they go to one meeting, they'll have to appear at others. Still another factor advanced by the players is that (Continued on page 13)

Mpls. Cinema Still Uses 'Guys-Dolls' Ad Ties

Minneapolis, Dec. 2. Despite the infringement suit brought by "Guys and Dolls" producers Cy Feuer and Ernest Martin against 20th-Fox, local Radio City Theatre, playing 20th's "Bloodhounds of Broadway," was still using the musical show's title in its newspaper advertising for the picture, although not directly.

Newspaper ads carried the line: "It's Got Rhythm! Laughs! Romance! and all of Runyon's fabulous GUYS and Their DOLLS." Words "Guys" and "Dolls" were in larger type than others in sentence.

The week previous to film's opening the "Guys and Dolls" roadshow had played a return engagement at the Lyceum here. During its visit some cast members accepted an invitation to witness a special preview of the picture for the company, and a photograph of them in the screening room was run by the Minneapolis Star in connection with a publicity story planted by Radio City Theatre.

Lack of Studio Product Still Basic Problem for RKO; Indies Reluctant

WB's 25c Divvy

Dividend of 25c. per share on common stock was declared at a N. Y. meeting of Warner Bros. board of directors on Monday (1). Amount is payable Jan. 5, 1953, to all stockholders of record at the close of business Dec. 15, 1952.

Stockholder Unit Asks SEC Probe RKO Board Vote

Charging that RKO stockholders were forced to vote for RKO board member candidates who were not qualified for the directorate, a minority shareowner group has asked the Securities & Exchange Commission to investigate the film company's entire stockholder proxy operations in connection with the annual meeting which took place last June.

Letter sent to the SEC by Louis Kipnis claims that at the time of the annual conclave Howard Hughes was under way with negotiations of the sale of his controlling stock. For this reason, charges Kipnis, Hughes and the other nominees for the board, all of whom were designated by Hughes, were not bonafide candidates.

No specific action beyond the investigation is asked of the SEC. But Kipnis alleges that the designation of the slate of board candidates was in contravention of the SEC's proxy laws and asks what can be done about it. He insists that RKO's over 15,000 minority stockholders were deprived of their proper voice in board elections and consequently in management affairs.

Kipnis, a New York lawyer, represents the minority stockholder action seeking to place RKO in the hands of a receiver. Hearing on this is scheduled for Dec. 10.

In another move, the attorney has asked the film company itself to change the corporate bylaws. In a letter addressed to management, Kipnis requests that the shareholders be given the privilege of calling (Continued on page 16)

RKO's basic problem, the lack of sufficient studio-made product, a thorn even before the Ralph Stolkin syndicate takeover of the company, continues to remain the sales department's No. 1 headache.

Distrib execs are currently faced with greater product obstacles than during the Howard Hughes regime. At that time, besides relying on reissues, it could look to the indie market to bolster its release program. As things stand now, with the uncertainty concerning the company's future, independent producers are reluctant to enter a distrib arrangement with the firm, forcing the company to comb its own vaults for suitable reissues.

This week it came up with a title tandem of "The Bachelor and the Bobby-Soxer" and "Bachelor Mother," slated for re-release starting Friday (5). General sales manager Charles Boasberg and his staff have also been weighing the reissue of two other double bills, which will be announced shortly. Meanwhile, company has one pic in production at the studio—"Split Second"—and has announced that "Gambler's Moon" will soon face the cameras although no specific starting date has been set for the latter.

It has sufficient product on tap, either studio-made or previous commitments with indies, to carry it for two or three months, but unless fullscale production is resumed at the studio it will face a serious product shortage. Latter aspect has (Continued on page 16)

D. J. Greene Target Of Minority Group In RKO Upheaval

Another hassle stemming from the continuing RKO upheaval broke out on a new front this week with David J. Greene as the target of irate minority stockholders. He's the New York stockbroker who won two seats on the RKO Theatre board in a proxy fight last year. Also, he controls a reportedly substantial block of RKO Pictures shares.

Shareholders group repped by attorney Louis Kipnis obtained a Federal Court order directing Greene to show cause why he should not be cited for contempt because of his appearance in N. Y. Supreme Court last month. At that time Greene attempted to block the Kipnis group's move to have RKO placed in the hands of a temporary receiver.

Kipnis contends that in taking this action Greene violated the Federal Court decrees in the Government's suit against the eight film companies. These enjoin any individual or group from having a voice in the management affairs of more than one company.

By seeking to thwart the receivership move, Greene thus was acting for RKO Pictures' management, Kipnis claims. Violation lies in the fact that Greene also controls the two seats on the RKO Theatres board, states Kipnis.

Show cause order will be argued next Tuesday (9). This precedes by one day the Supreme Court hearing on the Kipnis group's petition for receivership for RKO.

Inter-Industry Charity Drives Stir Hassle

Hollywood, Dec. 2. Hollywood is in the midst of a hassle over the problem: "Who collects charity for whom?" The Hollywood AFL Film Council adopted a resolution condemning such solicitations in the film production field by RTRA, a group representing workers in radio, television, recording and advertising.

Resolution declares RTRA is soliciting donations from companies producing films for release to television, thereby invading the jurisdiction of the Permanent Charities Committee and the Motion Picture Relief Fund.

OUT SOON!

The
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Come Back, Little Sheba

Socko picturization of legit hit, compellingly presented as class offering for important selling and top bookings.

Hollywood, Dec. 1.

Paramount release of Hal B. Wallis production, stars Burt Lancaster, Shirley Booth, Terry Moore; features: Richard Jaeckel, Philip Ober, Lisa Golm, Walter Catlett. Directed by Daniel Mann. Screenplay by Ketti Frings based on the original play by William Inge, produced on stage by the Theatre Guild; camera, James Wong Howe; editor, Warren Low; music, Franz Waxman. Previewed Nov. 25, '52. Running time, 95 MINS.

The Broadway legit success, "Come Back, Little Sheba," has become a potent piece of screen entertainment through this Hal B. Wallis picturization for Paramount release. It is a compelling, adult drama shaped for important handling and top bookings, with the name of Burt Lancaster for pop marquee value and the reputations of the Theatre Guild legit presentation and Shirley Booth for class appeal.

The Wallis production is faithful to the William Inge play, the few changes conforming it to the screen being only minor ones that round out and abet the original's intentions. Just as tasteful and compelling is Daniel Mann's direction of the socko Ketti Frings script. There's a moving, emotional sureness to every stage of the presentation that early takes hold of a viewer and never loses its grip.

Miss Booth, already loaded with legitimate honors, repeats her wonderful stage performance in the film and, on the strength of her work here, is certain to be among the major contenders when the annual Academy Awards screen honors are voted on. She has the remarkable gift of never appearing to be acting. Opposite her is Lancaster, bringing an unsuspected talent to his role of the middle-aged, alcoholic husband, a character that is a far cry from his usual swashbuckling, muscle-flexing parts. It is a fine job, and his established film name sharpens the picture's drawing possibilities when it hits general release.

The story interest centers on the somewhat dull, middle-aged and middle-class husband and wife portrayed by Lancaster and Miss Booth. She is a frowzy, talkative, earnestly pleasant woman continually living in the past, while he is a man almost beaten by life and a great thirst. Their stoogy, routine existence is brightened one day when a student boarder, Terry Moore, rents a room in their home.

Her cheery, comely presence gives the couple renewed interest, but also brings about the film's climactic punch when Lancaster's fondness for her is jolted by believing the girl is going too far in an affair with Richard Jaeckel, another student and amateur Romeo. Remembering how he and Miss Booth were forced to marry young because of pre-marriage love-making, Lancaster reaches for the bottle he has shunned for a year and, in a drunken rage, abuses his wife and her slovenliness. The ending is upbeat, though, the rage having awakened the wife from her dreams of the past and of her small, lost dog, the Little Sheba of the title, which had become the symbol drawing her away from realities, and the husband once more has his thirst under control.

Mann's direction has a great sensitivity that reflects in the performances, and scene after scene stands out with well-directed wallops at the emotions. Miss Moore is charming as the student with a sexual curiosity that is nearly undogmatic. Jaeckel mirrors his character excellently. Among the others in the cast, Lisa Golm stands out as the kindly next-door-neighbor, and Philip Ober gives a good account of himself as an Alcoholic Anonymous worker.

Behind-the-camera functions are of the same high order as the production, direction, writing and playing. James Wong Howe's photography is an unusually important contribution. Franz Waxman's music score, never over-used, is fine in supporting the dramatics. The editing and other technical credits are of top grade. Brog.

UA Ups Kranze

Bernard G. Kranze, exec assistant to United Artists distribution v.p. William Heineman since April, 1951, has been appointed general sales manager for the indie distrib.

He'll head domestic sales under Heineman.

Angel Face

Fair suspense melodrama, with Robert Mitchum, Jean Simmons and routine b.o. chances except in well-exploited play-dates.

Hollywood, Dec. 1.

RKO release, produced and directed by Otto Preminger. Stars Robert Mitchum, Jean Simmons, Mona Freeman, Herbert Marshall; features Leon Ames, Barbara O'Neil, Kenneth Tobey, Raymond Greenlee. Screenplay, Frank Nugent. Oscar Millard story, Chester Erskine; camera, Harry Stradling; editor, Frederic Knudsen; music, Dimitri Tiomkin. Previewed Nov. 26, '52. Running time, 91 MINS.

Frank Nugent's Robert Mitchum-Diane Jean Simmons-Mona Freeman-Mary Marshall-Herbert Marshall-Tremayne-Mrs. Barbara O'Neil-Bill Arthur-Raymond Greenlee-Griff Barnett-Miller-Morgan Farley-Judson-Jim Beckus

RKO has a fair suspense melodrama in "Angel Face" and it shapes towards routine grosses generally, although the names of Robert Mitchum and Jean Simmons, plus strong exploitation, will aid its chances in some play-dates.

Producer-director Otto Preminger tackles the Frank Nugent-Oscar Millard screenplay too deliberately, and the result is a slow pacing that prevents any really sharp suspense as the rather grim Chester Erskine story is unfolded. Physical values are good, as are the lensing by Harry Stradling and the music composed and conducted by Dimitri Tiomkin.

Miss Simmons portrays the title role of a young lady behind whose beautiful face is a diseased mind that plots to murder her wealthy stepmother, Barbara O'Neil. Drawn into this scheme, although innocently, is Mitchum, an ambulance driver who attends the stepmother when Miss Simmons' first murder attempt backfires. Attracted to Mitchum, she gets him a chauffeur job with the family, later rigs the car so it plunges over a cliff and kills the stepmother. Over the cliff also goes her beloved father, Herbert Marshall, whom she had not intended to be a victim. Arrested on a murder charge, Mitchum and Miss Simmons are talked into getting married by smart defense attorney, Leon Ames. After a tedious trial, the couple are acquitted but when Mitchum tries to walk out of her life, Miss Simmons lures him into an auto and they plunge over the same fatal cliff to their deaths.

Mitchum and Miss Simmons make a good team, both delivering the demands of the script and Preminger's direction ably. Co-starred are Mona Freeman, the girl Mitchum casts off for Miss Simmons, and Marshall, but neither has much to do in the footage. Miss Freeman is unbearably gowned and made up. Ames is excellent as the attorney. Kenneth Tobey has slight chance as a fellow ambulance driver. Brog.

Blackboard, the Pirate (COLOR)

Rolling swashbuckler stacked with all the things big pirate pix are made of. Good b.o.

Hollywood, Dec. 2.

RKO release of Edmund Grainger production. Stars Robert Newton, Linda Darnell, Robert Dornan, Brenda Ryn, Alan Mowbray, Richard Egan. Directed by Raoul Walsh. Screenplay, Alan LeMay; story, DeValon Scott; camera, Dick Wessie; editor, William E. Snyder; editor, Ralph Dawson; music, Victor Young. Previewed Nov. 21, '52. Running time, 76 MINS.

Blackboard Robert Newton
Darnell Linda Darnell
Dornan Robert Dornan
Worley William Bendix
Maynard Keith Andes
Sir Henry Morgan Torin Thatcher
Alvina Irene Ryan
Nod Alan Mowbray
Briggs Richard Egan
Gilly Skelton Knaggs
Dutchman Dick Wessie
Pierre La Garde Anthony Caruso
Tom Whetstone Jack Lambert
Jeremy Noel Drayton
Job Maggot Pat Flaherty

Edmund Grainger's "Blackboard, the Pirate" is a rollicking Technicolor swashbuckler stacked with high adventure, extensive swordplay, lush settings, a pretty damsel, stalwart hero and all the things big pirate pictures are made of. A captivating portrayal of the title role by Robert Newton sparkplugs the overall entertainment. "Pirate" should cut a merry boxoffice swath.

Alan LeMay's scripting of the DeValon Scott story gives a neat blossoming to the tongue-in-cheek and on-the-level ingredients. Neither factor is allowed to detract from the other; actually, each works as a betterment of the other, so that the combined result is an absorbing 98 minutes.

It's the 17th century on the Spanish Main again. Torin Thatcher, a "reformed" pirate, has been commissioned by the King

of England to rid the seas of Robert ("Blackbeard") Newton. Keith Andes, a young sailor of fortune out to collect some reward money, allows himself to be shanghaied aboard a privateer anchored in the nearby harbor. Also going aboard, presumably to marry the captain, is Thatcher's adopted daughter, Linda Darnell. Once on board, the pair discover the captain has been murdered and "Blackbeard" has taken over. Tale then goes through routine piracy adventures, but it's all so well done so that the interest never lags. Story winds up finding Andes has proven Thatcher was working in cahoots with "Blackbeard". Andes and Miss Darnell paired romantically; and "Blackbeard" buried up to his neck in the sand to await death by the incoming tide.

Newton turns in a memorable performance, etching a top characterization throughout. Andes shows up especially well as he gives his role the dashing dare-devilry demanded of it. Part is certain to zoom his stock with the femmes. Miss Darnell adds beauty to the proceedings in a role that calls for little ability, while William Bendix is okay as the first mate and Thatcher likewise as the pirate-governor.

Edmund Grainger's production is a top all-around job. Raoul Walsh did a masterful job in directing along action-packed, rugged lines, yet at no time hindering the story-line. Camera work of William E. Snyder adds immeasurably to the visual effectiveness, as does the art direction of Albert S. D'Agostino and Jack Okey, and the set decorations of Darrell Silvera and John Sturtevant. Victor Young's score, with a haunting love theme used to good advantage, is another distinguished effort. Neal.

The Lawless Breed (COLOR)

Good outdoor action feature for general release, telling story of the early-west gunman, John Wesley Hardin.

Hollywood, Nov. 28.

Universal release of William Alland production. Stars Rock Hudson, Julia Adams; features Mary Castle, John McIntire, Hugh O'Brian, Dennis Weaver, Forrest Lewis, Lee Van Cleef. Directed by John Clements. Screenplay, Bernard Gordon, from story by Alland; camera (Technicolor), Irving Glassberg; editor, Frank Goss. Previewed Nov. 25, '52. Running time, 83 MINS.

John Wesley Hardin Rock Hudson
Rosie Julia Adams
Jane Brown Mary Castle
J. G. Hardin John McIntire
John Clements Hugh O'Brian
E. Hanley Dennis Weaver
J. Hanley Forrest Lewis
J. Hanley Lee Van Cleef
Chick Noonan Tom Fadden
Young John Hardin Race Gentry
Joe Garza Richard Garland
Ben Hanley Glenn Strange
Joe Hardin William Pullen

Another early-west gunman, John Wesley Hardin, has his life put on film in "The Lawless Breed," and the results are am okay, Technicolor offering for the regular outdoor action fan and market.

Presumably based on Hardin's actual story of his career, published when he was released from a Texas prison after serving 16 years for killing a law man, the William Alland production has excellent values and plenty of validity to go with the robust action stirred up by Raoul Walsh's direction. Adding to the credence are the performances of Rock Hudson, as Hardin, and Julia Adams.

The plot unfolds episodically and swiftly, telling how Hardin earned his reputation as a killer after getting his first victim in self defense, goes on the lam from the law and vengeance-seeking kin-folks, is forced into more killings, loses his sweetheart, Mary Castle, to a posse's bullets and acquires a new one in Miss Adams, the girl who later becomes his wife and waits for him after he has finally been captured by Texas Rangers. A flaw in the presentation is the anti-climactic finale, when Hardin returns to his wife and a son now 16 years of age and has to get shot to prove to the son that life with a gun is wrong.

Hudson does a very good job of the main character, and Miss Adams makes much of her femme lead. John McIntire scores in dual roles, one as Hardin's overrighteous, preacher father, and the other as the gunman's uncle. Miss Castle's role is comparatively small but nicely handled. Others seen to advantage include Hugh O'Brian, Lee Van Cleef, Glenn Strange, Tom Fadden, Forrest Lewis and Race Gentry.

The script by Bernard Gordon, from a story by Alland, gives the Hardin character a sympathetic, but not slushy, treatment, and the dialog is good. The action is ably projected by Irving Glassberg's color lensing, and the other technical credits are first-rate. Brog.

No Time for Flowers

Behind-the-Iron Curtain meller; needs strong selling.

RKO release of Mort Briskin (Maurel M. Suss) production. Stars Viveca Lindfors, Paul Christian, Ludwig Stossel. Directed by Don Siegel. Screenplay, Laslo Vadnay and Hans Wilhelm; camera, Toni Braun; editor, Arthur H. Nadel; music, Herbert Brown. Previewed Nov. 25, '52. Running time, 83 MINS.

Anna Svoboda Viveca Lindfors
Paul Marek Paul Christian
Papa Svoboda Ludwig Stossel
Burk Gilbert Adrien Gessner
Emil Dada Peter Presses
Kudela Manfred Inger
Stefan Svoboda Frederick Berger
Anton Novotny Peter Ceyk
Johann Burian Oscar Wegroste
Milo Helmut Janatsch
Lawyer Karl Bachmann
Mrs. Puk Hilde Jaeger
Flower Woman Pepi Glockner-Kramer
Police Guard Reinhold Seiger
Sergeant Willi Schuman
Woman Drunk Ika Windisch
Sedlacek Toni Mitterwurzer
Czech Peasant Theodore Prokoff
Taxi Driver Robert Kattner
2nd Soldier Peter Brand
2nd Soldier Karl Schwetter

Innocuously titled "No Time for Flowers," this Mort Briskin production isn't an excursion into horticulture but a melodrama located in Communist Prague. Fortunately, the film's behind-the-Iron Curtain subject lends itself to exploitation, and extensive selling is required.

Major difficulty with "Flowers" is that its writers apparently were undecided whether to build the script as a "cloak-and-dagger" meller or do a satirical treatment of Communist bureaucracy. Picture emerges as an unconvincing mixture of both. It would appear that if suspense and action were accorded stronger emphasis, this Viveca Lindfors-Paul Christian starrer may have been stouter boxoffice fare.

Basic peg upon which the plot is hung concerns a loyalty test of government secretary Viveca Lindfors. Living at home in frugal circumstances, she's being considered by her superiors for a post in the U. S. But lest she be swayed from the party line by nylons, lipstick and other capitalistic devices, her preferences are sampled by the political police.

Posing as a Communist agent just returned from America, Paul Christian plays Miss Lindfors with gowns, hose and champagne. However, police chief Peter Presses has warned her in advance to make daily reports to him on the meetings with Christian. Before the test is finalized the pair fall in love and the windup finds most of the principals safely spirited out of Czechoslovakia into the U. S. zone of Austria.

Miss Lindfors and Christian acquit themselves favorably in their respective assignments. Their support is another thing, for Presses' portrayal of the police chief is stereotyped as are most of the film's other roles. The Laslo Vadnay-Hans Wilhelm script evidently was too much for director Don Siegel since his guidance of the cast is uncertain and wavering.

Producer Briskin supplied adequate physical trappings in keeping with the nature of the yarn. Title credit on the film, incidentally states that the picture was lensed in its entirety in occupied Austria and thanks both the State Dept. and the U. S. Armed Forces for their cooperation. Authentic flavor is provided by Toni Braun's competent camerawork while the score of Herschel Burke Gilbert helps sustain the yarn's mood. Arthur H. Nadel's editing could have been tighter. Glib.

Bwana Devil (3-DIMENSION-COLOR)

Big novelty boxoffice possibilities for mediocre feature, first full-length film in Natural Vision 3-Dimension.

Hollywood, Nov. 28.

Independent release of Arch Oboler production. Stars Robert Stack, Britton, Nigel Bruce; features Ramsay Hill, Paul McVey, Hope Miller, John Drayton, Pat Moore, Pat Abernethy, Joseph P. Biroc. Directed by Arch Oboler. Screenplay, Robert Stack, Nigel Bruce, Ramsay Hill, Paul McVey, Hope Miller, John Drayton, Pat Moore, Pat Abernethy, Joseph P. Biroc. Editor, Arch Oboler. Music, Walter Strickland. Previewed Nov. 24, '52. Running time, 79 MINS.

Bob Hayward Robert Stack
Alan Hayward Barbara Britton
Drayton Nigel Bruce
Major Parkhurst Ramsay Hill
Commissioner Paul McVey
Portuguese Girl Hope Miller
Ballerina John Drayton
Ballerina Pat Moore
Latham Pat Abernethy
Indian Headman Bhogwan Singh
The Dancer Anusheh Gela
Indian Hunter Bal Seigraqua
Karparim Kulu K. Sonkur
Mukosi Miles Clark, Jr.

Unusually big exploitation boxoffice possibilities abound in this novelty feature, which boasts of being the first full-length film in Natural Vision 3-Dimension. In specialized well-ballyhooed play-dates, the curious will turn loose a flood of cash at the ticket windows, eager to find something different in motion pictures. What they get in this Arch Oboler presentation will arouse plenty of

pros and cons, with the nays having the margin because of the mediocre story quality that fails to back up the b.o. stimulant of the 3-D process.

Although adding backslides to usually flat actors and depth to landscapes, the 3-dimension technique seen in "Bwana Devil" is not yet ready for widespread use. It does show some improvement over the process of 12 or more years back, but still falls in the gimmick class, needing further technical advances before being suitable for general use.

Improvement must come also to the paper-framed, polaroid glasses without which Natural Vision looks like a ghostly television picture. Glasses are annoyingly uncomfortable and not easily kept on. While watching 3-D, viewers are constantly forced to refocus their vision as the focus of the film changes, resulting in a tiring eye workout. Particularly irritating is the focus change that comes with fade-ins. However, despite its present flaws, Natural Vision can be applauded strongly as offering future possibilities for reviving interest at the boxoffice.

The Oboler production is full of tricks devised to show off the process, rather than to tell the screen story effectively. Along with the feature is a short featuring Lloyd Nolan and teevee's "Beany and Cecil," explaining how 3-D works and providing a warmup for viewers. In the feature, the much-ballyhooed point of a lion seemingly leaping out of the screen into the auditorium comes off very mildly. The single gasper at the premiere was the throwing of a spear by a native, which had the illusion of coming right out into the audience. The love scenes, also well ballyhooed, are ludicrous. While objects appear to have an elongating power that puts them outside the picture on the screen, the illusion fades the instant contact is made with any edge of the picture.

Oboler produced, wrote and directed. He rates credit in the first function for pioneering a feature in the 3-D process. His direction and script are extremely poor, negating to a considerable extent the film's decided novelty value, and are the factors that will arouse most of the adverse word-of-mouth. With banal dialog, stilted sequences and a supposedly-directed players, Oboler tells a story, based on fact, of how two lions halted the building of a railroad in British East Africa for several months until a young man kills the pair of man-eaters and gets on with the railroad. Robert Stack, Barbara Britton and Nigel Bruce head the cast of unfortunates bearing the burden of script and direction.

Some African footage lensed by Oboler four years ago, and some native music and language recorded on the spot, are used to background the story sequences lensed in 3-D in Hollywood. The real and the manufactured are not always a good match. Joseph P. Biroc handled the photography, printed in Ansolor, under the Natural Vision supervision of M. L. Gunzberg. Editing is by John Hoffman, and Gordon Jenkins composed and conducted the music score.

Natural Vision 3-Dimension requires no special equipment for theatre bookings, other than the glasses, available to exhibs at 10c a copy in quantity. For screening, the two projectors in the booth are synchronized for simultaneous projection of the right and left eye prints. This requires one brief intermission for reloading. Brog.

Mr. Walkie Talkie (SONG)

Fairly amusing program service comedy for lowcase bookings.

Hollywood, Nov. 28.

Lippert Pictures release of Hal Roach, Jr. (Rockingham) production. Stars: Ian Hunter, Robert Stack, Robert Shaw, Dean, Russell Hicks, Robert Sharpe, Frank Jenks, Alan Hale, Jr., Wong Arcin. Directed by Fred L. Guilo. Screenplay, Edward Serway. Camera, Robert Brown; camera, Walter Strickland; editor, Roy Luby; music, Leon Katkin; song, Katkin and Tom Adair. Previewed Nov. 24, '52. Running time, 74 MINS.

Sergeant Doubleday William Tracy
Sergeant Ames Joe Sawyer
Entertainer Margie Dean
Colonel Lockwood Russell Hicks
Captain Burke Robert Sharpe
Jackson Frank Jenks
Tiny Alan Hale, Jr.
Lieutenant Kim Wong Arcane

A fairly amusing display of comedies is loosed in "Mr. Walkie Talkie" by William Tracy and Joe Sawyer to make it okay for lowcase bookings. Antics follow the line established in previous entries in this service-comedy series, accenting broad corn and action.

Plot this time has topkick Sawyer getting a transfer to the front lines in Korea just to get away from Tracy, the sergeant with a photographic mind who constantly

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DEC. PROD. HITS 6-YEAR LOW

Trade Practices, Product Suffer Brunt Of Exhib Attacks Instead of TV

Video, once the main bugaboo of exhibs, apparently has been shunted somewhat into the background as the major complaint for b.o. ills. Attack has been shifted considerably to trade practices and the product emanating from the studios.

Trend was pointed up at the recent convention of Allied States, with nary a mention of that big, bad wolf, television. It had been usual in the past at exhib conventions for committees to present lengthy reports concerning the effect of video on theatre attendance.

Another indication of exhibs' lessening concern with the competition offered by video was the Theatre Owners of America quietly dropping its periodic information service, which listed the "oldies" acquired for television showing. These bulletins, in effect, warned theatreowners not to book the films listed because they would provide unfair competition. Reams of mimeograph paper acquired by TOA's New York office for this information service remains unpacked and neatly stacked.

Still another aspect of the side-tracking of video as the major ailment has been the mellowing attitude of exhibs towards the filmieries' entrance into vidpix. While heretofore they bitterly denounced every inroad into telepix production, they now have taken the view that it's okay as long as the vidpix are 15-minute or half-hour segments made specifically for video. Theatreowners, however, are continuing to fight the sale of feature films to television as well as the production of features for video.

The filmieries' attitude towards tele is also undergoing drastic changes. While at one time adamant against the use of video advertising, more and more of the companies are using the medium to plug pix. Although there are a few staunch holdouts against the use of film clips and contract stars on video, this ban, too, is being eased by a number of the companies.

Companies Eye Roxy For Dates With Major Music Hall Time to M-G

Extensive playing time given to Metro product at New York's Radio City Music Hall, which averages about 35 weeks per year, has resulted in a romance between other distribs and the nearby Roxy. With its operations format changed via the new iceshow policy, the other companies are counting on the Roxy to provide the big revenue with some product which heretofore only the Hall could yield.

Latest to enter a deal with the former 20th-Fox affiliate is Walt Disney. Indie outfit, which releases through RKO, is set to open "Peter Pan" at the Roxy in February. It's understood that Disney could have had a Hall date but this would have been some time off following a string of M-G pix, and for this reason the idea was nixed.

Samuel Goldwyn similarly had an opportunity to date "Hans Christian Andersen" at the Hall but decided against it because of the long waiting time. "Andersen" is now current at the Criterion and Paris Theatres.

PCC Tops 81% Mark

Hollywood, Dec. 2. Permanent Charities Committee's 1953 campaign rounded into the home stretch with pledges amounting to 81% of the \$1,225,000 goal. Dore Schary, chairman, announced a total of \$992,156 to date, pledged by 17,793 subscribers.

From now on, the committee will concentrate on members of the executive and talent guilds who have not subscribed.

SWG Elects Breen

To Succeed McCall

Hollywood, Dec. 2. Richard Breen was elected by a vote of 223-204 over Richard Murphy to succeed Mary C. McCall, Jr., as proxy of the Screen Writers Guild.

Members voted 281-16 to ratify the new contract with the Alliance of Television Film Producers, as far as it has been negotiated to date. The proposal for a constitutional amendment to abolish seven-year proxies was defeated by a close margin. By a vote of 253-37, the Guild approved an amendment prohibiting scribes from discussing plagiarism suits with the press before they are brought to trial.

Censor Would Be Abolished In I.C.C. Ordinance

Kansas City, Mo., Dec. 2.

An ordinance which would abolish the position of film censor and establish the post of city motion picture reviewer has been drawn up by officials of Kansas City, Mo., and will come before the city council for a hearing on Thursday (4).

The measure has been in the works some time, following a recent announcement that the city would do away with its censorship. The present schedules of fees for reviewing, approving or rejecting films are retained in the new ordinance, and penalties for violations are likewise retained.

The new reviewer would be appointed by the city director of welfare, who has carried responsibilities of the present censor system. The reviewer would be empowered to accept the opinion of nationally accredited reviewing organizations, instead of being required to see all films shown here.

Guy Rice, assistant city counselor, who drew up the measure, said national reviewing organizations whose opinions would be considered include the industry Production Code, the National Board of Review and the Legion of Decency, among others. Newsreels would be exempt from review, and the reviewer would be empowered to grant special permits for exhibition of films furthering educational, religious or charitable purposes. The ordinance would also prohibit obscene banners, posters or other advertising matter of questionable nature in connection with a film.

An appeal board of five members appointed by the mayor, which is part of the current system, would be retained, along with the schedule of fees. While each film will have to be city-licensed for showing here, the new system will give exhibs relief from the bothersome and expensive routine of censor-viewing, which has been in effect several years.

A move similar to this was opposed in a hearing last April by parent-teacher and Catholic groups.

Gordon's Regent Tie

Marking the entry of Gordon Films into the foreign film distribution field in the U. S., the company has signed an exclusive representation agreement with Regent Film Distributors, Ltd., of Britain, distributors of foreign-language films in England. First pic to go through Gordon Films under the deal is the French "Les Mains Sales" ("Dirty Hands").

According to Richard Gordon, Gordon Films proxy, his company will not distribute the films itself but will align himself with one of the companies already in the field. Pix coming from Regent will be both dubbed and subtitled.

ONLY 32 FILMS NOW SHOOTING

Hollywood, Dec. 2.

Every year when the tin Christmas trees go up on Hollywood Blvd., the town's small but highly vocal Mourners' Bench breaks out in the same old dirge. "You watch," they wail, "this will be a light Christmas."

This year the facts and figures of production indicate that they may at last be right.

There's no visible slowdown anywhere in town, but production figures are at their lowest ebb in six years. As of today (Tues.) there are 32 pictures shooting under Hollywood banners—and at least eight of these are in scattered locations around the globe. The figure is three under last year's total at the same time and 12 less than the peak Dec. 1 figure achieved in 1949. And definite commitments for the month of December don't do too much to allay the fears since only 16 films have been given starting dates.

A study of the year's figures, however, indicates that the current slackoff is not an indication of a general production slowdown. Most studios have delivered their planned list of productions for the year and the preliminary announcements indicate that 1953 will continue on the same level despite the ever-increasing inroads of television. Actually, the only studio not actively in work is RKO, where production has again ground to a halt as the muddled management condition stymies operations. RKO's suspension of activities, however, can't be blamed for the decrease in December production as compared with 1949 since the studio wouldn't normally have

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Territorial Bally Ties Keyed to Sales to Be Stressed at Par Meets

Philadelphia, Dec. 2.

New policy for the conducting of division sales managers meetings, with greater stress on promotion activities keyed to a specific territory, will be launched by Paramount beginning with product slated for the first six months of 1953. Plan will be put in force for the first time tomorrow (Wed.) here at the conclave of the mid-eastern division. Session here, as well as those to follow, will be conducted by Par sales topper Alfred W. Schwalberg.

Keynote of the plan, according to Schwalberg, will be the immediate inauguration of a series of individual regional meetings to be held in the headquarters city of each Par division. E. K. (Ted) O'Shea, assistant sales chief, and Jerry Pickman, pub-ad topper, will attend the meetings.

Thinking behind the new policy is that the local branch and division managers have an intimate knowledge of their own territories and that their aid would be helpful in setting up regional merchandising campaigns.

Following the conclave here, the homeoffice execs will return to New York before proceeding to Dallas for a meeting of the south central division, Dec. 7-8. Next stop will be Los Angeles for a two-day session Dec. 9-10 with the Pacific Coast sales force. The exec trio will next move on to Chicago for a central division conclave Dec. 9-10. Final session with eastern and southern managers is slated for New York Dec. 15-16. No definite date has been set for a Canadian meeting, but it's expected to be held before the end of the year.

Paramount, incidentally, has dedicated the month of December to its fifth annual booker-salesman's drive, which was started by Schwalberg in 1947. Drive will honor bookers and salesman as well as Schwalberg and O'Shea. Homeoffice committee is under the chairmanship of Monroe R. Goodman,

Industry's Salute to Nate Blumberg Spotlights Once More the Functional Value of Permanent MPP Foundation

By ABEL GREEN

300G Suit Vs. Majors, Philly Exhib Under Way

Philadelphia, Dec. 2.

Antitrust suit involving a claim of \$300,000 in treble damages and naming as defendants Paramount, et al., as well as the late Harry Fried, got under way here today (Tues.) before Federal Judge William H. Kirkpatrick. Action is brought by Fanny Harrison, owner of the Bryn Mawr Theatre.

Jury trial has Miss Harrison charging the majors and Fried engaged in a conspiracy to keep product from the Bryn Mawr. Fried, who operated several of his own theatres, also ran the Bryn Mawr for the Harrison estate. The suit maintains that he consistently favored his own houses over the Bryn Mawr and that the majors allegedly concurred.

U.S. Distribs Can Deposit 125G Per Mo. In Gallic Deal

American distribs in France are permitted to deposit 50,000,000 francs (\$125,000) a month in the capital account during the current French pact, which runs from July 1, 1952, to June 31, 1953. The money represents part of the surplus current earnings and can be converted into dollars.

Question of the disposition of the surplus coin, which had puzzled the distribs, was solved in the copies of the agreement circulated among the companies over the weekend. The deal was recently negotiated in Paris by Eric Johnston, Motion Picture Export Assn. proxy.

Under the terms, MPEA distribs get 110 permits and are permitted to clean out the \$4,500,000 accrued to them under the old pact at the less favorable capital account rate. Attempts to find a purchaser for the whole of that amount are currently going on but haven't jelled as yet. Individual deals for lesser chunks of the coin would limit the companies to a monthly total of \$300,000.

Current earnings are remittable at \$120,000 a month, at the favorable open or official rate. In addition to this, the distribs are setting up an \$850,000 fund out of which

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NEW PROD.-DISTRIB CO. FOR UA IN ITALY

Moving further into active production, United Artists yesterday (Tues.) announced formation of a new production-distribution company in Italy. Setup actually represents a merger between DAI, headed by Robert Haggias, and DEAR Film, of which Angelo Rizzoli is president. DAI is the exclusive distribution agency for all UA releases in Italy.

Arrangements for the merger and production activities in which UA will have financial interests were completed by Arthur B. Krim, UA proxy, in Naples. Slate of 10 UA pix has already been set for release through the new distribution outfit which remains unnamed.

Production details remain to be worked out but are likely to parallel the type of deals under which such UA releases as "Melba," "Moulin Rouge," "The African Queen" and others were made. With UA coin in the pix, distribution areas will be split along with profits.

As the bells toll in the now-traditional annual custom of the Motion Picture Pioneers, and the passing of industry veterans mounts with increasing regularity, the recent comes anew that this organization has an important show biz job cut out for itself.

The pattern has been set but the execution has been makeshift because of certain exigencies. The organization, which proxy Jack Cohn has been sparking for 13 successive years, is not only now in its best psychological position to go forward with a Motion Picture Foundation—a permanent industry charity fund—but it is an obligation that must no longer be permitted to backslide.

One attempt at an all-industry benefit gala (at New York's Roxy Theatre) died aborning. A predecessor move, sparked by Paramount's Barney Balaban for a Motion Picture Foundation, likewise found itself the victim of economic travail and industry upheaval following the postwar recession at the boxoffice. The occasional individual generousities of showmen like Nate Blumberg, the 1952 honored Pioneer of the Year; Harry M. and Albert Warner, Balaban, E. V. Richards, Spyros and George Skouras, Sam Pinanski, Frank C. Walker, Ned Depinet, Si Fabian, Bill German, Bill Goetz, et al., with individual donations of \$1,000 to \$5,000, are not enough.

Somehow last week's shindig, which so warmly honored Blumberg, board chairman of Universal Pictures—"who went from poster clerk to the top echelon," as Harold J. Fitzgerald observed—dramatized the potential endurance of the MPP and the really necessary purpose of the Picture Pioneers. Perhaps, too, this year's roster of those for whom the bells toll in memoriam—a ceremonial that takes place before the "freshmen" are inducted—put further accent on the or-

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Lloyd's 'Freshman' Due for N.Y. Paris; Preps Other Oldies

Harold Lloyd's 1925 production of "The Freshman," re-edited and with a music track added, has been booked into the Paris Theatre, N. Y., to follow "Hans Christian Andersen." No other engagements for the reissue have been set yet.

Lloyd is preparing a number of his other old films for re-release. They include one untitled pic consisting of a compilation of the comedians' best scenes in several of the vintage reels, spanning the period from 1918 to 1939. Film is still in rough form. It carries a narration by Lloyd.

"Freshman" is being handled by the Lippert organization and represents Lloyd's second try at crashing the modern b.o. His "Movie Crazy" was taken off the shelf some years ago but, according to Lloyd, was handled the wrong way. Comedians own rights to most of his pix, excepting those made in partnership with Paramount, and "Mad Wednesday," which he made under the Howard Hughes aegis.

WB Sales Meet in Hub

Conclave of Warner Bros.' eastern district sales force got underway in Boston yesterday (Tues.) with eastern-Canadian sales chief Jules Lapidus presiding.

Attending were eastern district manager Norman Ayers and branch managers from Albany, Boston, Buffalo, New Haven and New York. Homeoffice reps included Bernard Goodman, supervisor of exchanges, and I. F. Dolid, assistant to sales chief Ben Kalmenson.

3-Dimension 'Devil' Record \$100,000, L.A. Ace; 'Bloodhounds' Average 31G, 'Mistress' 30G, 'Time' Slow \$24,000

Los Angeles Dec. 2.

The public's yen to welcome something new in motion pictures is being evidenced here this week by "Bwana Devil," the Natural Vision three-dimension feature pic. It is doing record-smashing trade, with nearly \$100,000 likely for two Paramount theatres. This includes preem take at both houses. Figure is possible because the first four days played with night prices and the scale was up to \$1.50 opening week.

"Iron Mistress" looks okay \$30,000 in three locations. "Bloodhounds of Broadway" is barely average with \$31,000 in five spots. "Happy Time" looks slow \$24,000 in three houses. "Plymouth Adventure" is fairly good with \$27,000 for two sites.

"Savage" and "Blazing Forest" looks mild \$12,000 in two theatres but an additional \$23,000 shapes for five suburban locations. "Hangman's Knot" is fair \$18,000 in three spots. "Kilimanjaro" will be fifty \$14,000 in two houses on move-over.

Estimates for This Week

Lotus State, Egyptian (UATC) (2,404; 1,538; 70-110)—"Plymouth Adventure" (M-G) and "Gambler and Lady" (Lip). Good \$27,000. Last week, "Prisoner of Zenda" (M-G) and "WAC From Walla Walla" (Rep) (2d wk), \$13,700.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,200; 1,430; 90-150)—"Bwana Devil" (Indie). Record \$100,000 or near. Last week, L.A. Par. "Raiders" (U) and "Black Cat" (U) (6½ days), \$10,700; Hollywood Par. "Ivanhoe" (M-G) (7th wk-6½ days), \$6,300.

Hillstreet, Pantages, Beverly (RKO-WB) (2,752; 2,812; 1,612; 70-110)—"Happy Time" (Col) and "Target Hong Kong" (Col). Slow \$24,000. Last week, with Ritz, excluding Beverly, "Lusty Men" (RKO) and "Strange Fascination" (Col) (2d wk), \$16,500.

Hollywood, Downtown, Four Star (WB-UATC) (2,756; 1,757; 900; 70-110)—"Iron Mistress" (WB). Okay \$30,000. Last week, with Wilshire, excluding Four Star, "Because of You" (U), \$23,800; Four Star, "Androcles" (RKO) (4th wk-6 days), \$4,400.

Los Angeles, Chinese, Loyola, Wilshire, Uptown (FWC) (2,097; 2,048; 1,248; 2,296; 1,715; 70-110)—"Bloodhounds Broadway" (20th) and "Mr. Walkie Talkie" (Lip). Average \$31,000. Last week, L.A. and Chinese, "Snows Kilimanjaro" (20th) (5th wk-5 days), \$14,000; Wilshire and United Artists, "Quiet Man" (Rep) (8th wk-6 days), \$5,700.

United Artists, Hawaii, Wilshire (UATC-G&S-WB) (2,100; 1,106; 2,344; 70-110)—"Hangman's Knot" (Col) and "Ladies of Chorus" (Col) (reissue). Fair \$18,000. Last week, Hawaii, "Carrie" (Par) and "Hurricane Smith" (Par) (2d wk), \$2,200.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-90)—"Savage" (Par) and "Blazing Forest" (Par). Mild \$12,000. Last week, Orpheum, "Canyon Passage" (Indie) and "Frontier Gal" (Indie) (reissues), \$4,800; Vogue, Globe, Loyola, "Steel Trap" (20th) and "Yukon Gold" (Mono), \$11,100.

Globe, Ritz (FWC) (782; 1,370; 80-120)—"Snows Kilimanjaro" (20th) (m.o.). Nifty \$14,000. Last week, with other units.

Canon (ABC) (533; 1,120)—"Full House" (20th) (11th wk). Light \$2,000. Last week, \$2,100.

Fine Arts (FWC) (679; 80-120)—"Promoter" (U) (4th wk). Big \$5,000. Last week, \$4,300.

'Mistress' Torrid 11G, K.C.; 'Monkey' Big 18G, 'Promoter' Sock \$3,500

Kansas City, Dec. 2.

Activity is somewhat improved among first-runs this week, partly because of Thanksgiving day and partially to sturdy attractions. "Monkey Business" in four Fox Midwest houses is big total. Missouri likewise having one of its better weeks with "Iron Mistress." "The Savage" is passable at the Paramount. Vogue is doing sock biz with "The Promoter," and in for extended-run. Cold and snow were welcome here.

Estimates for This Week

Kimo (Dickinson) (504; 50-75)—"Song To Remember" (Col) (reissue). Fairish \$1,500. Last week, (Continued on page 18)

Broadway Grosses

Estimated Total Gross

This Week \$612,400
(Based on 20 theatres)
Last Year \$482,000
(Based on 20 theatres)

Ray Lifts 'Friend' To Hot 38G, Frisco

San Francisco, Dec. 2.

There was the usual Thanksgiving Day slump here, and, coupled with weekend rains, biz is being hard hit. Johnnie Ray with a stagshow that includes Georgia Gibbs is boosting "Wife's Best Friend" to nice session at the huge Fox despite this. "Iron Mistress" also is doing okay with sock total at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Montana Belle" (RKO) and "Arctic Flight" (Mono). Thin \$10,700. Last week, "Tarzan's Savage Fury" (RKO) and "Under Red Sea" (RKO), \$8,600.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Wife's Best Friend" (20th) plus stagshow headed by Johnnie Ray and Georgia Gibbs. Fine \$38,000. Last week, "Pony Soldier" (20th) and "Army Bound" (Mono), \$12,500 in 8 days.

Warfield (Loew's) (2,656; 65-95)—"Plymouth Adventure" (M-G) (2d wk) Off to \$11,000. Last week, husky \$20,000.

Paramount (Par) (2,646; 65-95)—"Savage" (Par) and "Marry Me" (Indie). Pallid \$11,000. Last week, "Battle Zone" (AA) and "Rose Bowl Story" (AA), \$10,500.

St. Francis (Par) (1,400; 65-95)—"Iron Mistress" (WB). Great \$15,000. Last week, "Flat Top" (AA) (2d wk), \$8,500.

Orpheum (No. Coast) (2,448; 65-95)—"It Grows on Trees" (U) and "Guest Wife" (UA) (reissue). Only \$10,000. Last week, "Eight Iron Men" (Col), \$10,800.

United Artists (No. Coast) (1,207; 90-120)—"Limelight" (UA) (3d wk) Big \$7,500. Last week, \$9,000.

Stagedoor (A-R) (370; \$1-\$1.20)—"Quiet Man" (Rep) (4th wk). Big \$3,600. Last week, \$3,300.

Larkin (Rosenberg) (400; 65-85)—"Cabinet Dr. Calagari" (Indie) and "Last Laugh" (Indie) (reissues). Last week, \$2,400. "Right Little Island" (U) and "Run for Your Money" (U) (reissues) (4th wk), \$1,700.

Vogue (S. F. Theatres) (377; 85-110)—"This Happy Breed" (Indie) and "Green for Danger" (Indie) (reissues) (4th wk). Held at \$1,100. Last week, oke \$1,200.

'Plymouth' Sturdy \$36,000 Tops Hub; 'Mistress' Fancy 22G, 'Pony' Big 20G

Boston, Dec. 2.

Three top b.o. winners are helping to lift the take in the Hub this week following a pre-Thanksgiving slump, with debut of the Hub's annual Christmas festival downtown which drew big crowds. New films are "Plymouth Adventure" day-date at State and Orpheum and sturdy, also "Pony Soldier," big at Memorial. "Iron Mistress," also new, is torrid at Metropolitan. "Bloodhounds of Broadway" is okay at Par-Fenway. "The Promoter" still is great in fourth Exeter week.

Estimates for This Week

Astor (B&Q) (1,500; 50-95)—"Outpost in Malaya" (UA). Never caught on for a poor \$8,000. Last week, "Happy Time" (Col) (4th wk), \$2,500.

Beacon Hill (Beacon Hill) (682; 50-90)—"High Treason" (Indie) (2d wk). Fair \$3,000 after \$4,500 for first.

Boston (RKO) (3,000; 40-85)—"Tarzan's Secret Fury" (RKO) and "Under Red Sea" (RKO). Opened Sunday (30). Last week, legit show.

Exeter (Indie) (1,300; 60-80)—"The Promoter" (U) (4th wk). Still a solid draw with better than \$9,000. Third week, was \$10,000.

'Ali Baba' Giant \$14,000, Port.; 'Plymouth' Big 12G

Portland, Ore., Dec. 2.

"Son of Ali Baba" looms stand-out here this round, with a sock session at the Broadway. "Plymouth Adventure" also is tall at Liberty. "Iron Mistress" looks nice in two spots.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Son of Ali Baba" (U) and "Yankee Buccaneer" (U). Sock \$14,000 or near. Last week, "Lusty Men" (RKO) and "Apache War Smoke" (M-G), \$11,000.

Liberty (Hamrick) (1,850; 65-90)—"Plymouth Adventure" (M-G) and "Lion Hunters" (Mono). Tall \$12,000. Last week, "Because You're Mine" (M-G) and "Hour of 13" (M-G) (3d wk), \$7,000.

Mayfair (Evergreen) (1,500; 65-90)—"Pony Soldier" (20th) and "Night Without Sleep" (20th) (m.o.). So-so \$3,000. Last week, "Les Miserables" (20th), \$3,700.

Oriental (Evergreen) (2,000; 65-90)—"Iron Mistress" (WB) and "Park Row" (UA). day-date with Orpheum. Fine \$4,000. Last week, "Pony Soldier" (20th) and "Night Without Sleep" (20th), \$4,300.

Orpheum (Evergreen) (1,750; 65-90)—"Iron Mistress" (WB) and "Park Row" (UA). Nice \$8,000. Last week, "Pony Soldier" (20th) and "Night Without Sleep" (20th), \$7,800.

Paramount (Evergreen) (3,400; 65-90)—"Bloodhounds Broadway" (20th) and "Army Bound" (Mono). Oke \$8,000 or close. Last week, "Assignment Paris" (20th) and "Ladies of Chorus" (Col), ditto.

United Artists (Parker) (890; 65-90)—"Everything I Have Is Yours" (M-G). Good \$7,000. Last week, "Turning Point" (Par), \$4,200.

'Because' Bright \$11,000 in Prov.

Providence, Dec. 2.

Only two first-runs are doing well, with RKO Albee's "Because of You" topping list with sock session. "Plymouth Adventure" is okay at State. "Iron Mistress" looks good at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Because of You" (U) and "Anybody Seen My Gal" (U). Hotzy \$11,000 or near. Last week, "Montana Belle" (RKO) and "Beware My Lovely" (RKO), \$6,500.

Majestic (Fay) (2,200; 44-65)—"Iron Mistress" (WB) and "Army Bound" (Mono). Good \$8,000. Last week, "Bloodhounds Broadway" (20th) and "Gambler and Lady" (Indie), \$6,500.

Metropolitan (Snider) (3,100; 44-65)—Stagshow, "Good Nite Ladies" this week. Last week, "The Savage" (Par) and "Born to Saddle" (Indie), so-so \$4,000.

State (Loew) (3,200; 44-65)—"Plymouth Adventure" (M-G). Oke \$13,000. Last week, "Quiet Man" (Rep) (2d wk), \$7,000.

Strand (Silverman) (2,200; 44-65)—"Happy Time" (Col). Slow \$4,500. Last week, "Hangman's Knot" (Col) and "Love Island" (Regal), fair \$6,500.

Cincy Hotsy; 'Plymouth' Nice \$16,000, 'Time' Fast 12G, 'Point' 7G, 'Pony' 8G

Key City Grosses

Estimated Total Gross

This Week \$2,499,400
(Based on 24 cities, 210 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,277,400
(Based on 24 cities, and 214 theatres.)

'Plymouth' Trim \$12,000, Indpls.

Indianapolis, Dec. 2.

Season's first blizzard nipped biz at a promising start. Thanksgiving day, "Plymouth Adventure" looms as best grosser with a good week at Loew's. "Bloodhounds of Broadway" shapes mild at the Indiana. "Iron Mistress" at Circle is okay.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Iron Mistress" (WB). Oke \$9,000. Last week, "Turning Point" (Par) and "Voodoo Tiger" (Col), slow \$8,000.

Indiana (C-D) (3,200; 50-76)—"Bloodhounds of Broadway" (20th) and "Thief of Damascus" (Col). Moderate \$10,000. Last week, "Pony Soldier" (20th) and "Wild Geese Calling" (20th) (reissue), \$9,000.

Keith's (C-D) (1,300; 50-76)—"Outpost in Malaya" (UA) and "It's In Bag" (UA) (reissue). Thin \$3,500. Last week, subsequent-run.

Loew's (Loew's) (2,427; 50-76)—"Plymouth Adventure" (M-G) and "Park Row" (UA). Good \$12,000. Last week, "Everything I Have Is Yours" (M-G) and "Apache War Smoke" (M-G), \$11,000 in 9 days.

Lyric (C-D) (1,600; 50-81)—"Fargo" (AA) with Renfro Valley Barn Dance on stage. Modest \$7,500. Last week, "Hurricane Smith" (Par) and "Yukon Gold" (Mon), \$4,500.

Snow Sloughing L'ville; 'Mistress' Perky \$7,000, 'Bloodhounds' Mild 9G

Louisville, Dec. 2.

Some good pix in town this week, but season's first snowfall over the weekend didn't help grosses at downtown houses. "Iron Mistress" at the Mary Anderson looks best with fairly good total while, "Plymouth Adventure" at State is rated okay. "Lusty Men" looms fine at the Kentucky.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Lusty Men" (RKO) and "Tropical Heat Wave" (Rep). Fine \$4,500. Last week, "California Conquest" (Col) and "Brigand" (Col), \$4,000.

Mary Anderson (People's) (1,200; 54-75)—"Iron Mistress" (WB). Snowstorm didn't help but okay \$7,000 is possible. Last week, "Flat Top" (AA), \$5,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Bloodhounds Broadway" (20th). Season's first snowfall put a crimp in downtown grosses. Modest \$9,000. Last week, "Greatest Show" (Par), good \$10,000 at regular scale.

State (Loew's) (3,000; 54-75)—"Plymouth Adventure" (M-G) and "Last Train From Bombay" (Col). Oke \$11,000 in sight. If weather breaks. Last week, "Everything I Have Is Yours" (M-G) and "Steel Trap" (20th), \$9,000.

'Mistress' OK \$9,500, Balto; 'Because' 7G, 2d

Baltimore, Dec. 2.

Holiday shopping is beginning to nick into downtown first-run biz, with only fairish figures reported for current entries. "Iron Mistress" is attracting fine time trade at the Stanley while "Plymouth Adventure" is getting a play at Loew's Century. "Because of You" still is nice in second round at Keith's. Remainder of list is disappointing.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Plymouth Adventure" (M-G). Okay \$10,000. Last week, "Lure of Wilderness" (20th), \$7,200.

Keith's (Sohmberger) (2,460; 20-70)—"Because of You" (U) (2d wk). (Continued on page 18)

Cincinnati, Dec. 2.

Thanksgiving stuffing overcame a Saturday and Sunday snowfall to give increased takes this frame for every downtown house. Out front is "Plymouth Adventure" and warranting another round in the big Albee. Palace has a winner in "Happy Time." Among the new bills, "Savage" is solid at the Capitol. "Pony Soldier" is rated snappy at Keith's while "Turning Point" looks big at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 55-85)—"Plymouth Adventure" (M-G). Nice \$16,000. Holds. Last week, "Iron Mistress" (WB), \$14,000.

Capitol (RKO) (2,000; 55-85)—"Savage" (Par). Solid \$9,000. Last week, "My Pal Gus" (20th), \$7,000.

Grand (RKO) (1,400; 55-85)—"Turning Point" (Par) and "Toughest Man in Arizona" (Mono). Big \$7,000 or over. Last week, "Snows Kilimanjaro" (20th) (m.o.), third downtown stanza at 75-110, \$6,500.

Keith's (Shor) (1,500; 55-85)—"Pony Soldier" (20th). Snappy \$8,000. Last week, "Way of Gaucha" (20th), \$4,500.

Lyric (RKO) (1,400; 55-85)—"Iron Mistress" (WB) (m.o.). Good \$5,000. Last week, "Quiet Man" (Rep) (m.o. 3d wk), \$4,500.

Palace (RKO) (2,600; 55-85)—"Happy Time" (Col). Hefty \$12,000 or better. Last week, "Operation Secret" (WB), eight days, \$8,500.

'Gus' Anthony Rousing \$35,000 in Det.; 'Zenda' Hot 24G, 'Mistress' 26G

Detroit, Dec. 2.

Thanksgiving Day started new product off with a bang and weekend biz was good enough to give Detroit a hefty gross this week. "My Pal Gus" is being pushed to a sturdy session with stagshow topped by Ray Anthony band at the Fox. "Prisoner of Zenda" is sock at the Palms. "Iron Mistress" is good at the Michigan. "Everything I Have Is Yours" is fading in second round at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 63-125)—"My Pal Gus" (20th) plus stagshow featuring Ray Anthony orch. Sturdy \$35,000. Last week, "Steel Trap" (20th) and "Under Red Sea" (RKO), \$17,000.

Michigan (United Detroit) (4,000; 70-95)—"Iron Mistress" (WB) and "Blazing Forest" (Par). Good \$26,000. Last week, "Springfield Rifle" (WB) and "Wife's Best Friend" (20th) (2d wk), \$12,000.

Palms (UD) (2,961; 70-95)—"Prisoner of Zenda" (M-G) and "Hour of 13" M-G. Sock \$24,000. Last week, "Turning Point" (Par) and "Actors and Sin" (UA), \$12,000.

Madison (UD) (1,966; 70-95)—"Everything I Have Is Yours" (M-G) and "Navajo" (Lip) (2d wk). Down to \$9,075. Last week, big \$12,000.

United Artists (UA) (1,900; 95-125)—"Snows of Kilimanjaro" (20th) (6th wk). Steady \$12,000. Last week, trim \$12,700.

Adams (Balaban) (1,700; 95-125)—"Ivanhoe" (M-G) (8th wk). Tall \$5,000. Last week, \$6,600.

'Plymouth' NSH \$14,000, Buff.; 'Lusty' Okay 9G

Buffalo, Dec. 2.

Biz is mostly sluggish here this session, especially for a holiday week. "Lusty Men" looks okay at Century but "Plymouth Adventure" is no great shakes in 10 days at the Buffalo. "Iron Mistress" shapes nice in second week at Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Plymouth Adventure" (M-G). Disappointing \$14,000 in 10 days. Last week, "My Pal Gus" (20th), \$7,500.

Paramount (Par) (3,000; 40-70)—"The Savage" (Par) and "The Wall" (Indie). NSH \$12,000. Last week, "Blazing Forest" (Par) and "Tromba Tiger Man" (Lip), \$8,500.

Center (Par) (2,100; 40-70)—"Iron Mistress" (WB) (2d wk). Nice \$7,500. First week was sock \$13,000.

Lafayette (Basil) (3,000; 40-70)—"Hangman's Knot" (Col) and "Target Hong Kong" (Col). Light \$8,500. Last week, "It Grows on Trees" (U) and "Never Take No For an Answer" (Indie), \$7,000.

Century (20th Century) (3,000; 40-70)—"Lusty Men" (RKO) and "Tembo" (RKO). Okay \$9,000. Last week, "Montana Belle" (RKO) and "Beware My Lovely" (RKO), \$12,000.

Cold, Wind Hurt Chi But 'Pony' Fat

\$24,000, 'Plymouth' OK 22G, 'Lure'

Lush 13G, 'Zenda'-Cole Big 43G, 2d

Chicago, Dec. 2.

Impetus of Thanksgiving, aided by extended school holiday, is being tempered by the extreme cold weather and wind. Of the four new openings, "Pony Soldier" at the Woods seems best with a fine \$24,000. Palace, with "Plymouth Adventure," should do okay \$22,000.

"Lure of Wilderness" and "Toughest Man in Arizona" at Roosevelt looks bright \$13,000 while "Steel Trap" and "Lady Says No" at Grand shapes smart \$14,000.

Remainder of the Loop is loaded down with longruns, with only one second-weeker. Chicago, with "Prisoner of Zenda" and Nat (King) Cole topping stage shows potent in second round. "Snows of Kilimanjaro" at State-Lake is also bright in fifth frame. "Ivanhoe," at Oriental in ninth week still is sharp. "Miracle of Fatima" at the United Artists in seventh round is holding fairly well.

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25) — "Prisoner of Zenda" (M-G) plus Nat King Cole heading stage show (2d wk). Hefty \$43,000 due. Last week, big \$55,000.

Grand (RKO) (1,500; 55-98) — "Steel Trap" (20th) and "Lady Says No" (20th). Smart \$14,000. Last week, "Devil Makes Three" (M-G) and "My Man and I" (M-G) (2d wk), \$8,000.

Oriental (Indie) (3,400; 98-\$1.25) — "Ivanhoe" (M-G) (9th wk). Bright \$22,000. Last week, \$17,000. Palace (Eitel) (2,500; 98) — "Plymouth Adventure" (M-G). Headed for nifty \$22,000. Last week, "Because You're Mine" (M-G) (6th wk), \$8,000.

Roosevelt (B&K) (1,500; 55-98) — "Lure of Wilderness" (20th) and "Toughest Man in Arizona" (Rep). Hefty \$13,000. Last week, "Operation Secret" (WB) and "Wagons West" (Col), \$12,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "Snows of Kilimanjaro" (20th) (5th wk). Holding well with \$13,000. Last week, sturdy \$17,000. Surf (H&E Balaban) (635; 98) — "Full House" (20th) (5th wk). Nifty \$4,500. Last week, \$5,200.

United Artists (B&K) (1,700; 98-\$1.25) — "Miracle of Fatima" (WB) (7th wk). Stout \$10,000. Last week, same.

Woods (Essaness) (1,073; 98) — "Pony Soldier" (20th). Riding for a fast \$24,000. Last week, "K.C. Confidential" (UA) (4th wk), \$10,000.

World (Indie) (587; 98) — "Strange Ones" (Indie) (3d wk). Strong \$4,000. Last week, \$4,600.

Snow Bops Pitt; 'Pony,' Hep \$8,500, 'Blackbeard'

Same, 'Front' Oke 5 1/2 G

Pittsburgh, Dec. 2.

Paralyzing snow early Saturday night (29) hit the theatres just as they were heading for the best Thanksgiving weekend in a couple of years and will cost everybody plenty. Holiday biz on Thursday itself was big but is not enough to overcome disastrous results of the season's first snowstorm. Penn is hanging on to "Plymouth Adventure" for another stanza in hopes for recouping after a mild opener. "Iron Mistress" at Stanley is mild and "Blackbeard the Pirate" at Warner is nice if not big. Harris did fairly well with "Pony Soldier" as did the Fulton with "Back at Front."

Estimates for This Week
Fulton (Shea) (1,700; 50-85) — "Back at Front" (U). Should get close to \$5,500, good (4th wk), everything considered. Last week, "Snows of Kilimanjaro" (20th) at advanced prices, around \$6,500.

Harris (Harris) (2,200; 50-85) — "Pony Soldier" (20th). Had a decent head start before snow hit but nice \$8,500 anyway. Last week, "Hangman's Knot" (Col), \$7,000.

Penn (Loew's) (3,300; 50-85) — "Plymouth Adventure" (M-G), Nsq \$14,000, and obviously disappointing. Holds over in hopes of getting some back. Last week, "The Savage" (Par), \$9,000.

Squirrel Hill (WB) (900; 50-85) — "Magic Box" (Indie), English all-starrer got good notices, and would have been nabe art house's best in long time without the snow. Solid \$3,000. Holds. Last week, "Actors and Sin" (UA) (2d wk-5 days), \$1,200.

Stanley (WB) (3,800; 50-85) — (Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

Bloodhounds' Big

\$21,000 in Philly

Philadelphia, Dec. 2.

Long Thanksgiving holiday, plus Penn-Cornell and Army-Navy games the same week (which drew big crowds) is giving film biz three big days. However, Sunday night trade collapsed with cold weather blamed. "Bloodhounds of Broadway" looks big at Goldman but "Pony Soldier" is slow at Mastbaum. "Blackbeard the Pirate" shapes thin at Boyd while stage show is not proving much help to "Torpedo Alley" at the Earle where a sad session looms.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "It Grows on Trees" (U). Okay \$6,000. Last week, "Park Row" (UA), \$4,000.

Arcadia (S&S) (625; 85-\$1.20) — "Because You're Mine" (M-G) (7th wk). Built to \$7,500. Last week, nice \$7,000.

Boyd (WB) (2,360; 50-99) — "Blackbeard the Pirate" (RKO). Thin \$12,000. Last week, "Steel Trap" (20th) (2d wk), \$6,000.

Earle (WB) (2,700; 50-\$1.10) — "Torpedo Alley" (AA) with "Stars of Tomorrow" Talent Hunt onstage. Sad \$8,000 or less. Last week, "Woodoo Tiger" (Col) with Dinah Washington, Bill Bailey, plus All-American Jazz Stars onstage, fair \$15,000.

Fox (20th) (2,250; 90-\$1.50) — "Ivanhoe" (M-G) (8th wk). Fine \$16,000. Last week, \$14,000.

Goldman (Goldman) (1,200; 50-99) — "Bloodhounds of Broadway" (20th). Big \$21,000. Last week, "K.C. Confidential" (UA), \$17,000.

Mastbaum (WB) (4,360; 50-99) — "Pony Soldier" (20th). Slow \$15,000. Last week, "Springfield Rifle" (WB) (2d wk), \$11,000.

Midtown (Goldman) (1,000; 75-\$1.30) — "Snows of Kilimanjaro" (20th) (7th wk). Climbed to \$15,000. Last week, solid \$14,000.

Randolph (Goldman) (2,500; 50-99) — "Prisoner of Zenda" (M-G) (3d wk). Oke \$12,000. Last week, \$13,000.

Stanley (WB) (2,900; 50-99) — "Iron Mistress" (WB). Great \$22,000 or near. Last week, "Turning Point" (Par) (2d wk), poor \$9,000.

Stanton (WB) (1,473; 50-99) — "Cattle Town" (WB). Dull \$5,000. Last week, "Hellgate" (Lip), bright \$10,000.

Trans-Lux (T-L) (500; 85-\$1.20) — "Happy Time" (Col) (4th wk). Nice \$4,500. Last week, \$6,000.

'BECAUSE' SOLID 14G, ST. L.; 'PLYMOUTH' 16G

St. Louis, Dec. 2.

First snowstorm of season last Saturday and another yesterday (Mon.) with much colder weather has slowed up biz at most first-runs. "Because of You" shapes solid at Ambassador while "Plymouth Adventure," cashing in on Thanksgiving Day, looks fine at Loew's. "High Treason" looms neat in two spots. Biz at other houses is spotty.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75) — "Because of You" (U) and "Beware My Lovely" (RKO). Solid \$14,000 or close. Last week, "Something For Birds" (20th) and "Steel Trap" (20th), \$9,000.

Fox (F&M) (5,000; 60-75) — "Pony Soldier" (20th) and "Black Castle" (U). Opened today (Tues.). Last week, "Iron Mistress" (WB) and "Toughest Man in Arizona" (Rep), fine \$15,000.

Loew's (Loew) (3,172; 50-75) — "Plymouth Adventure" (M-G). Nice \$16,000 or over. Last week, "Everything I Have Is Yours" (Continued on page 18)

'Barrier' Brisk \$17,000, D.C.; 'Blackbeard' 15G

Washington, Dec. 2.

Nothing spectacular in holiday biz currently but figures are generally up over recent sessions. Real standout is "Breaking Through Sound Barrier," day-dating at both Lopert houses, Playhouse and Dupont. It is smash both places. "Blackbeard the Pirate" is socko at RKO Keith's. "Iron Mistress" is rated fine at the Warner.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Monkey Business" (20th) plus vaude. Pleasant \$23,000, but not up to holiday hopes. Last week, "Night Without Sleep" (20th) plus vaude, \$17,000.

Columbia (Loew's) (1,174; 74-\$1.20) — "Snows of Kilimanjaro" (20th) (7th wk). Steady \$8,000 after \$10,000 last week.

Dupont (Lopert) (372; 55-\$1) — "Breaking Through Sound Barrier" (UA). Sock \$8,000, day-date with Playhouse. Holds. Last week, "Last Laugh" (Indie) and "Cabinet Dr. Calligari" (Indie) (reissues), \$2,700.

Keith's (RKO) (1,939; 50-85) — "Blackbeard the Pirate" (RKO). Bright \$15,000 for 8 days. Last week, "It Grows on Trees" (U), okay \$9,000.

Metropolitan (Warner) (1,200; 50-85) — "Black Castle" (U). Oke \$6,000. Last week, "Blazing Forest" (Par), slow \$4,000 in 8 days.

Palace (Loew's) (2,370; 50-80) — "Plymouth Adventure" (M-G) (2d wk). Pleasant \$14,000. Last week, below hopes at \$21,000, with Thanksgiving Day included.

Playhouse (Lopert) (435; 50-\$1) — "Breaking Sound Barrier" (UA). Big \$9,000. Unanimous raves from crit. helping. Last week, "Thief" (UA) (5th wk), \$3,000.

Warner (WB) (2,174; 50-80) — "Iron Mistress" (WB). Fine \$14,000. Last week, "Thunderbirds" (Rep), \$11,500.

Trans-Lux (T-L) (600; 60-\$1) — "Happy Time" (Col) (3d wk). Okay \$5,500 after strong \$7,500 second round.

'Because' \$27,000

Denver Standout

Denver, Dec. 2.

Biz is generally sturdy all over town this week. Session started out with zero weather but it moderated over weekend. "Because of You" shapes socko at Denver and Esquire to pace field. "Pony Soldier" looks fine in three locations. "Plymouth Adventure" is good enough at Orpheum to win hold-over while "Prisoner of Zenda" also looks stout enough to stay another week at Broadway.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Pony Soldier" (20th) and "Leave Her to Heaven" (20th), day-date with Tabor, Webber. Fine \$9,000. Last week, "Golden Hawk" (Col) and "Strange Fascination" (Col), \$5,500.

Broadway (Wolfberg) (1,200; 50-85) — "Prisoner of Zenda" (M-G). Fine \$11,000 and holding. Last week, "Red Shoes" (UA) (2d wk), \$4,500.

Denham (Cockrill) (1,750; 50-85) — "Savage" (Par). Poor \$7,000. Last week, "Hurricane Smith" (Par), same.

Denver (Fox) (2,525; 50-85) — "Because of You" (U) and "Mr. Walkie Talkie" (Lip). Great \$23,000 or near. Last week, "Iron Mistress" (WB) and "Park Row" (UA), \$22,000.

Esquire (Fox) (742; 50-85) — "Because of You" (U) and "Mr. Walkie Talkie" (Lip). Big \$4,000. Last week, "Iron Mistress" (WB) and "Park Row" (UA), \$4,500.

Orpheum (RKO) (2,600; 50-85) — "Plymouth Adventure" (M-G) and "Hour of 13" (M-G). Fancy \$16,500. Holds. Last week, "Four Poster" (Col) and "Captain Pirate" (Col), \$10,500.

Paramount (Wolfberg) (2,200; 50-85) — "Eight Iron Men" (Col) and stage show. Stout \$13,000 or better. Last week, "Something for Birds" (20th) and "Notorious Gentleman" (Indie), \$10,000.

Tabor (Fox) (1,967; 50-85) — "Pony Soldier" (20th) and "Leave To Heaven" (20th). Strong \$9,500. Last week, "Golden Hawk" (Col) and "Strange Fascination" (Col), \$6,000.

Vogue (Pike) (600; 60-90) — "La Forza del Destino" (Indie) and "Ballet by Degas" (Indie). Big \$3,000. Stays over. Last week, "Night Train Trieste" (Indie), fair \$1,600.

Webber (Fox) (750; 50-85) — "Pony Soldier" (20th) and "Leave To Heaven" (20th). Good \$4,500. Last week, "Golden Hawk" (Col) and "Strange Fascination" (Col), fair \$3,000.

B'way Soaring; 'Andersen' Record

\$87,000 in 2 Spots, 'Thief Venice' 19G, K.C.' 16G, 'Malaya' OK at \$16,000

With Thanksgiving Day and the long holiday weekend giving business a real hypo, Broadway first-run grosses are soaring this session. Biggest crowd ever to witness the annual Macy's parade down Broadway on Thanksgiving, attracting thousands into the Times Square area, got trade off day (Thurs.) off to a big start. Biz continued great through Saturday and until early Sunday night, but fell off sharply Monday and yesterday (Tues.) as usual. Snow most of yesterday also was a handicap.

Pacing the field is "Hans Christian Andersen," which established new house records at the Criterion and the Paris, where it's day-dating. Strong reviews, of course, got the pic rolling, with students out of school giving the film real impetus opening week. It landed \$63,000 at the Crit., such a figure being possible only because of tilted scale all along the line plus the steady lines for three successive days. Danny Kaye opus at the Paris is doing \$24,000, gigantic for this small-seater.

"Thief of Venice" is next strongest newcomer, with a trim \$19,000 likely opening week at Mayfair. Equally big is "K.C. Confidential," which is heading for a nice \$16,000 at the Globe. "Outpost in Malaya" looks just okay with \$16,000 at the State.

The Music Hall is climbing sharply with "Plymouth Adventure" and stage show and will probably wind up the third stanza today with fine \$125,000, biggest session of run. The Hall brings in its annual Xmas stage show and "Million Dollar Mermaid" tomorrow (Thurs.).

"Limelight" is soaring currently, with a great \$28,000 likely for sixth session at the Astor. It also is going ahead of fifth week's total for fine \$9,500 at the Trans-Lux 60th St. in sixth round. "Breaking Through" is holding remarkably steady with big \$19,000, especially in view of not having advantage of Thanksgiving Day in present (4th) week at the Victoria.

"Iron Mistress," with Toni Arden, Jack E. Leonard and Art Mooney band topping stage bill, held even with opening frame to get a solid \$64,000 for second week at the Paramount. "Snows of Kilimanjaro" also soared ahead of its previous stanza and will get a great \$23,000 in 11th week at the Rivoli.

"Prisoner of Zenda" was okay \$17,500 in final nine days of fourth week at the Capitol. House opens "Because of You" today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) — "Limelight" (UA) (6th wk). Current stanza ending today (Wed.), is pushing up to great \$28,000, aided by holiday on Thursday. Fifth week was \$21,000.

Beekman (R&B) (550; 85-\$1.50) — "Under Red Sea" (RKO) (3d wk). Initial holdover round ended Monday (1) held at \$7,200. First week was fine \$7,800.

Broadway (Cinerama) (1,350; 90-\$2.80) — "This Is Cinerama" (Indie) (10th wk). Ninth round ended last night (Tues.) finished at \$41,000 for 17 shows, with an assist from Thanksgiving holiday weekend. Eighth week was virtually the same.

Capitol (Loew's) (4,820; 70-\$1.50) — "Because of You" (U). Opens today (Wed.). Last week, "Prisoner of Zenda" (M-G) (4th wk-9 days), was okay \$17,500, with a nice boost from Thanksgiving. Third regular week was \$14,000.

Criterion (Moss) (1,700; 50-\$1.80) — "Hans Christian Andersen" (RKO) (2d wk). Initial week ended Monday (1) soared to huge \$63,000, new house record here. Sock reviews are helping. Biz soared with Thanksgiving Day and stayed great or bigger than Thursday's take.

Was launched with gala benefit show Monday (24) night to aid Will Rogers Memorial Hospital fund. Looks in for run.

Fine Arts (Davis) (468; 90-\$1.80) — "Promoter" (U) (6th wk). Fifth frame ended Monday (1) pushed to terrific \$13,800 after \$11,500 for fourth week. Played to standing room only Friday, with people turned away. Stays indef.

Globe (Brandt) (1,500; 50-\$1.50) — "K.C. Confidential" (UA). Initial week ending tomorrow heading for nice \$16,000 or close. Stays on. In ahead, "Turning Point" (Par) (2d wk), \$10,000, being helped by preview of "Confidential."

Mayfair (Brandt) (1,736; 50-\$1.50) — "Thief of Venice" (20th). First

week ending today (Wed.) is heading for trim \$19,000 or near. Holds. In ahead, "World in Arms" (U) (7th wk), \$6,000.

Guild (Guild) (525; \$1-\$1.80) — "Leonardo da Vinci" (Indie) (2d wk). In week ending today (Wed.) looks to hit great \$10,500. First week was \$12,000, new record for house.

Normandie (Normandie Theatres) (592 95-\$1.80) — Playing reissues until "No Time for Flowers" (RKO) opens Dec. 25.

Palace (RKO) (1,700; 75-\$1.40) — "It Grows on Trees" (U) with 8 acts of vaude. Climbing to nice \$21,000, in week ending tomorrow (Thurs.). Last week, "Horizons West" (U), with vaude, was disappointing \$15,000.

Paramount (Par) (3,664; 80-\$1.80) — "Iron Mistress" (WB) with Toni Arden, Jack E. Leonard, Art Mooney band heading stage bill (3d-final wk). Second round ended last night (Tues.) held even with first week with \$64,000, solid for second round. Same amount for opening week was fine.

Paris (Indie) (568; \$1.25-\$1.80) — "Hans Christian Andersen" (RKO) (2d wk). Initial stanza ended Monday (1) hit terrific \$24,000, new record for this arty theatre. Amount of trade after last Wednesday was only held down by actual capacity of house, with long lines every day. Playing day-date with Criterion, and obviously in for a longrun.

Rivoli (UAT) (2,092; 70-\$2) — "Snows of Kilimanjaro" (20th) (11th wk). Climbing to great \$23,000 in week ending today (Wed.). The 10th week was big \$16,500. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Plymouth Adventure" (M-G) with stage show (3d-final wk). Getting a solid boost from Thanksgiving and holiday weekend to push up near fine \$125,000, biggest session of engagement. Last week, \$104,000. "Million Dollar Mermaid" (M-G), with Christmas stage show including the "Nativity" and holiday spectacle, opens tomorrow (Thurs.). This is the world prem for the Esther Williams-Walter Pidgeon starrer.

Roxy (20th) (5,886; 80-\$2.20) — "Bloodhounds of Broadway" (20th) with Jimmy Nelson, Rosette Shaw, Mello-Larks heading stage show (2d wk-10 days). Ran three days past usual second week to wind up Sunday (30) with fair \$78,000. Big house is now closed down for three weeks to facelift and make structural changes on the stage for bigger icerink in preparation for film-show policy opening Dec. 22.

State (Loew's) (3,450; 55-\$1.25) — "Outpost in Malaya" (UA) (2d wk). Initial stanza ended last night (Tues.) was just okay \$16,000. In ahead, "Steel Trap" (20th) (2d wk), \$8,000.

Sutton (R&B) (561; 90-\$1.50) — "Four Poster" (Col) (6th wk). Seventh round ended last night (Tues.) edged up to socko \$8,700, benefiting from Thanksgiving weekend. Sixth week was \$8,500.

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40) — "Limelight" (UA) (6th wk). This session ending today (Wed.) is heading for fine \$9,500. Fifth week was \$8,000. Pic is day-dating with Astor.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Full House" (20th) (7th wk). Current frame ending today (Wed.) looks fine \$8,200. Sixth week was \$8,600.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Breaking Through" (UA) (4th wk). This frame ending tomorrow (Thurs.) looks to wind up with big \$19,000. Third week, taking in Thanksgiving, hit smash \$21,000, a bit over hopes.

'MISTRESS' HIGH 16G, CLEVE.; 'PONY' \$14,000

Cleveland, Dec. 2.

Best bet here this week is "Iron Mistress," nice at the Allen. "Pony Soldier" looks fair at the Hipp. "Blackbeard the Pirate" also looms pleasing at the Palace.

Estimates for This Week
Allen (Warner) (3,000; 55-85) — "Iron Mistress" (WB). Nice \$16,000. Holding. Last week, "Night Without Sleep" (20th) and "Rainbow Round Shoulder" (Col), slow \$8,500.

Hipp (Telemanagement) (3,700; 55-85) — "Pony Soldier" (20th). Fair \$14,000. Last week, "Bloodhounds of Broadway" (20th), \$12,800.

Lower Mall (Community) (585; (Continued on page 18)

Arg. Legit Slump Still Worrying Producers as Ace Shows Hit Road

Buenos Aires, Nov. 25. The slump in legit grosses continues to worry producers here, and every week the more acceptable shows shutter to go out on strawhat (provincial) tours. In other years, the strawhat season rarely started before mid-December. Some fear that a point soon may be reached where most theatres will have to shutter throughout the summer months. This would be unusual in a city where there have never been enough legit houses to handle all the companies seeking an outlet for their shows.

The Mecha Ortiz production at the Casino Theatre of "Streetcar Named Desire" is now touring the principal provincial cities. This left the theatre free to resume vaude shows, starring the flamenco dancer Lola Flores. The Empire also switched shows when Nelida Franco went on tour with the comedy by Spanish Academy prize-winner Lopez Rubio, "Jealous of the Air" (Celos del Aire), which has been running since June.

The Empire has been leased by a legit group called Artistas Unidos Argentinos, headed by Jose Cibrán. The first vehicle chosen by the troupe is "Ladron del Mar" (Pirate) by local author Roberto Talice, which legit and film-actor Jose Cibrán directs. This marks another venture into legit by a film group in an effort to keep working now that so many film studios are shuttered.

Tita Merello also closed her season at the Smart Theatre two weeks ago. After a brief rest, she started a tour that will include La Plata, Rosario, Santa Fe and Cordoba with the same vehicle, "Men in My Life" (Hombres en mi Vida) by Eduardo Pappo, which proved the biggest legit grosser this year. Show will play the Atlantic coast resort of Mar del Plata in the summer (December to March).

Gloria Guzman and Juan Carlos Thorry have taken over the Smart Theatre, with empresario Francisco Gallo's backing, to produce a straight comedy, "Mama's Husbands," by radio script-writer Abel Santa Cruz. For the first time in her long, successful stage career Miss Guzman is playing a straight role, without singing or dancing. There are only seven roles in the comedy, which makes it ideal for the two months that remain before the theatre closes for the summer.

New Paris Vaude Season Opens Big

Paris, Nov. 25. The Music Halls, which are the French variety houses, are on the upbeat here with tonight talent showcasing the various spots. Halls are usually played by toppers for publicity value. They often serve as incubators for talent.

The ABC, which is the Gallic Palace, has dual toppers, with Georges Ulmer and Lady Patachou splitting the billing. Ulmer, who goes to Israel after this stint, is a personable song stylist and comic. He is a favorite on the niter circuit here. Lady Patachou has her own boite and is doing this public engagement before heading for a N.Y. appearance. She is a singer with good voice and dynamic personality which socks her songs across.

The Bobino, oldie hall, has Mouloudji, rising Left-Bank balladeer, who is now singing at four spots around Paris. Ubiquitous chanter has a fine style. Other spots have varied fare from acrobats to comics and supporting songsters.

The Capucines has a girl show which falls below the Folies Bergere and Casino de Paris in stature. However, it gives out with forthright burley routines and numbers and caters to a clientele seeking lowdown humor and suggestiveness.

Arg. to France to Mex. Mexico City, Nov. 25. Delia Garces, Argentinian actress, is here to make two pix for Oscar Dancigers, the first to start in December. He imported her from France for the films.

Vienna House Folderoo Strands Redley Iceshow

Vienna, Nov. 25. The 42-person troupe of Redley's American Ice Revue wound up unpaid and without playdates when the Raimund Theatre here reopened with this iceshow as its first bill after long bankruptcy, suddenly repeated the fold. The Redley group had been playing to light returns after poor notices. The Raimund, one of Vienna's largest houses, had been refinanced with help from the municipality. But the management, saying it could not get an operetta production together until December, opened with the ice attraction.

This suffered by comparison with the crack Vienna Ice Revue which traditionally plays here in December to heavy boxoffice. The Redley group actually is mostly from Holland. Director Fred Redley claims to be in the red here for about \$8,000. Troupe announced it will play Graz after a two-week layoff.

Swiss TV Bow Due Next July

Zurich, Nov. 25. After lengthy discussions in the Swiss Federal Council (government) and the Swiss PTT, the planned non-commercial TV network is now set to go into action July 1 next year, with a three-year tryout period. It is expected to serve 1,000,000 listeners although it is still uncertain whether that many will be available until that date. Telecasts will be made from Zurich only for the time being. The Bellerive film studios already have been rented for telecasts starting March 1 next year. In order to train TV personnel theoretically and practically, a period of not more than six months has been allowed to precede official telecasts. During that period, no public telecasts will yet be made nor will there be any charge for subscribers.

Subscription fee is expected to amount to \$11.50 for the first year of the tryout period, \$13.50 for the second and \$16 for the third year, including the yearly radio fee of \$4.50. However, no guarantee is given for the scope, quality and flawless reception of the telecasts. The fee entitles the subscriber to receive TV as well as radio broadcasts, but not to exploit transmissions publicly or for any commercial purposes.

The three-year tryout period will cost \$920,000, of which actual program costs amount to \$207,000. The Swiss National Radio and the Swiss PTT will provide about \$200,000 each (out of subscription fees), whereas the federal government will appropriate about \$350,000. In addition, approximately \$160,000 it is estimated will come from subscription fees, contributions by industrial and commercial organizations as well as voluntary contributions from official institutions and associations. The cantonal government of the district of Zurich has approved \$46,000 for TV program costs.

TEL AVIV CINEMA BIZ SHOWS NICE PICKUP

Tel Aviv, Nov. 25. Cinema business generally has picked up here this month, but cannot be compared with last year's trade.

Terrific biz is currently being done by "American in Paris" (M-G), "Born Yesterday" (Col) and "Affair in Trinidad" (Col), here, while three films are already in third weeks in Haifa. They are "Tales of Hoffmann," "Blue Veil" and "The Concert" last being a Russian ballet picture.

Jerusalem has been hit hard by power failures during the past 10 days. Exhibitors were compelled to postpone their second night shows until 10 o'clock, which resulted in extremely poor attendance.

Slater Wins Brit. Appeal

London, Dec. 2. Ralph Slater has won his appeal against the Home Office and his stay in Britain has been extended until Dec. 23. Recently he was given a week's notice to leave the country.

Earlier in the year, Slater was defendant in an action for damages brought by a girl who claimed she became depressed after being hypnotized by him on a Brighton theatre stage. Award of damages was struck out on appeal. Slater is seeking legal opinion to determine what steps he may take to vindicate himself professionally.

3 Native Pix Playing In 50 Brazil 1st-Runs In Test of 8-to-1 Law

Rio de Janeiro, Nov. 25. Three Brazilian films, playing in nearly 50 of Rio's most important theatres this week, including all first-runs excepting the three Metros and three other houses, is the result of both pressure groups and misguided nationalist legislation. This is actually proving more harmful than beneficial to a still incipient pix industry here. The required proportion of one Brazilian film to eight foreign pix is causing a hurried scramble to board the bandwagon of easy profits. While there are some high-budget films, production consists largely of shoe-stringers ground out at a haphazard pace.

Producers seem to be unmindful of the fact that losses suffered by exhibitors are not conducive to a better film industry. Hence, a serious crisis may be in the offing. This is further aggravated by recent regulations to be put in force soon, curtailing imports and exchange as well as imposing obligatory printing in Brazil. Patrons are still largely unaware of what is happening, but are feeling the pinch via the absence of U. S. newsreels, not seen here for a whole year, caused by legislation trying to force foreign distributors to acquire local short subjects. Many of these shorts contain political propaganda and/or are excursions into the realm of tedium.

Eric Johnston, head of the Motion Picture Assn. of America, who came here to study and discuss problems, departed "hopefully" after a one-week stay here during which he saw President Vargas and high government officials.

Meantime, the "8x1" law is suffering sharp attacks from many influential critics while others come to the rescue of the Brazilian industry howling "imperialism." Also a subject of dissension is Alberto Cavalcanti, Brazilian producer-director of the British "Dead of the Night" and his projected National Cinema Council, which is still pending Congress' approval. In Cavalcanti's plan, the council would have quasi-dictatorial powers including that of artistic censorship and ban as well as allocation of raw stock. Body would be answerable only to the president and could become the instrument of terrific influence.

Legit Shows Abroad LONDON

(Week ending Dec. 6)
"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Martin (8-29).
"Blue Lamp," Hipp. (11-19).
"Call Me Madam," Coliseum (3-15).
"Deep Blue Sea," Duchess (6-6).
"Dial M Murder," West (6-19).
"Gay Don," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Hanging Judge," New (8-23).
"Happy Marriage," Duke (10-8).
"Innocents," Majesty's (7-3).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," West (5-25).
"Love from Judy," Saville (9-25).
"Meet Callahan," Garrick (5-27).
"Murder Most Foul," Ambassadors (10-4).
"Paris to Piccadilly," Pic. Wales (4-15).
"Porgy & Bess," Stoll (10-8).
"Redcliffe," Phoenix (9-12).
"Relative Value," St. Martin (11-28-51).
"Reluctant Heroes," White (9-12-50).
"Ring Out Bells," Vic. Pal. (11-12).
"River Line," Strand (10-28).
"Seagulls Borne," Apollo (6-14-50).
"South Pacific," Drury Lane (11-30).
"Tomorrow's Life," Comedy (11-17).
"Walter of the Moon," Daymarket (4-18-51).
"Wild Horses," Aldwych (1-6).
"Zip Goes a Million," Palace (10-20-51).
"Young Bill," Criterion (4-2).

SCHEDULED OPENINGS
(Figures denote premiere dates)
"Midnight Sonata," New Lindsey (9).
"Sweet Peril," St. James's (3).
"We Have Company," no theatre (10).

AUSTRALIA
(Week ending Dec. 6)
"Kiss Me, Kate," Royal, Sydney.
"Folies Bergere," Tivoli, Sydney.
"Castle in Air," Royal, Adelaide.
"Tommy's Trivia Show," Tivoli, Mel.
"South Pacific," Majesty, Melbourne.
"Ice Follies," Majesty, Brisbane.
"We Parade," Empire, Sydney.
Kiwis, Comedy, Mel.

Brit. Govt. Rejects Labor's Plea For Distrib Quota, Discriminatory Tax

Schnitzler's Son Sues Vienna Hit's Authors

Vienna, Nov. 25. Three authors of last year's top Vienna legit hit, "Reigen 51," were defendants in a plagiarism action brought by Heinz Schnitzler, son of Arthur Schnitzler, who wrote the original "Reigen" in the early 1900's. Michael Kehlmann, Helmut Qualtinger and Karl Merz were sued by Schnitzler and his father's publishers for \$900 for the 150 performances (a long run for here) of the play. Defendants had pressed for early trial since the Schnitzler action has held off several German production offers and cooled some Broadway interest.

In their defense, the authors claimed Schnitzler has no patent on the "Reigen" idea of love affairs going around in a ring and ending up where started.

Sponsored Brit. Video in Offing

London, Nov. 25. Sponsored TV for Britain, hitherto regarded as a dubious proposition, is now literally around the corner. The first frequencies are due to be allotted within the next three months and initial commercial programs should be on the air as soon as construction facilities permit.

The establishment of stations is a current priority with the Associated Broadcasting Development Corp. which, for the present at any rate, operate the only commercial web.

Prominent ad agencies are reorganizing their internal setups to deal with this new selling medium. TV production departments are being set up by some of the major ones, and others, with affiliations in America, are seeking expert opinion from there.

Contacts are now being established with potential sponsors who are being sounded on the type of program that would interest them. There is a feeling among agency toppers that the commercial TV industry would have to build its own reserve of talent and not rely too strongly on names established in other fields. The view is also being expressed that the advent of the new stations would provide an opportunity for lesser-known American performers to build a reputation in Britain. Hitherto, apart from a few top film and legit names, main importations from the U. S. are concentrated on vaudeville and niter headlines.

Some agency execs also feel that a commercial outlet in Britain will provide an additional selling market for some of the telex currently used in America.

The number of telecasting hours which would be accorded to sponsored wavelengths, and the actual number of wavelengths, have still to be determined by the government television advisory committee. But it is expected that a preliminary announcement will be made in a few weeks. Current plans are based on the assumption that there will be three to four hours a day of commercial screen time.

COL SHOOTING ITS FIRST GERMAN PIC

Berlin, Nov. 25. In recent years Columbia has been producing in many foreign countries, including England, Italy and France, but never in Germany. First pic to be made in Germany will be a comedy, "Don't Get Excited." The cast is comprised mainly of German newcomers, with Elsie Garden playing the femme lead. Production staff is made up mostly of jobless technicians. Budget has been set at about \$25,000.

"Generally German films have a better" boxoffice in this country than American films," said Dr. Oscar Karbus, Columbia's director general in Germany and one-time in distribution for the old UFA. "Columbia doesn't finance pix, it only grants advance payments,"

London, Dec. 2. There will be no distributors quota and no discriminatory admission tax in favor of British pix. The government has decided that the introduction of either of these proposals would be contrary to the letter and spirit of the General Agreement on Tariffs and Trade to which it is a signatory.

The government made its decision known to a deputation from the Trades Union Congress which was received by Board of Trade prexy Peter Thorneycroft. The labor team, which was headed by TUC general secretary Sir Vincent Tewson and Lincoln Evans, chairman of the Economic Committee, included reps from British Actors Equity, National Assn. of Theatrical and Kine Employees and the Assn. of Cine Technicians. The group advocated a program for increased production with a consequential dollar saving; tightening of the quota laws; continuation of the Eady scheme beyond 1954 and the introduction of a distrib quota and a discriminatory tax.

Speaking for the government, Thorneycroft declined to give assurances that action would be taken on any of the points mentioned. He refused to regard the future of the Eady plan as a question calling for government action, and reiterated it was a matter on which the trade itself must decide. Thorneycroft told the delegation that a useful dollar-saving had been accomplished under the new Anglo-American film pact.

On the general union approach to the need for strong government action, Thorneycroft could not understand why the group was so perturbed. He felt that the position of the British film industry was greatly improved, and he could not accept labor's reference to an existing crisis in production.

Italo TV Set For Expansion

Rome, Nov. 25. RAI (Radio Italiana), with a TV transmitting station in Milan, has a full program planned for the winter season. Telecasts can be received as far as Turin. While Milan has the only TV station in Italy now, it is expected that in the next three to five years, Italian telecasting may be on its way to sound establishment here. This year the programs will be under strict study by officials here to see which have the best audience appeal.

Telecasting in Milan, which halted for the summer months, resumed in September, but is still in the experimental stage.

On the agenda for the 1952-53 season is a series of dramatic sketches in Italian. These include "The Carriage of Saint Sacrament," by Prosper Merimee, and "Macbeth." Latter will be directed by George R. Foa, of London TV. A musical show, "Cafe Chantant," reviewing popular tunes of the last 50 years, is also on the lineup. "Prego, Signora" (If you Please, Madame) is the title of a show featuring styles, sports, kitchen hints and social problems.

A news programs, on every night, is called "Telegiornale" (Daily News), with speakers giving the latest in politics, sports and current events. Viewers can have several hours daily of film service including features and shorts. Several American TV films have been purchased for use here including the Gene Autry TV pix.

'Annie's' Sydney Bow

Sydney, Nov. 25. "Annie Get Your Gun" will open at the Theatre Royal, Sydney, Dec. 5. Stars will be Evie Hayes and Hayes Gordon. Miss Hayes arrived in Sydney from America Saturday (22).

Gordon is currently male lead of "Kiss Me, Kate." "Kate" will finish its Sydney season at the Royal Dec. 4. "Annie" season will be limited to approximately eight weeks.

Aroused by Abuses, Weak Pix, French Govt. Mulls Changing Film Aid Law

Paris, Dec. 2.

The Film Aid Law, which has been the mainstay of film production here during the recent years of financial crisis, is up before a parliamentary committee for discussion and rectification. Producers, under the prepping of Raoul Plaquin, are fighting for retention of these government payments which they feel should continue coming to them. They claim most of the money which goes for production loans comes from an extra tax on admission tickets, and therefore is coming to them. The governmental committee, headed by Jean Lanet, contends that it is a trust. This committee has examples of how use of these funds has been abused. Lanet may make public names of producers who have misused aid funds.

Film Aid Law advances 35% of the budget on a new film to producers depending on the gross of their last screen effort. It's claimed a steady flow of product was essential to keep the number of French pix at a high level for exhibitors. Producers claim it would be a paradox if aid funds were cut down when the import of foreign pix was slashed from 189 to 138 per year. Committee probing has set back production here in the last few months with the annual quota not likely to average hundred mark. French theatres in 1951 had 303 pix, 114 being French and 189 foreign dubbed. If there are only 100 French pix in 1953 and 138 foreign dubbed films exhibs would have just 238 pictures in which probably would not be enough to keep all cinemas operating profitably.

Lanet has some ideas for changing the Aid Law via amendments. He feels that producers should have to put in at least 25% of the net for pix undertaken. He would like to cut the aid to laboratories because feeling they are well equipped and do not need the coin assistance which should go primarily to production. Stressing the need for quality, Lanet believes in a provision that quality producers be rewarded by special dispensations on films. This might give the French film some more prestige in the foreign market where it is now languishing.

Emile Littler Handling 'State' Affairs Overseas; Hassle on Estate Seen

London, Dec. 2.

Emile Littler, co-producer with Tom Arnold of the Louis Verneuil comedy, "Affairs of State," current at the Cambridge Theatre, is handling the play on behalf of the late playwright in all countries throughout the world with the exception of the U. S. and Canada. Rights in those two nations were previously disposed of.

Arrangements were made with Verneuil shortly before the playwright's death in Paris Nov. 3. At that time, Littler revealed this week, Verneuil expressed intentions of returning to the U. S. and in light of that he "more or less wanted me to look after his affairs, particularly his current play here." Littler also has Verneuil's "sole written authority" to deal with the film rights to "Affairs of State." Meantime, the producer disclosed, there are two and possibly three claimants to the playwright's estate. "But," he added, "whoever inherits it will receive from me the royalties for the rights Verneuil vested in me."

"For the moment," Littler added, "royalties for 'Affairs' in London are held in trust for the beneficiary under the will, when this has been settled in the French courts." With Joyce Redman and Hugh Williams heading the all-British cast, the play has been a hit at the Cambridge. Roy Rich directed.

Hoyts Profit Up \$6,100

Sydney, Nov. 25.

Hoyts Theatres, controlled by 20th-Fox, showed a consolidated profit of \$316,360 for the financial year ending last June 30, an increase of about \$6,100 over prior 12-month period.

Dividends range from 10% on C Preferred to 7% on A Stocks and 6% on B shares leaving over \$35,000 added to reserve.

Christie's 'Mousetrap'

Latest London Smash

London, Dec. 2.

The lone new show opening last week, an Agatha Christie thriller titled, "The Mousetrap," was presented by Peter Saunders at the Ambassadors Theatre last Tuesday (25). Richard Attenborough heads the cast as a neurotic murderer masquerading as a cop with Sheila Sim, as co-star; Jessica Spencer, Martin Miller, Allan McClelland and John Paul giving excellent support. Play is directed by Peter Cotes.

It was enthusiastically received at the preem, giving every indication of proving a good holiday attraction and having a protracted run.

Gaming Ease Seen Via New Mex Prez

Mexico City, Dec. 2.

Rumors about longtime legalized gambling continue to float around here. President Adolfo Ruiz Cortines, inaugurated yesterday (1) for a six-year term, it was rumored, intends to ban all gambling, excepting, perhaps, gaming that has been lawful for some time—the lottery (a government enterprise run for public charity), fronton (jai-lai and horse racing).

But it's believed that the new President will continue the liberal policy of ex-President Miguel Aleman regarding legalized gambling. New chief executive may even widen the scope of lawful gaming. Casino gambling, halls for roulette, etc., have been taboo throughout Mexico for a long time, excepting in a few spots, all on the U.S. border, such as Tijuana. The Foreign Club, a glided gaming hall, was shuttered in a drive some 15 years ago. It was the last such place here.

Those who anticipate liberalization of legalized gambling observe that the lottery, fronton and bang-tails are big sources of government revenue. More or less wide open gaming would be a big draw for U.S. tourists, whom Mexico is most eager to attract in greater numbers. Tourism is already one of this country's top industries.

Those close to gambling here profess not to be disturbed by reports that the new President intends to ban all gambling. They point out that such rumors have popped up for years with the advent of every new president.

PARIS' JOINVILLE PLANT MAY SHUTTER JAN. 1

Paris, Dec. 2.

Film setup here is taking on a paradoxical air with the declaration by Franstudio, one of the biggest studio outfits which owns Joinville, Francoeur and Saint Maurice studios, that the three big shooting stages at Joinville close down on next Jan. 1. Proposed closing of these this same plant a year ago touched off the "crisis" period now reigning in the film industry here. With foreign imports cut from 189 to 138, and the need for more French pix by distributors growing, this move is even more strange.

Reported that the closing threat is being used by studio owners, which include some producers, to force the lagging government decisions on the new Film Aid Law. Investigating committee believes there is a need for drastic revision of law due to misuses which lead to lowering the quality of French pix.

Saint Maurice studios will be occupied by the new Anatole Litvak film, "Girl on the Via Flaminia," film being due to start in January. High budget Technicolor French pic, "Lucrecia Borgia," with Martine Carol and Pedro Armendariz, will occupy the Billancourt studios for the next two months, while smaller studios around town are already booked solid for months.

Stolz Score for New Viennese Blade Revue

Antwerp, Nov. 25.

In contrast to most leeches which have an American motif, a Viennese blade revue has come up with a new twist. Tagged "Eternal Eve," it has a score composed by Robert Stolz.

Following a successful stand at Liege, "Eve" recently opened in Antwerp to a flock of critical plaudits. Fact that composer Stolz personally led the orchestra for the local run helped build the b.o.

50% of Eady Fund To 3 Brit. Majors

London, Nov. 25.

A detailed breakdown of the distribution of the Eady Fund, which provides extra coin for British production from boxoffice takings, confirms the recent forecast that the bulk of the proceeds have gone to the three majors. Total revenue for the year ended last August exceeded \$3,000,000, and more than half of this total was paid out to the trio of leading British distrib.

General Film Distributors, the distrib organization of the J. Arthur Rank group, alone nabbed more than \$2,000,000. The British Lion share amounted to about \$1,065,000 and Associated British Pathé collected around \$927,000. In addition, British Lion acted as collecting agent for Independent Film Distributors (which handles the Romulus output) and their slice totalled \$498,000.

Among the independents, biggest payments were made to Associated British Film Distributors (\$436,000), Butcher's (\$126,000), Eros (\$255,000), Exclusive (\$220,000), Renown (\$21,000), Adelphi (\$86,000), Anglo Amalgamated (\$40,000), and Apex (\$60,000).

Among the American renters who were entitled to a share of the Eady proceeds, Columbia received \$29,000; Metro, \$26,000; Paramount, \$23,000; RKO-Radio, \$2,800; 20th-Fox, \$32,000 and Warner Bros., \$42,000.

Brit. Cinema Grosses \$76,000,000 for Second Quarter; Attendance Off

London, Dec. 2.

Admissions to picture theatres in Britain in the second quarter of this year dipped 19,000,000 compared with the first three months. In terms of percentages, this is equal to a decline of 5.5% whereas on the previous year the drop was 5.0% and 7.9% in 1950.

These statistics, published by the Board of Trade last week, show that there were 326,447,000 admissions in the second quarter against 345,596,000 in the first three months. Average admission price was about 22c, a fraction lower than in the previous quarter.

Gross boxoffice takings in the period were just under \$76,000,000 compared with \$81,000,000 in the previous quarter. In a breakdown of the distribution of boxoffice grosses, the BOT survey shows that approximately \$26,500,000 was paid back to the government in admission tax and a further \$2,000,000 represented exhibitor payments to the Eady fund. Of the net receipts of \$47,000,000, film hire accounted for 35%, leaving exhibitors with a balance of approximately \$31,000,000.

The current BOT survey is extended to embrace children's matinees. In a review of the third quarter of last year, it is estimated that more than 1,700 theatres catered specially for this type of program with a combined capacity of over 2,000,000.

Showcase for Col in Lisbon

Lisbon, Nov. 25.

Impresario Jose Castelo Lopes has opened his new Condes here. It will be the showcase or Columbia films, which is represented here by Filmes Castelo Lopes L. da. New house, seating 1,500, is on the site occupied by the 300-year-old Teatro Condes, which was torn down two years ago.

Cinema Condes is currently rated the most elaborate house in the city. First gala night was a benefit for local charities.

London Pix Biz Off But 'Somebody' Socko \$11,000, 'Snows' Solid 12G, 'Pickwick' Fat 8G, 'Secret' \$11,300

London, Nov. 25.

Rossellini Into Opera Field; to Direct 'Otello'

Rome, Nov. 25.

Roberto Rossellini has disclosed here that he has been signed to direct the opera, "Otello," this being the first time he has directed a stage production of any kind. It also is the first try in the operatic field although he is well acquainted with Italian operas. It also is a first for any film director in Italy.

"Otello" will preem Dec. 13 at the San Carlo Opera House in Naples.

In January, Rossellini will film Colette's "Duo." George Sanders has been picked to co-star with Ingrid Bergman.

Yank Films Again Dip in W. Germany

Berlin, Nov. 25.

The trend in film boxoffice popularity in West Germany's most important key cities (including West Berlin) last month showed American films still to be on top, but they again lost more than 5% of total playdates. U.S. pix had 34.6% of all dates as compared with 39.9% in September, and 46.6% in July. German films again marked up a good gain, about 33.8% of the total.

Third best was Austria with 9.2% followed by French pix with 5.3%. The Austrian film, "Salson in Salzburg" (Herzog), was leader at the box office. Sweden's "She Only Danced One Summer" moved from ninth to second position. "Desert Fox" (20th) was again the most successful U.S. pic in October, going from sixth to fifth spot. It held top position in Cologne and Munich. Only two other U.S. pix were among the first 20 biggest grossers in October, "Detective Story" (Par) and "Diplomatic Courier" (20th). There were 12 German films among the first twenty last month.

The most successful distributor in October was Herzog, a German outfit, followed by Gloria, which handles Republic product, and Universal. Metro was sixth in gross biz.

ARG. PICTURE CRISIS HURTING TOP NAMES

Buenos Aires, Nov. 25.

The Argentine production crisis is so acute that industry workers are taking desperate measures to obtain wages. A group of workers belonging to the shuttered San Miguel Studios has set up a Cooperative Society, dubbed Atlante Films, using the coin paid them as compensation for dismissal as capital. Under the social security laws all discharged workers are entitled to half a month's pay for every year they have been with an outfit.

With this capital the Atlante group has leased some San Miguel sets and made a pact with the independent. As Cinematografica to roll a new production, "El Pecado Mas Lindo del Mundo" (Nicest Sin in the World?), on a 15-day schedule.

Picture is being made from a script by Don Napy and Antonio Corma, with Napy directing.

Shuttering of so many studios has caused great hardship to many top names in the film biz. Tita Merello, who was 1951's best actress, can make no picture plans for 1953 until she knows whether San Miguel will reopen. She is signed to make a film version of "Men in My Life" the Eduardo Pappo play which was top 1952 legit grosser. Roberto Escalada, who had a contract to make three pix this year, finally went into legit, to which he was unaccustomed, when the studio failed to live up to its pact. He now has been signed by Argentina Sono Film for "Black Ermine."

The annual pre-Christmas slump, apparently has come in ahead of schedule and most West End film theatres were affected last frame. Several new entries plus a couple of smart preems helped to hype weekend takings. "Somebody Loves Me" shapes standout with big \$11,000 at the Plaza. "Snows of Kilimanjaro" looks solid \$12,000 in opening round at the bigger Leices ter Square.

British-made "Pickwick Papers" also made a good start with pleasing \$8,000 in initial stanza—at the smaller Gaumont house. Another new British pic, "Top Secret," which shapes about \$11,300, fair for first full week at Empire.

In the holdover class, "Lime light" still leads, having broken the Odeon, Leicester Square house record on each of its first five weeks. It hit a resounding \$12,500 in the fifth session. "The Thief," which opened to a hefty \$7,300 in its first frame at the London Pavilion dipped to about \$5,200 in second frame but is holding a third. "Somebody Loves Me" hit a big \$11,000 in first round at the Plaza.

Estimates for Last Week

Carlton (Par) (1,128; 55-\$1.70)—"Four Poster" (Col) and "Assignment: Paris" (Col). Slightly below hopes with small \$3,300 likely in first round. Holds.

Curzon (GCT) (500; 55-\$1.35)—"Kon-Tiki" (RKO) and "Stranger in House" (GCT) (6th wk). Holding up in fine style at solid \$3,900. Stays on indef.

Empire (M-G) (3,099; 55-\$1.70)—"Top Secret" (AB-Pathé). Opened modestly but building to fair \$11,300 for opening week.

Gaumont (CMA) (1,500; 50-\$1.70)—"Pickwick Papers" (Renown). Opened in pleasing style, and was aided by good press. Nice \$8,000 in initial week. Stays for regular three weeks with "Steel Trap" (20th) opening Dec. 5.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Snows of Kilimanjaro" (20th). Attracting hefty biz with long lines nightly. Solid \$12,000. Holding.

London Pavilion (UA) (1,217; 50-\$1.70)—"The Thief" (UA) (2d wk). Down to about \$5,200 this frame after hefty \$7,500 opening week. Stays another round with "Narrow Margin" (RKO) and "Girl in Every Port" (RKO) opening Dec. 5.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Lime light" (UA) (5th wk). Still breaking house records; established a new high last frame with \$12,500. Now looks set to hold until end of year.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Made in Heaven" (GFD). Above expectations with \$7,200 opening week. Stays another fortnight with "Folly to Be Wise" (B-L) scheduled to follow.

Plaza—(Par) (1,092; 70-\$1.70)—"Somebody Loves Me" (Par). This Betty Hutton starrer opened to hefty weekend biz, with big \$11,000 likely on first week.

Ritz (M-G) (432; 30-\$2.15)—"Quo Vadis" (M-G) (7th wk). Still taking comparatively big money, with \$3,800 for seventh week of its second season. Continues indef.

Warner (WB) (1,735; 50-\$1.70)—"Lion and Horse" and "Night Won't Talk" (WB) (2d wk). Modest \$4,300 likely this week after opening at mild \$4,800. "Retreat, Hell!" (WB) opens Nov. 28.

Reaching for a Hula Instead of a Sweet

Honolulu, Nov. 25.

Teaching Hawaiians how to hula is the present career of a former Californian, Kent Ghirard, a member of the Ghirardelli chocolate family. In Hawaii a number of years, Ghirard learned enough Hawaiian dancing to make his pro debut in San Francisco night clubs several years ago. He returned to Hawaii in 1947, sold Hawaiian records for a living, and then opened a hula dance studio three years ago.

From both a financial and prestige standpoint, he is one of the Hawaiian Islands' top hula impresarios. Friends are pressuring him to take a dance troupe to the U. S.

Ruby

The story
of a flame
named Ruby
... who wrecked
a whole town
... *SIN BY SIN!*



JENNIFER JONES · CHARLTON HESTON · KARL MALDEN

Ruby Gentry

Produced by JOSEPH BERNHARD and KING VIDOR • Directed by KING VIDOR • Screenplay by SILVIA RICHARDS
Story by ARTHUR FITZ-RICHARDS • A Bernhard-Vidor Presentation • Released by 20th Century-Fox

Exchange Backroom Aides, Boothmen Stew on Right to Inspect Prints

What may develop into an open hassle nationally between two unions within the International Alliance of Theatrical Stage Employees has been brewing for some time. Outfits involved are the exchange backroom employees and the projectionists. Differences stem from a reported trend of the distributors to eliminate the backroom film examiners and have the work done by the projectionists when the prints arrive at the theatres.

The exchange union is plenty burned since 20 examiners were laid off in the New York area alone during the past month. Appeals to IA prexy Richard F. Walsh reportedly brought the answer that the distributors had the right to reduce staffs for economy reasons. In addition, Walsh is said to have pointed out that the distributors also had the right to determine how their property should be handled.

Distrib angle, especially as it applies to New York State, is that the Department of Licenses requires that the boothmen must examine the film in order to assure the audience a good performance. Contention is that it is unnecessary and costly to have the film examined at two sources. With the boothmen doing the examining, the backroom outfit fears that its membership will be reduced to shipers only. In an effort to stem the tide, the N. Y. outfit is seeking a meeting with the License Commissioner for a clarification of the department's ruling.

Meanwhile, the backroom union is drawing up demands to present to the filmers for a new pact to replace the two-year agreement which expired Nov. 30. For the first time since 1946, the various regional locals of the union will deal on an individual basis with the distrib reps. Formerly Walsh conducted the negotiations for all the locals at one time. However, a referendum this year rejected this plan and the locals decided to negotiate individually. Reason for the shift is reportedly due to dissatisfaction with the pact formerly obtained by Walsh. Although it is pointed out that Walsh elicited wage hikes from the picture companies, the contention is that there are other benefits for which he did not press too hard. These include hours of work, holidays, hospitalization and other welfare gains.

Although the negotiations this year will be held separately, the various locals have been confabing on the demands that'll be presented. Letters have gone out from the filmers asking what the demands will be. View is that the distributors will set up an overall negotiating committee to deal with the various regional locals.

Arthur Israel of Paramount is chairman of the distrib committee. He pointed out that the fact that each distrib has sent a separate letter to the backroom unions is no strategy move nor an indication that the companies, too, will deal with the locals on an individual level. He pointed out that the filmers had not determined as yet what their approach will be. Actual talks are expected to get underway in two weeks.

Distributors Can Deposit

Continued from page 7

they can finance French pix or acquire films for distribution. The French guarantee to make available the equivalent of 50% of such investments in dollars.

It's the surplus remaining after the annual maximum remittance of \$1,865,000 that can go into the capital account at the rate of \$125,000 a month. What's left after that either is kept in reserve to be available for bonus conversion, or else is frozen until the end of the pact year.

The agreement gives the French the right to revise the \$125,000 limit after the first six months' workings of the pact have been evaluated. Under the deal, the French were to have remitted \$500,000 in bulk, covering the first four months of the agreement. The coin hasn't come through yet but is expected momentarily.

Picker's Asia Look

Arnold M. Picker, United Artists v.p. in charge of foreign distribution, left N. Y. last Thursday (27) on his first trip to the southeast Asia and Pacific areas. He expects to return around Dec. 22.

Picker plans to spend four days in New Zealand, nine in Australia, four in Singapore and three in Manila, meeting UA personnel and surveying the company's foreign operations.

Reveal 'Incentive' Plan Pays Off For Texas 750-Seater

Dallas, Dec. 2.

An "incentive selling" experiment, whereby the exhibitor receives the benefits of extra efforts expended by himself, has been successfully concluded in this area. Conducted by Paul Short under the auspices of Texas COMPO, the program involved the selection of a non-competitive Texas town with a population of 10,000 in which an indie exhibitor operated an "A" and two "B" houses (one part-time) and a drive-in. The "A" theatre was used for the test.

House had 750 seats, made three changes weekly (Sun.-Mon.-Tues.; Wed.-Thurs.; Fri.-Sat.), the admission price was 40c, and the theatre played only single features. There were no roadshow engagements and the theatre played product from all major film companies except one.

During the preferred time for 1951 exhib did an average gross biz of \$989 weekly, paid an average film rental of 35% and spent \$45 for advertising.

Agreement between exhib and distrib was that the theatre op increase his film rental to 40% on his last year's average of \$989 gross for his preferred time. Distrib would receive 25% of any additional gross over \$989.

Pic exhib selected for experiment grossed \$1,960, \$971 over the previous year's average of \$989, but paid a film rental of 32% instead of an average 35% paid the year before. Distrib last year received \$346.15 on the average of \$989 gross while on the \$1,960 he received \$638.35. Exhib spent \$75 for advertising against 45 average for last year. (On this particular picture distrib asked for a sliding scale of 40% through 50%). Similar test with another picture revealed like results.

Observations disclosed that as a result of the increased attendance during the preferred time change, an increase of 11.8% was noted for the two following changes of the same week.

Col. H. A. Cole, co-chairman of Texas COMPO, noted some exhibs have been penalized for extra selling efforts based on the upward sliding-scale rental. "The interests and problems of the exhibitor and distributor are mutual and the procedure of reversing 'penalty selling' for 'incentive selling' is decidedly advantageous and profitable to both," Cole stated.

Cole cited examples of exhibs closing down their boxoffices two hours early to keep from entering into a higher percentage bracket. "I know this is downright sinful to be this extravagant, yet in numberless cases the exhibitor is totally justified," he declared.

Exhib topper noted that the program need clarification and qualification, pointing out that it could not be applied to every picture. He said it could be successful if the exhib pushed one picture from each filmery during a 12-month period. "In my opinion," he said, "the average exhibitor dissipates his efforts if he endeavors to sell more than 16 pictures a year. The superior and comprehensive selling of 16 pictures per year will carry the routine merchandising of the other pictures on the program to a substantial profit."

Expect FCC

Continued from page 4

testimony. It asserted that he ignored the active participation by Par directors in DuMont operations, that he was in error in saying there is a "remote" chance of a proxy fight for control, that he gave too little weight to Par veepee Paul Raibourn's powers as treasurer of DuMont, that he understated the competitive situation between the two companies and that he was at variance with the testimony in concluding that Par does not influence DuMont's TV broadcast activities.

The Bureau's objection to Resnick's approval of the merger was based largely on "the failure to conclude . . . that there will be common ownership between the licensees of KECA-TV (ABC) and KTLA (Par) resulting in a violation of the Commission's multiple ownership rules and policies." This contention was based on the assertion that 54% of the stockholders of Par Pictures own 33% of UPT and that each company would thus own or control a TV station in L. A.

In a separate brief accompanying its exceptions, the bureau declared that the question of permitting the merger is based on "whether the expected beneficial consequences of a combination of a motion picture chain and the ABC network of radio and TV stations outweighs the risks to the public interest involved in permitting such a force to come into existence in the TV field." The risks in doing so, the bureau contended, are "too great" and the merger should therefore be denied.

The brief was submitted by Commission lawyers Frederick W. Ford, Max D. Paglin and James O. Juntilla, who handled the case for the bureau, under direction of its chief, Curtis B. Plummer.

It is expected that ABC, UPT, Paramount and DuMont will waste no time in filing replies to the exceptions in order to get an early disposition of the case.

Brisson's Indie Co. Maps Next Pic For Spain With Roz Russell

Independent Artists Pictures, currently set to release its first venture, "Never Wave at a WAC," through RKO, plans to film its next production in Spain. Bruce Odium, son of Atlas Corp.'s Floyd Odium, will serve as associate producer on the company's upcoming film. He left for Madrid last week to check facilities and set up location sites. In Spain, he'll work closely with Spanish producer Joaquin Agusti, who's been set as general administrator for liaison with the government and the local film industry.

Independent's prexy is Frederick Brisson, who's currently in Gotham for the "WAC" bally campaign. Story set for filming in Spain, has been described as a comedy-adventure, with Brisson's wife, Rosalind Russell, and Joseph Cotten as possibilities for the leads. Yarn has been tentatively titled "It Happened in Spain." No director is set yet.

Brisson heads for Spain the first of the year. Shooting has been pencilled for mid-summer. Although Miss Russell has been pacted for the Broadway musical, "My Sister Eileen," her agreement with the show's producer, Robert Fryer, allows here to do a picture during 1953.

Financing for the production will come through Independent's parent company, the Airfleets Co. Latter is connected with Consolidated Vultee, which in turn is a subsid of the giant Atlas Corp. It's anticipated that frozen coin which any of the Atlas-controlled outfits may have in Spain will be utilized for part of the financing.

In addition to holding down the associate producer's berth for the Spanish venture, young Odium is also a member of the board of Independent. Other board members include Brisson, William C. Rockefeller, Airfleets prexy, and William C. Hinkle of the Mendel Silberberg law firm. Gordon Youngman, of the law firm of Bantzer, Grant, Youngman & Silbert, had been a member of the board until he quit to join RKO's board. Now that he's out of the latter as a result of his law firm's break with the picture company, he may return to the Independent panel.

Closer Ties With Distribs on Sales More Valid Than Exhib Prod. Voice—Wolfson

TOA-Allied Premature

Theatre Owners of America still favors establishment of one unified exhibitor body with Allied States, but, said Mitchell Wolfson, TOA board chairman, in N. Y. Saturday (29), "the time isn't ripe now."

Stressing that "we're all independents now," Wolfson emphasized that both TOA and Allied essentially work for the same cause, "I personally believe we'll get together sooner or later, even if it takes years," he said. "Meanwhile, it's largely a matter of contact and education. We must have more experience with one another."

Gualino Sees IFE Self-Supporting By End of '54

Providing its present programs pan out, Italian Films Export expects to be self-supporting and financially independent by the end of 1954, according to Dr. Renato Gualino, IFE topper, who returned to Rome last week after a two-week stay in N.Y.

Gualino, who has been working on setting up IFE's administrative staff, believes it would be wise for IFE to come to an arrangement with indie distributors in the U. S. who have experience in first-run opening in key cities. He added that this was something which would have to be determined by the Italian producer and would have to be embodied in the basic contract.

The IFE exec foresaw no difficulties for setting up such arrangements which would see IFE taking over distribution of pix at the subsequent-run level. The whole concept of split-release handling will be discussed by the IFE board in Rome with Gualino's return there.

Whether the Italians will ask the Motion Picture Assn. of America for more money to run IFE until it can stand on its own financial feet hasn't been decided yet. The current deal, handed over to the Italian industry 12½% of the U. S. distrib's frozen funds in Italy, runs out in June, 1953. The Italians may ask that the subsidy be continued but at a much lower figure.

With IFE Releasing Corp. getting its official start yesterday (Tues.), Gualino has been designated president of the setup, which will distribute Italo pix in the U. S. market. E. R. Zorognotti becomes exec veepee and Jonas Rosenfield, Jr., v.p. in charge of advertising, promotion and publicity.

Trlo will continue as top execs of Italian Films Export, the parent organization, with Gualino as general director, Zorognotti as U. S. rep and Rosenfield as director of public relations.

Bernard Jacon, IFE Releasing v.p. in charge of sales, said in N. Y. yesterday (Tues.) that IFE expects to release six Italian pix during the first six months of 1953. At least half will be launched in dubbed version. Jacon leaves next week for a month-long trip across the country to install divisional personnel in IFE branches.

ACLU-McGarran

Continued from page 2

"glad to note that your committees have extended the right to witnesses to be advised by counsel. We believe, however, that further safeguards should be provided." It added that it had advised some RWG members "that they provide you with a statement of their views and request that they be permitted to testify in their own behalf." ACLU requested that the Congressional body publish, in their entirety, "all of the statements submitted to you by persons who have been adversely mentioned and that you provide hearings . . . for all persons who request them."

Closer liaison between exhibs on one hand and company sales managers and presidents on the other is much more important than a louder exhib voice in the type of pix to be produced, says Mitchell Wolfson, board chairman of Theatre Owners of America.

Better methods of distribution and selling are the most vital aim of exhibition today, according to the TOA exec, who added with candor: "Let's face it—only few of us in exhibition are really qualified to say what should and shouldn't be made. A good producer can take a topic generally thought to be boxoffice poison and turn it into a money-maker in the face of the most dire predictions."

As Wolfson sees it, "our only value to the producers would be in a consultative capacity. But it's different when it comes to selling and showmanship. That's where we are the experts." Closer contact with the sales toppers would alleviate many of the objectionable features now marring the exhib-distrib relationship, the TOA exec feels.

Wolfson blamed the producers and distrib for failing to pre-sell their pix on national TV networks. "They know that the exhibitor can't afford to buy local time, and very often, even when he wants to spend the money, he can't get the time. Distributors should use television much more than they do now, just like they are now using ads in national magazines. They have the money to do this, not us." Since he runs a TV station himself in Miami, Wolfson avers he knows whereof he speaks. Biz in his area is every bit as good as last year, he says, and he credits this partly to the good b.o. quality of pictures.

Having installed new large screens, one an RCA Synco-Screen, in two of his Wometco circuit houses, Wolfson says he is completely sold on peripheral-vision photography, which he calls a "must" for the industry. "It's astounding that we should have been so backward and slow in adopting new methods," he declared. "I feel these innovations are largely up to the producers and equipment manufacturers. Exhibitors can only give their moral support."

Star Personals

Continued from page 5

they're blamed for the product Hollywood is turning out. They aver they're frequently buttonholed by an exhib who'll brashly ask, "why doesn't Hollywood turn out better pictures?"

Another complaint is that the exhib get-togethers frequently turn into a nightmare for the accompanying studio flack as he attempts to satisfy each exhib's request to entertain the star or to have his picture taken with a particular glamor guy or doll. All in all, it's pointed out, the presence of the glamor contingent is not completely favorable for goodwill. However, the problem of how to get out of it without antagonizing an exhib group remains a tough one.

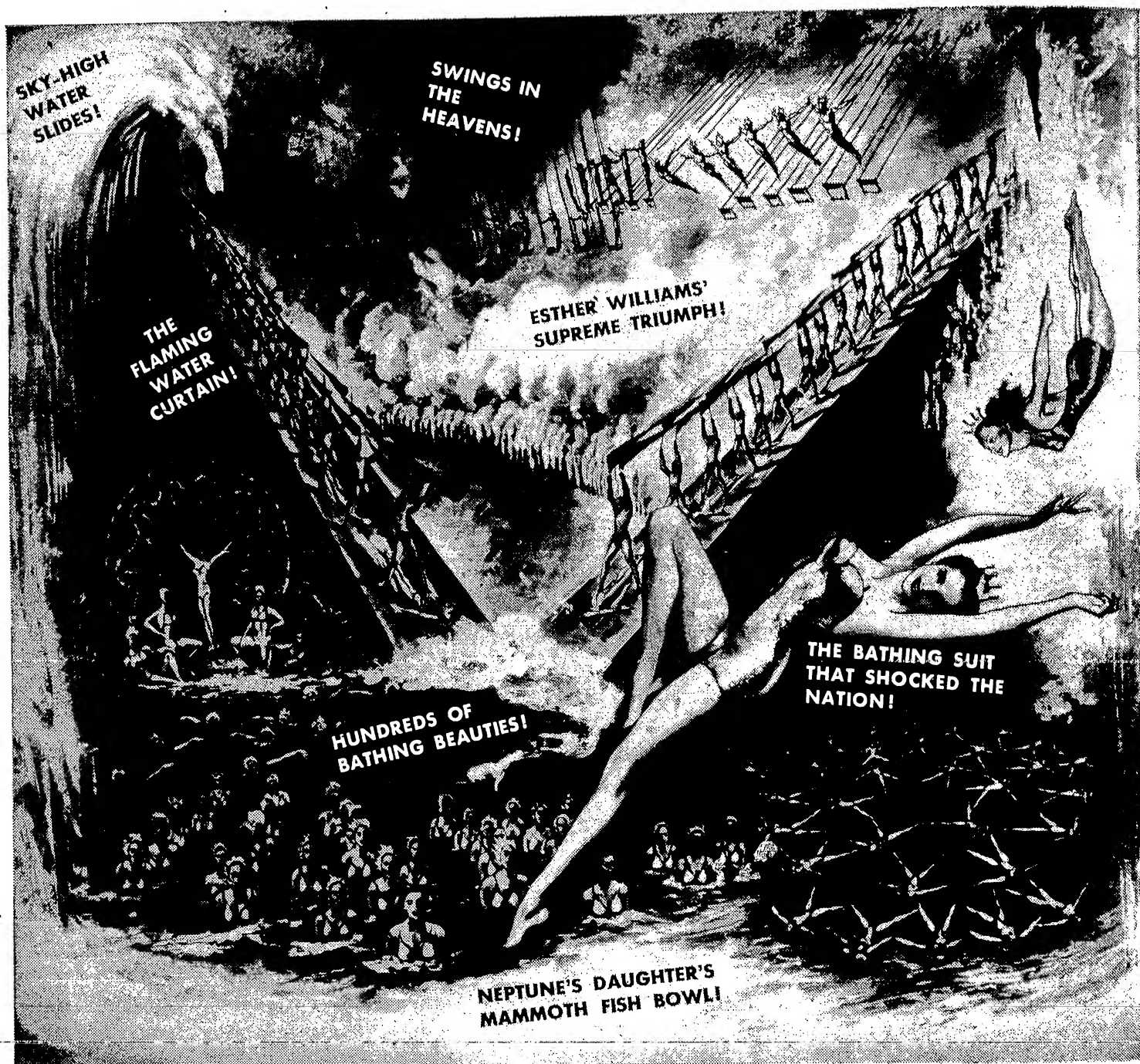
Truman Crashes

Continued from page 2

year ago. Considered a national showcase by USO, club has varied facilities and is currently attempting to expand show biz participation. An initial step in this direction was a stint by Burl Ives and members of the "Paint Your Wagon" cast last Saturday night (29).

Belasco Theatre, site of the club, is a historic spot, dating back to 1895, when it premed as the Lafayette Sq. Opera House with Lillian Russell. It was renamed when David Belasco bought it in 1905, and later called Shubert's Belasco when it again changed hands.

During World War II it came into the national spotlight as town's Stage Door Canteen, operated by American Theatre Wing. After the war, it was reconverted to a Treasury storage house, until it was reclaimed by USO; and unshuttered Nov. 28, 1951. It is leased to USO by the Treasury Dept., which nixed several offers from commercial legit interests before inking a pact with USO.



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Inside Stuff—Pictures

A better understanding of the position of the picture industry in the 16m antitrust suit is hoped for in Washington with the appointment of William P. Rogers to be top Deputy Attorney General under Herbert Brownell in the Eisenhower Administration.

Rogers, former chief counsel for the Senate's permanent investigating committee, will resign from the D. C. law firm of Dwight, Royall, Harris, Koegel & Kaskey to take over the post. Koegel is general counsel and member of the board at 20th, while Kaskey worked with him on the defense of the big antitrust case. Royall, an ex-Secretary of the Army, represented the distributors in D. C. during hearings on proposed legislation amending the antitrust laws.

While no one expects Rogers to become a partisan of the industry, it is felt that the next Attorney General will, at least, receive both sides of the picture when he is briefed about the antitrust action, which seeks to compel the distributors to sell their backlog of films for television.

Louis A. Lurie, the San Francisco realtor-showman, is always amused by the Balaban & Katz television station's contract lease for the 41st floor of the American National Bank Bldg., in Chicago, which specifically provides for the lease of "the roof up to the sky" for the WBKB facilities. He and his brother's firm, the George S. Lurie Co., own and manage two of the biggest Chi skyscrapers in Chi, the other being the building which houses the Chicago National Bank.

Lurie, now east to o.o. the shows (he is a congenial theatre angel, and has a piece of the current Broadway hit, "Dial 'M' for Murder") stopped off for a week in Chi en route east. In his native S. F. he now owns the Curran Theatre, and will probably take over the Geary from Herman Wobber who has a 99-year lease. Lurie personally operates the Curran, 1,756-seater which will play 20 weeks of Edwin Lester's L. A. Civic Opera, after it completes its 20-week stay at the L. A. Philharmonic.

Mary Martin sequence in "Main Street to Broadway" has been conceived by Joshua Logan, who will also stage it and play himself in the bit. Film, a Metro release, is being produced by Lester Cowan for the Council of the Living Theatre.

Sequence will mark Logan's debut and will also feature a new song written for Miss Martin by Richard Rodgers and Oscar Hammerstein, 2d. It's titled "There's Music in You." Rodgers and Hammerstein are slated to be in the scene. Logan returned to N. Y. Monday (1) after conferring with Miss Martin in Jamaica, B. W. I.

RCA may put up \$35,000 for a 5% slice of George Jessel's first indie, "Rip Van Winkle," with Jimmy Durante in the title role. Film is budgeted at \$700,000, with several of the principals waiving salary for percentages.

UPT Spurs New TV Co.

Continued from page 4

tion has always been the bulwark of expansion in any new business.

Teleconference is headed by a group of public relations men, none of whom has had any previous experience either in theatres or TV. Stanley Barr is prexy, with Thomas W. Casey and Aaron Feinsot as veepees. Gerald Decker serves as secretary and general counsel.

Feinsot told VARIETY this week that the organization plans to concentrate primarily on setting up similar big-screen coverage of industrial meets such as the Bendix affair. He added, however, that it will not limit its operations to that sphere, indicating that the company will also enter production of entertainment shows where possible.

As with Halpern's deal for big-screening Monday (1) of a Lees Carports national sales meet, Teleconference is renting big-screen houses for the Bendix meet on a straight-rental basis, based in each city on how much annual biz Bendix does in that particular market area. In addition to UPT, houses belonging to Warners, Loew's, RKO, Fabian and other major circuits have been lined up. Hour-long Bendix program will originate in UPT's Garrick Theatre, Chicago, starting before noon so as not to interfere with the exhibitors' regular boxoffice patronage.

Portland Theatre TV

Portland, Ore., Dec. 2. Will J. Connor, executive v.p. of the John Hamrick Theatres, reveals that the 1,850-seat Liberty would soon install a large screen for TV, and that the first-run house has joined Theatre Network Television.

Salt Lake's Theatre TV

Salt Lake City, Dec. 2. First theatre TV tieup has been announced here by Ray M. Hendry, v.p. and gen. mgr. of Intermountain Theatres (Paramount). Arrangements have been completed for Intermountain's Utah Theatre to present large-screen TV.

Berger's Big Screen TV

Minneapolis, Dec. 2. Bennie Berger's first-run Gopher has the distinction of being the territory's first independent theatre to have large-screen television equipment installed. It's the third showhouse to be so equipped, the other being the Minnesota Amus. Co.'s (United Paramount Theatres) Radio City here and St. Paul Paramount.

The Gopher will publicly daunch the large-screen TV with the na-

tionwide exclusive telecast of "Carmen" by the Metropolitan Grand Opera Dec. 11. This previously had been announced for Radio City locally, but Harry B. French, MAG president, reveals it had been withdrawn from the telecast because the show would conflict with a Minneapolis Symphony orchestra concert.

Lurie

Continued from page 3
the public's interest in the tri-dimensional medium.

Cinerama Expanding Abroad; Korda Deal Off?

Cinerama may simultaneously expand its operation abroad as well as domestically, it was indicated this week, with England becoming the European showcase for the new medium.

Outfit's board of directors will meet this week in New York to discuss expansion of Cinerama both in the U. S. and abroad. Board will hear a survey report made by Joseph Kaufman, newly-appointed chief of theatre operations. On the basis of Kaufman's report, board will determine the cities in which Cinerama will next be unveiled. Indications are that Boston, Chicago and Los Angeles will get the first calls.

Kaufman, meanwhile, is continuing his survey of potential sites for presenting the medium. In addition to weighing the potential takes based on population count, he's also studying theatre availabilities. Kaufman's job also will be to set up a complete operating organization in New York, with the establishment of various departments. An important aspect of his task will be the training of technicians.

Taking part in this week's board meeting will be board chairman Louis B. Mayer, who arrived in Gotham last week; prexy Dudley Roberts, Jr., exec veepee Frank Smith, who returned from the Coast yesterday (Tues.), and Kaufman.

Following the confab, Cinerama will announce specifically the city in which it next will open its initial effort, "This Is Cinerama."

Success of Cinerama in its Gotham preem at the Broadway Theatre has resulted in a flood of inquiries pouring into the company's office both by mail and telephone offering theatres for the presentation of the medium. Offers have been coming both from U. S. as well as foreign exhibs. Cinerama,

meanwhile, has set no definite plans on theatre operation, with company indicating that it'll lease, buy or build theatres, depending on its needs.

With Kaufman heading the international as well as domestic operation, it's apparent that the deal made with Sir Alexander Korda for the European rights to Cinerama has been terminated. Deal was announced some time ago when Michael Todd was associated with the outfit in the predecessor org of Thomas-Todd Productions.

Curbs Abroad

Continued from page 3

the combination of remittances and blocked funds in 1951 set a record and 1952 will at least match it, 1946 remittances of \$142,000,000 still are tops since the figure represents amounts actually transferred or free to be transferred. Prior to 1948, the distibs only reported to the U. S. Government the amounts actually put on their books. Then, as now, these cover monies actually received in N. Y.

While the distibs have been successful in their fight against local restrictions, financial and otherwise, the companies have been unable to stem rising costs resulting from inflation, and they've also taken some losses from currency devaluation. Excess say the growing volume of local taxes today is one of the main difficulties confronting them abroad. "They're beginning to get out-of-hand," one commented.

Proposals for levies have been popping up all over with only a few bright spots here and there. Israel recently discussed a 20% ad valorem tax which U. S. distibs found unacceptable. There is a footage-release tax threatened in Germany, and a double tax threat faces the distibs in France.

In France the American companies now pay the so-called Jouve tax on their release footage. The original limit per meter was 1,200 francs, even though only 400 francs are charged at present. The limit has now been raised to 2,000 francs. Further proposed is an 8% turnover tax on the distibs' N. Y. share. It would be levied on all earnings which are theoretically remittable, without regard to whether or not the money is actually transferred to N. Y. Mexico recently put into force a considerable boost in import duties for films.

One of the bright spots is Japan, where the government is expected to reduce the current 100% admissions tax to 50% with the incoming of the new fiscal year.

Explore Chances

Continued from page 5

some sort of agreement is reached, the legal eagles would then be brought in to set it down in legal terminology. Both approaches are, of course, feelers, with neither side being adamant in its demands. Neither group is at all certain just what the next step should be.

Meanwhile, Wilbur Snaper, Allied prexy, has received the green light to represent his org should the talks be renewed. Any conclusions reached at these sessions would be presented by Snaper to the Allied board, which meets in New Orleans Jan. 12.

Another aspect is that if sessions are held after next week it will be without the presence of Metro's William F. Rodgers, generally regarded as the father of arbitration. Rodgers, long an industry leader in devising a system to settle disputes, is head of the distrib negotiating committee and played a leading part in writing the original draft. Rodgers, who leaves for an extended Florida stay next week, said he had no intention of delaying his trip.

On Thursday (27) Theatre Owners of America revealed via Alfred Starr, TOA prexy, Mitchell Wolfson, past president, and Herman M. Levy, general counsel, that the distrib draft of the arbitration plan was not completely satisfactory to TOA, especially the omission of film rentals as a subject for arbitration. However, they indicated at a New York press confab that TOA will not reject arbitration, per se, merely because it cannot obtain that concession. Starr stressed that if the MPPA did not initiate a new meeting, TOA would sponsor such a meeting on its own. TOA prexy said he did not think the differences between Allied and the distibs were irreconcilable.

Salute to Blumberg

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ganization. It may be also that the very geographical location of this year's annual dinner, having shifted from the Waldorf to the Hotel Astor in the heart of Times Square, had something to do with the new aura and the new values.

1952 Told 36

Among the 36 industry veterans who died in '52 were names like Walter Reade, Jack Barnstyn, Harvey B. Day, B. S. Moss, Harold Rodner, Red Kann, Colvin Brown, Ed Rugoff, Francis L. (Bob) Harley, Jack Bachmann, John Garfield, Nathan Gumbiner, Hugh Herbert, George A. Hirliman, Gregory LaCava, Col. Nathan Levinson, N. L. Manheim, Mal St. Clair, Lamar Trotti, Oscar S. Oldknow, Harry Sherman, Deac Aylesworth, Elmo Lincoln, L. E. Chadwick and William Fox.

Among the 55 of the class of 1952, traditionally inducted by Judge Ferdinand Pecora, were such "freshmen" as Adolph Zukor, J. Robert Rubin, Sam Eckman, Jr., Fred C. Quimby, Ben Kalmenson, Harold J. Fitzgerald, Billy Elson, May Yellin, Watterson Rothacker, Hal Roach, Sam Rosen, Ed (Eastman) Curtis, and Ed Muhl, most of whom obviously have served more than the minimum 25 years required for induction into the MPP.

As for the dinner itself, boilerplate speeches and citations just as often accent, as they might minimize, the real values of such functions. The salute to Blumberg was something that couldn't be scripted—it was heart-warmingly there. Danny Kaye perhaps best echoed the genuineness of the evening by stating he couldn't be a harker-back, by the nature of his years, but he ad libbed lucidly the general attitude. Dinner chairman Ned Depinet, a capital man on anybody's dais—and he was second only to pastmaster toastmaster Georgie Jessel—added the right convincer about the honored guest; that he was "a kind man, an understanding man, a wholesome man." There were similar tributes, born of intimate relationships, from Wisconsin theatre man Harold J. Fitzgerald, who operates Fox-Midwestco out of Milwaukee, and Jesse Block (& Sully), the vaudevillian, a longtime personal friend, that had the ring of authenticity.

Fun Portions

The fun part included tape-recorded telephonic communications from James Stewart (inquiring about his grosses on "Winchester 73"), Jimmy Durante and Jack Benny.

Jessel was in fine fettle. Depinet himself was likened to Edward Everett Hale's "The Man Without a Country" as "the man without a company, and the sooner he gets behind that company the better it will be for the entire motion picture industry." This brought cheers. (Since then it appears as if Depinet will be back at the helm of RKO).

Cheers went also to Blumberg for his speech of appreciation, which was patently from the heart. The citation on the plaque read: "Motion Picture Pioneers, Inc., bestows its highest honor upon Nat Blumberg, whose 40 brilliant years in the motion picture business closely parallel the spectacular growth and tremendous achievements of the industry he has served so faithfully and so well. For enriching our industry with his countless contributions as exhibitor, producer and distributor, for his sterling attributes exemplified by his devotion, his affection and his feeling for his fellow man, we acclaim him 'Pioneer of the Year.'"

On the dais were Milton R. Rackmil, the new president of Universal; U production chief William Goetz, who had come in from the Coast (as did other U studio executives, along with sales manager emeritus Bill Scully, who came up from his Florida home). Also on the dais were Robert R. Young, Serge Semenenko, T. J. Hargrave, Edward P. (Ted) Curtis and William J. German of Eastman Kodak, Frank M. Folsom, Adolph Zukor, Barney Balaban, Harry M. Warner, Judge Pecora and other industry notables. Some 500 Pioneers attended at \$20 a head.

The conclusion remains—the organization has a real opportunity to fulfill an industry obligation.

Special awards to two members of the MPP were made at the dinner. Veepee Marvin Kirsch and secretary-treasurer Harry Takif

were cited "for their constructive contributions in both thoughts and deeds to the progress of our organization, their unselfish devotion to the ideals of the Pioneers, together with their untiring efforts in the translation of these ideals into a practical program." Words were inscribed on trays presented the pair by dinner chairman Ned Depinet.

Roving Mugg

Continued from page 1

the merchandising business has never been able to repay, other than by plugging "Hans Brinker" and doing up kid books on the Boy-with-his-Thumb-in-the-Dike.

He had political troubles, too, having been the patron saint of the Russians until 1918, when the Communists gave him the legal heave-ho. This was probably because they felt only a capitalist can afford to keep up such an expensive legend.

This is all true. St. Nicholas, who has been converted into childhood's Santa Claus, lived and died in the 4th century in Anatalya, a Turkish province. His tomb in Demre is close by the blue Mediterranean.

For the kids to be nuts about him is not new. They were when he was alive.

The swashbuckling pirates (pre-Enrol Flynn) believed in him, and thought so much of him, they broke into his tomb and carted away some of his remains in the 11th Century. He had been the Bishop of Myra, located just a mile from his sarcophagus, and given them sanctuary.

His faith and cult didn't fit the pattern of Roman Emperor Diocletian, who juggled him and threw away the key. Finally Constantine came along with a file, and unbarred his way.

Like a fan dancer who has come acuteth with the law, his fame increased. Unlike a fan dancer, a church was named for him in Istanbul. Since then, more than 400 churches have been built for him and in his honor in England alone. Least known about St. Nicholas, however, is that he was the patron saint of the paw-brokers, and what better proof is there that he exists today.

Who ain't in hock at Christmastime?

20th, Par Top

Continued from page 3

766, which compares with a loss of \$145,904 for the same period of 1951. Earnings slip was further borne out by the dip in gross income. Estimated film rentals and sales for the quarter ended Sept. 27 were \$14,204,000 against \$14,904,000 for the same stretch last year.

Fact that United Paramount Theatres had more houses in 1951 than this year, observers feel, was a major factor in its decline in earnings. Nine months' net for the year was \$5,435,000 compared to the rousing \$9,537,000 for the same 1951 chucker. Included in the tally were capital gains of \$1,465,000, while capital gains of \$3,483,000 strengthened the '51 figure. Even so, last year's profits ran well ahead of this year's to date.

Interesting aspect of theatre operations was found in a comparison of grosses reported by both RKO Theatres and UPT for the quarter ended Sept. 27, 1952. RKO's estimated theatre admissions and other operating income totaled \$8,510,000, a healthy boost over the \$7,985,000 recorded in the equivalent 1951 quarter. On the other hand, UPT's grosses were \$29,500,000 and \$31,650,000 for the respective periods.

If anything, the above figures showed that the field of exhibition was equally as spotty from an earnings standpoint as production and distribution. But although grosses may have dipped, depending upon the individual company, theatre circuits were still shelling out dividends. UPT paid a 25c melon Oct. 17 on its common outstanding. National Theatres recently declared a 15c divvy and Trans-Lux Theatres last week authorized a 15c per share on common outstanding payable Dec. 18, of record Dec. 8.

Show Biz Role

Continued from page 1

Armory. Three other places are under consideration—Loew's Capitol Theatre, Constitution Hall and Uline Arena, scene of basketball games, ice shows, etc. Selection will be made within the next week or 10 days.

On Tuesday, Jan. 20, following the Inauguration and the Inaugural parade, there will be a large invitation inaugural ball at the National Guard Armory, at which there will be name entertainers as well as two or three top dance orchestras. Thus far, no show biz personnel have been appointed to cooperate with Murphy in obtaining the talent and staging the shows. However, it is understood that Orville Crouch, Metro studio rep here, will be actively in the picture as will be reps of other studios. Crouch has been appointed to the finance subcommittee of the overall Eisenhower-Nixon inaugural committee. Also serving on this committee is Earl Gammons, CBS v.p. for Washington.

Spokesmen for the radio-TV nets have already met here to work out their coverage of the Inauguration, which will take place outside the Capitol Jan. 20, and along the line of March of the parade. There will be no pool arrangement. The webs and stations will be on their own. There will be no sponsorship of the Inauguration ceremonies. However, sponsors will be permitted for coverage of the parade.

Early Curtain

Continued from page 2

that it may be impractical unless generally observed by all shows.

With "Mrs. McThing" due to go on tour after Jan. 10, and "Fourposter" apparently nearing the end of its Broadway run, that would leave not a single straight show playing the early curtain and only two, or perhaps three, musicals doing so. Robert Whitehead and Walter Fried are reportedly considering shifting to the early ring-up for their production of "Time of the Cuckoo," but they aren't expected to decide in favor of the idea.

Although the early curtain was almost unanimously praised in public and press comment, the actual response in boxoffice terms has been disappointing. Suburban commuter patronage has been less than anticipated, despite overwhelming support of the idea in numerous polls conducted by railroad companies, etc. Moreover, the early-performance attendance tended to be largely upstairs, with the top-price downstairs seats generally remaining unsold until the last. That has been particularly true of the relatively light mail orders for Monday nights.

"Mrs. McThing" has apparently been a notable exception to the general rule. Perhaps because it draws a large percentage of juvenile playgoers, the Mary Chase comic-fantasy starring Helen Hayes has done exceptionally good business on its early-curtain Monday showing.

Stockholder Unit

Continued from page 3

a special meeting with new board elections on the agenda. Such a session, he indicates, would be called pronto instead of awaiting the next scheduled meeting in June, 1953.

Reisman Vice Crown?

With former proxy Ned Depinet expected by some key company execs to return as operating head of RKO, it's figured that Phil Reisman, former international topper, will be back to head the foreign operation, resulting in the dropping of Alfred Crown, present foreign chief. Reisman's comment on the possibility of his return was, "nobody asked me."

Crown is one of the two outside top-echelon appointees made by Arnold Grant during his short tenure of board chairman, the other being pub-ad chief Richard Condon. Wooded away as sales chief of Samuel Goldwyn, he had agreed to a two-year pact with Grant, but the agreement was never inked. Finalization was delayed by Grant's exit and the undecided state of affairs at the company.

A current shift in administrative

responsibility is another indication that Crown may soon ankle the foreign post.

Status under a reactivated Depinet regime of Condon and the appointees from within RKO who were upped during the Grant tenure is still a matter of speculation. Even with Depinet's return, it's doubted that Robert Mochrie, former sales veepee, could be induced to return. Latter appears solidly set as sales chief for Goldwyn.

Allied-Trust Suit

Continued from page 3

the blood of a pirate." For example, it's claimed that one exhibitor "paid up on a deal of 75/25 on Metro's 'Quo Vadis'."

"Warners was proven to be accepting any kind of deal they could make so long it was an advance in admissions on 'Fatima.' In one case, a lousy 9c raise. 'Killman-jaro' was condemned from every section of the country as being definitely not a show worthy of advanced prices. Yet, Fox demands them."

Driving his point home, Jones informed the Iowa-Nebraska members, "if you've been afflicted with these forced tactics... write complete details to this office and Abram F. Myers in Washington. You are the teeth of Allied's new policy. If you want relief, you must furnish this kind of information that will enable our leaders to fire the ammunition."

"Of course," Jones added, "if you like to get your brains beaten out... if you like to be dictated to and if you like having every picture with a potential grossing possibility forced on you with impossible terms—just continue playing footsie with the forcers and you'll continue to get the works. It all depends on you."

Lack of Product

Continued from page 5

been the cause of bitterness between the new management and recently-resigned board chairman Arnold Grant. Feeling of the new controlling interests was that they had been misled by Grant, who felt they should tackle the reorganization of the sales and distributive setup before putting the studio in order.

It was the studio's inability to furnish product that was RKO's basic weakness; they noted, and not the reshuffling of the executive alignment in New York. It's believed that if the studio had been geared for fullscale activity, there would at least be a flow of films during the present unsettled period of selecting new management execs.

Prior to the actual takeover of the company, former proxy Ned Depinet reportedly outlined to Grant and the Stolkin group the problems involved. He is said to have told them that he would be able to rely on reissues and pick up enough indie product to keep the distrib channels moving until they were able to reorganize the studio. The Stolkin syndicate, however, reportedly relying on Grant's advice, went along with his desire to reconstitute the New York setup, which resulted in Depinet's resignation as president and his retention as a consultant.

Dec. Prod.

Continued from page 7

more than three films in production.

The decline in overall production quantity, which has been growing more noticeable almost daily in the last 18 months, can be attributed directly to the weeding out of the independent producers. Tightened markets, more rigid loan strictures and the lure of television film production have taken many indies out of the ranks of theatrical film production.

Even so, the independents as a group are well represented in the December list. Indies have six films before the cameras as of today and two of them are shooting in England, underlining the added effort indies are imparting to their product to reap the richest possible harvest in a tightening market.

Twentieth-Fox leads the majors in the beginning-of-the-month compilation with six films before the cameras. Metro has five and Paramount and Warners are tied in third place with four films each.

Film Reviews

Continued from page 6

Mr. Walkie Talkie

chatters like an encyclopedia. He doesn't escape Tracy for long, though, "because when replacements arrive the talking soldier is among them and the feud continues loosely as the pair keep the Army and the North Koreans in a state of confusion through a round of antics that rate chuckles."

Under Fred L. Guilo's direction of the Hal Roach, Jr., production, Tracy and Sawyer project their broad characters for laughs. Russell Hicks and Robert Shayne, two confused officers; Frank Jenks, Alan Hale, Jr., and Wong Artanne contribute their share to the amusement. Margie Dean has a single sequence as an entertainer at the front, singing "I Love the Men," written by Leon Klatzkin and Tom Adair.

Film reads a round of production values appropriate to its light budget, and the technical credits are okay.

Brog.

Concessions Won

Continued from page 4

of the subsecretariat of information, and declared later he believed he had broken the deadlock between the Argentine government and the U. S. film industry.

Actually, an agreement covering both remittances and exhibition permits was reached between the industry and the Argentine government in May, 1950, and ratified by authorities here in July, 1951. It provided for the remittance of up to \$1,100,000 annually, representing approximately 50% of the U. S. distrib's earnings, at the official free rate of 14 pesos to the dollar. The remaining 50% could be invested locally.

With the government blaming the dollar shortage for its failure to act, no money has come out of Argentina since 1947. The last import permits were granted in 1950, and Metro, Warners and Universal especially are down to the last few pix on their shelves. With the exception of 20th-Fox, none of the distrib's has been able to get exhibition permits for nearly six months. The companies are down to reissuing some of last year's top hits, with Metro reliving "The Philadelphia Story" and RKO bringing out "It's a Wonderful Life" once again.

20th has had an inside track here since it made "Way of a Gaucho" in Argentina along with the tinter of the Eva Peron funeral, released here under the title "The Heart of Argentina. Stopped."

Hughes' Buy-Back

Continued from page 3

21 deadline for the initial payment of 1% interest on more than \$6,000,000 of the balance due on the sale. One of the points discussed by syndicate members is appointment of the board, one group believing the directorate should be named immediately so RKO could present a strong case next Wednesday (10) when a minority stockholder request for temporary receivership is calendared.

Sources close to the Stolkin group said that all concerned are "hot to get out, even at a loss." New group reportedly is fearful of more stockholder suits.

It's known Stolkin called off talks with all other would-be purchasers, syndicates who've claimed they were trying to get control of RKO. A Stolkin source said flatly that all deals were rejected because none offered sufficient cash or credit to swing a deal. Sole exception was an S. H. Fabian alliance which had the cash but wanted only to go into studio to make pix which they'd pay for. This was rejected because Stolkin wanted to get out completely.

Indicative of the group's attitude is a reported comment by Ray Ryan who is said to have declared he put up \$200,000 as part of the down payment and is quite willing to take a loss to get out. Members of the entire syndicate individually and collectively are responsible for making good on the original deal.

Amusement Stock Quotations

(N.Y. Stock Exchange)

Week Ending Tuesday (2)

			Weekly	Weekly	Weekly	Tues.	Net.
			Vol. in	High	Low	Close	Change
1952	100s						for week
12 3/4	9 5/8	ABC	20	10	9 3/4	9 3/4	+ 1/4
40 3/4	33	CBS, "A"	40	39	38 1/2	38 1/2	+ 1/4
39 3/4	32 1/4	CBS, "B"	28	38 1/2	37 3/4	38 3/4	+ 3/4
13 1/2	11 1/8	Col. Pic.	21	12 1/2	11 1/2	12	+ 1/8
9 5/8	8	Decca	49	9 3/4	9 1/8	9 1/8	—
48	41 1/2	Eastman Kdk	197	45	44 3/4	44 3/4	+ 1/4
18 1/4	11 1/2	Loew's	265	12 1/2	12 1/4	12 1/2	+ 1/8
5 3/8	3 3/8	Nat'l Thea	43	4 3/8	3 3/4	3 3/4	+ 5/8
30 1/2	21 1/4	Paramount	135	27	26 1/2	26 1/2	+ 1/4
36 3/8	26 1/2	Philco	78	35 1/2	34 3/4	34 3/4	+ 3/8
29 3/8	23 1/4	RCA	294	29 1/4	28 3/4	29	+ 1/8
4 7/8	3 1/4	RKO Picts.	223	3 7/8	3 3/4	3 3/4	+ 1/4
4 1/4	3 1/8	RKO Theats.	188	3 3/8	3 1/2	3 1/2	+ 1/8
5 1/4	3 1/4	Republic	31	3 3/4	3 1/2	3 1/2	+ 1/8
10 7/8	9 3/4	Rep., pfd.	2	10 1/4	10 1/4	10 1/4	+ 1/8
12 1/2	10 5/8	20th-Fx (new)	153	12	11 1/2	12	+ 7/8
21 1/4	11 1/2	U. Par. Th.	174	13 3/4	12 5/8	12 3/4	+ 7/8
13 3/8	11	Univ. Pic.	48	13 3/8	13 1/4	13 3/8	—
65	57	Univ., pfd.	90	61	61	61	—
15 1/4	11 3/8	Warner Bros.	60	12 1/2	12	12 3/8	+ 3/8
88 1/2	68	Zenith	35	88 1/2	85	85 1/4	+ 1/4

N. Y. Curb Exchange

19 3/4	15	Du Mont	99	17 3/4	17 1/4	17 5/8	+ 5/8
3 3/4	2 3/4	Monogram	15	3	2 7/8	2 7/8	+ 1/4
27 3/4	20 1/4	Technicolor	39	27 1/2	27	27 1/4	+ 3/8
3 1/4	2 1/4	Trans-Lux	87	3 1/4	3	3 1/4	+ 1/4

Over-the-Counter Securities

	Bid	Ask	
Cinecolor	1	1 1/2	—
Cinerama	6	6 3/4	+ 1/4
Chesapeake Industries (Pathe)	3 3/4	4 1/2	—
U. A. Theatres	4 1/4	5	+ 1/4
Walt Disney	6 1/2	7 1/4	+ 1/8

(Quotations furnished by Dreyfus & Co.)

'Snows' Tops Nov.

Continued from page 4

the fifth entry of that month to land high in November, finishing ninth.

"Lusty Men" (RKO), although spotty, showed enough to take 10th position. "Everything I Have Is Yours" (M-G), in like category, was 11th. "The Thief" (UA), which never lived up to its initial promise, rounds out the Top 12 list. Non-talking film never got above eighth place in monthly ratings.

Runnersup

"Somebody Loves Me" (Par), "8 Iron Men" (Col) and "The Promoter" (U) are the runnerup pix of the month. Last-named film's showing is unusual in that it was just getting started in mid-November and generally played smaller-seater arty theatres.

Big majority of new pictures launched late last month did not hint great strength. However, there were some promising entries. One of these was "Iron Mistress" (WB), which started out by landing fourth place the first week out on general release. "Plymouth Adventure" (M-G), while not rated any great shakes by some crits, captured third the first session it was out to any extent. Latter thus far is inclined to be uneven.

"Limelight" (UA) still smash in sixth (current) round at two N. Y. houses, also is big for first two weeks in San Francisco. "Breaking Through," from United Artists, continues socko in fourth stanza in N. Y., its initial playdate, and looms a potentially high grosser.

"Hans Christian Andersen" (RKO), which premed in two N.Y. theatres the final week of November, is doing such great trade that already it is rated a big grosser. "Pony Soldier" (20th), with several important dates, displayed enough good returns to win runner-up position one week in November.

In contrast, "Steel Trap" (20th) proved disappointing on its first batch of dates. "Thunderbirds" (Rep) opened nicely in Washington. "K. C. Confidential" (UA) fared excellently in several locations. "Androcles" (RKO) did okay on its preem dates.

"Flat Top" (AA) grabbed some sizable biz on initial engagements, while "Battle Zone," from the same distrib, fared better with several solid showings. "Way of Gaucho" (20th) continued to limp for the most part, although surprising with some fine ratings in scattered key dates.

"Bloodhounds of Broadway" (20th) failed to respond as expected on its N. Y. preem, where figured to be big. It was very languid on its first two weeks there. "Happy Time" (Col) was a bit uneven, doing best with some nice to solid returns in smaller theatres. "Cleopatra" (Par), out on re-

sue to test its strength, came through with some bangup to okay results. "My Pal Gus" (20th) showed with several sturdy dates. "Blazing Forest" (Par), however, was no ball of fire.

"Yankee Buccaneer" (U) recorded some good to stout results. "Turning Point" (Par) was inclined to be spotty. "Lure of Wilderness" (20th) added to its gross total with some light to trim sessions.

Pathe Newsreel

Continued from page 3

pects to cover the Eisenhower field trip with a sound crew for the newsreel pool.

Since Oliver will be the only cameraman on the plane itself, there will be no other coverage of that part of the Eisenhower trip. Should circumstances prevent Tokyo sound crews from joining the Eisenhower group, they will have spot coverage anyway. In that case the Oliver footage would be available to TV also.

All film coming from Oliver will be shipped directly to the Defense Dept., where it is to be processed. No picture record of the General's trip will be released until the security blackout has been lifted, which is presumably after the Eisenhower plane has returned to the U. S.

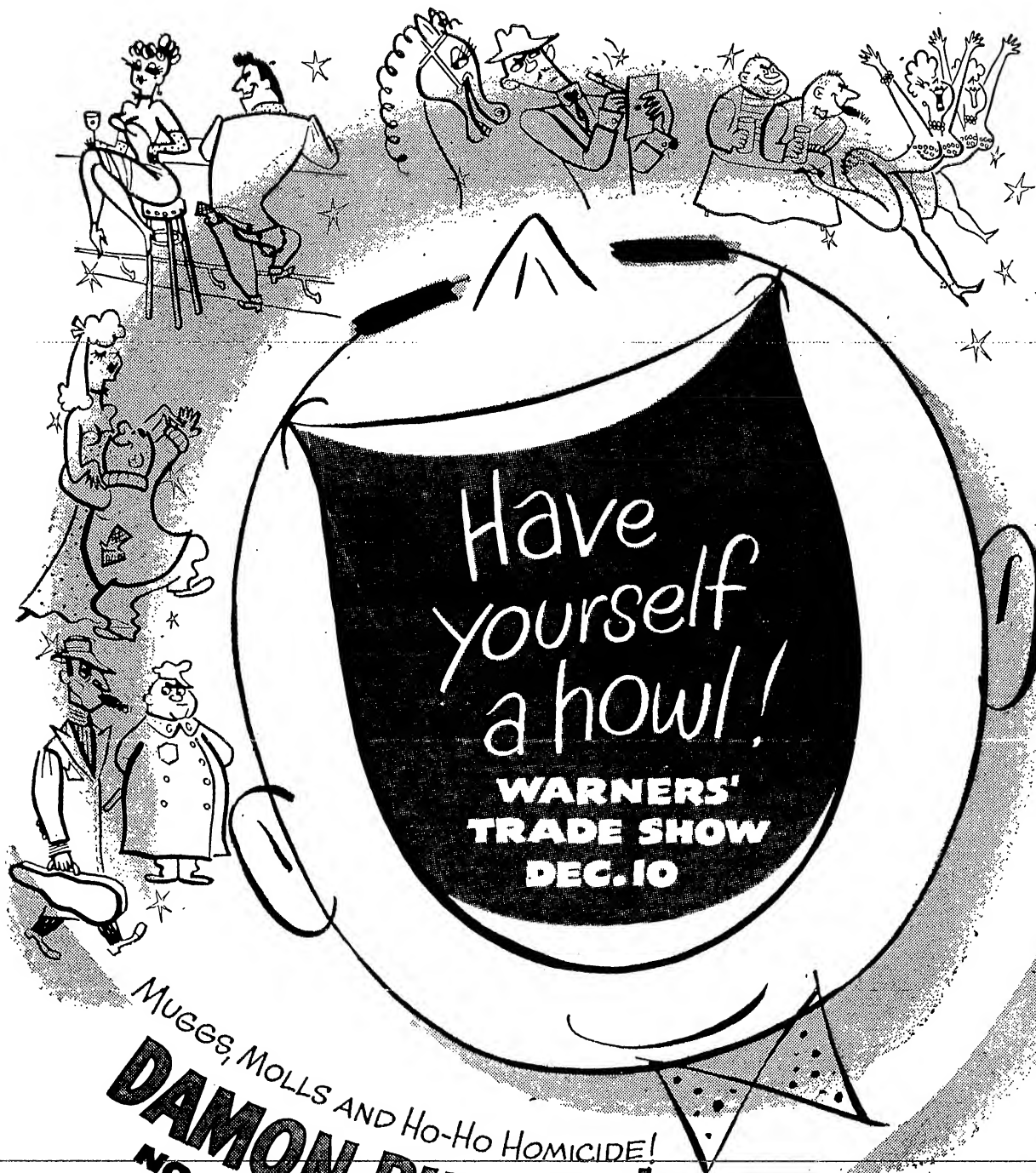
Interesting aspect is that the Defense Dept. will protect the theatres against TV competition by making film available in advance to the newsreels for makeup. The release date will then be set ahead so that the films will reach the public simultaneously in theatres and over TV.

Industry TV

Continued from page 4

show the star rehearsing her video program for airing later in the day. Audience of Lees execs, salesmen, retailers and distributors will thus actually watch Miss Smith's show in rehearsal, instead of being told about it.

With the various talent and craft unions committed to cooperating with the Metopera and TNT to make possible the "Carmen" pickup, it's believed that success of that show will convince the unions that there's a big untapped future for them in big-screen video. Thus, if they okay more entertainment shows subsequently, TNT will be better prepared for creating and staging them via the experience gained in the Lees Tele-Session event.



MUGGS, MOLLS AND HO-HO HOMICIDE!
DAMON RUNYON'S
 NON-STOP LAUGH SENSATION

Stop, You're Killing Me

COLOR BY WARNERCOLOR

STARRING
BRODERICK CRAWFORD · CLAIRE TREVOR WITH VIRGINIA GIBSON · BILL HAYES

AND CHARLIE CANTOR · SHELDON LEONARD · JOSEPH VITALE · HOWARD ST. JOHN · HENRY MORGAN
 MARGARET DUMONT · HENRY SLATE · JACK PEPPER · STEPHEN CHASE · DON BEDDOE · LOUIS LETTIERI · DAMON RUNYON · HOWARD LINDSAY
 SCREEN PLAY BY JAMES O'HANLON MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ PRODUCED BY LOUIS F. EDELMAN DIRECTED BY ROY DEL RUTH



ALBANY
 Warner Screening Room
 110 N. Pearl St. • 8:00 P.M.

ATLANTA
 20th Century-Fox Screening Room
 197 Walton St. N.W. • 2:00 P.M.

BOSTON
 RKO Screening Room
 177 Arlington St. • 2:30 P.M.

BUFFALO
 Paramount Screening Room
 464 Franklin St. • 8:00 P.M.

CHARLOTTE
 20th Century-Fox Screening Room
 308 S. Church St. • 2:00 P.M.

CHICAGO
 Warner Screening Room
 1307 S. Wabash Ave. • 1:30 P.M.

CINCINNATI
 RKO Palace Th. Screening Room
 Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
 Warner Screening Room
 2300 Payne Ave. • 2:00 P.M.

DALLAS
 20th Century-Fox Screening Room
 1803 Wood St. • 2:00 P.M.

DENVER
 Paramount Screening Room
 2100 Stout St. • 2:00 P.M.

DES MOINES
 Paramount Screening Room
 1125 High St. • 12:45 P.M.

DETROIT
 Film Exchange Building
 2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
 20th Century-Fox Screening Room
 326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
 Florida Theatre Bldg. Sc. Rm.
 128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
 20th Century-Fox Screening Room
 1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
 Warner Screening Room
 2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
 20th Century-Fox Screening Room
 151 Vance Ave. • 12:15 P.M.

MILWAUKEE
 Warner Theatre Screening Room
 212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
 Warner Screening Room
 1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
 Warner Theatre Projection Room
 70 College St. • 2:00 P.M.

NEW ORLEANS
 20th Century-Fox Screening Room
 200 S. Liberty St. • 1:30 P.M.

NEW YORK
 Home Office
 321 W. 46th St. • 2:15 P.M.

OKLAHOMA
 20th Century-Fox Screening Room
 10 North Lee St. • 1:30 P.M.

OMAHA
 20th Century-Fox Screening Room
 1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
 Warner Screening Room
 230 No. 13th St. • 2:30 P.M.

PITTSBURGH
 20th Century-Fox Screening Room
 1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
 Jewel Box Screening Room
 1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
 20th Century-Fox Screening Room
 316 East 1st South • 1:00 P.M.

SAN FRANCISCO
 Paramount Screening Room
 205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
 Modern Theatre
 2400 Third Ave. • 10:30 A.M.

ST. LOUIS
 Varsity Screening Room
 3143 Olive St. • 1:00 P.M.

WASHINGTON
 Warner Theatre Building
 13th & E Sts. N.W. • 7:30 P.M.



Clips From Film Row

NEW YORK

Union Film Distributors inked a metropolitan circuit deal with Loew's Theatres for reissue of "Not Wanted" and "Good Time Girl."

Allied States Assn. prexy Wilbur Snaper left yesterday (Tues.) for Indianapolis for two-day confab of Allied Theatre Owners of Indiana.

H. M. Richey, Metro exhib relations chief, to attend Independent Theatre Owners of Boston convention Dec. 9.

While business at Radio City Music Hall has been lagging, along with other Broadway deluxers, prospects of an upbeat in the immediate future appear bright, judging from advance reservations for the annual Christmas show which opens tomorrow (Thurs.). It has the heaviest advance sale of reserved duets in years, according to Russell V. Downing, managing director of the Hall.

Jack Bellman, one-time eastern division manager of Republic Pictures, joined Favorite Pictures as manager of exchange operations.

Longterm lease for 2,000-seat Public on lower east side concluded by Berk & Krungold, realty brokers. Leasing corporation, headed by Harry A. Harris, plans to open house Christmas using Spanish pix and stagshows. Long a Yiddish theatre, it will bring an aggregate rental of \$400,000. Harris, who owns a circuit of Spanish-speaking theatres, intends to import top talent.

MINNEAPOLIS

Without any admission boost, indie nabe Princess offered locally a seven-act vaude bill to augment screen show, and provide three hours of entertainment Thanksgiving weekend.

Bennie Berger, North Central Allied president and circuit owner, named Minnesota chairman of Crusade for Freedom, has coin containers set up to receive contributions in theatres and elsewhere.

Dave Rosen, Columbia exploiter, in from Chicago to beat drums for "Happy Time," "Eight Iron Men," "Hangman's Knot" and "Invasion U.S.A.," due at local RKO theatres.

Earl Perkins, long-time Warner Bros. salesman, joined Don Swartz's Lippert exchange.

Sherm Fitch, RKO's Sioux Falls, S. D., branch manager, landed top money nationally in recent Ned Depinet sales drive and local

branch also copped a number of prizes.

Dave Friedman, Paramount exploiter, in town working on reissued "Cleopatra," set for Century Dec. 19.

Minnesota Amus. Co. (United Paramount Theatres) out-of-town theatres' biz on upgrade since election, according to president Harry B. French.

Howell Owen, new Metro office manager, succeeding George Duetz, assigned to other duties.

AKRON, O.

Alliance Theaters Corp. recently opened the Embassy Theatre, in downtown Fort Wayne, following a facelift. House formerly was known as the Emboyd. Sam Gresi-man was named city manager and in charge of the Embassy. He managed the Jefferson there, also operated by Alliance.

Eastmont Park Corp., builders of a large housing project near Dayton, O., filed suit for injunction to bar construction of a drive-in near State Route 35. Samuel Levin of Dayton was named defendant.

Washington Theater Circuit, of Cleveland, which operates the State and Falls in Cuyahoga Falls, near here, took a two-year lease on the Ohio, another Dayton house, giving it all film houses here. Ernie Austgen, manager since the Ohio opened in 1936, plans to retire.

CHICAGO

Russell Stevenson of the Times, Rockford, Ill., becomes Balaban & Katz Rockford city manager, replacing Milton Brown, resigned. Richard Williams, assistant manager at the Fisher, Danville, Ill., upped to manager of the Times.

Plaza, which went on a Spanish-speaking policy last month, is bringing in stagshows from Mexico.

"Hans Christian Andersen" granted an extended Loop playing time of eight weeks by Judge Michael Igoe.

Dave Gould appointed manager of the Mode.

Van Nomikas took over operation of the Embassy, which had been shuttered several months.

Al Teplitz, film booker, in Michael Reese Hospital.

"Limelight" bought by the Woods for late January run.

ST. LOUIS

Mrs. Ethel J. Chilton will light her new Missouri, Doniphan, Mo., Dec. 15. This gives the town three houses.

Charles H. Bell, Terre Haute, Ind., purchased the Fox, Blue Mound, Ill., from Byers Jordan, Decatur, Ill.

Harold Schaer sold his Warner, Salem, Ky., to Ruble Johnson and Shelby Vaughn and bought the Lyric, Farina, Ill., from Marvin and Preston Bank.

William A. Collins will shutter his DeSoto, a 638-seater, DeSoto, Mo., and continue to operate his new Collins there.

Charles F. Carpenter, pic theatre owner, East Moline, Ill., won the election as secretary of state of Illinois over Edward J. Barrett, Democratic incumbent.

PHILADELPHIA

Allied of Eastern Pennsylvania members lined up solidly behind drive to repeal the city 10% amusement tax.

Steve Stiefel, Coast exhibitor, here to see his ailing father, Michael, in Temple U. hospital.

Dr. Roy Korson, son of Columbia sales manager Dave Korson, and a pathologist at Vermont Medical School, called back into Army.

The Stanley will present the Metopora, "Carmen," Dec. 11 over TNT, with all seats reserved at \$2.60 per.

WB cancelled usual Thanksgiving kiddie party because of the closing of the Warner Club's rooms.

PITTSBURGH

Rialto Theatre in Beaver Falls celebrated 50th anni yesterday (Tues.). Originally built in 1902 as the Lyceum, house was remodeled into the Rialto in 1927.

Associated Drive-In Theatres, which has already built eight ozoners in this district, has a ninth

under construction on the Camp Horn Road. Associated no longer operates three ozoners it built in Youngstown, O., and one in Steubenville, O.

Fred Herrington, 83, who just retired as active secretary of Allied Motion Picture Theatre Owners of western Pennsylvania after more than 40 years on the job, becomes consulting secretary of local unit; will maintain an office at Allied headquarters.

Court Theatre, Washington, Pa., sold at auction last week; will be converted into business property. House was operated a long time and until last year by the Cupler family and Mrs. Chrystal Cupler Lacock.

Paul Kleber, WB circuit's assistant contact manager, was off duty for first time in nearly 25 years, excepting for vacations, when he underwent an operation last week. Fred Epstein, of the homeoffice, filling in for him.

CROSBY BIG \$25,000 IN MONT'L; 'SHOW' 18G

Montreal, Dec. 2.

Following socko returns of "Snows of Kilimanjaro" at Loew's for two weeks, Consolidated Theatres is taking film out of this flagship and running it at Orpheum to okay response and with the same upped scale. "Greatest Show" at pop prices looks great at Palace. Top new pic is "Just for You," smash at Loew's.

Estimates for This Week

Palace (C. T.) (2,626; 34-60)—"Greatest Show" (Par) (reissue). Great \$18,000. Last week, "Dreamboat" (20th), same.

Capitol (C. T.) (2,412; 34-60)—"Sudden Fear" (RKO) (2d wk). Fine \$15,000 after opening stanza, big \$20,000.

Princess (C. T.) (2,131; 34-60)—"Crimson Pirate" (WB) (2d wk). Solid \$12,000 after socko \$18,000 opener.

Loew's (C. T.) (2,855; 40-65)—"Just for You" (Par). Big \$25,000 for Crosby starrer. Last week, "Snows of Kilimanjaro" (20th) (2d wk), great \$26,000.

Imperial (C. T.) (1,839; 34-60)—"High Noon" (UA) and "Dalton's Women" (UA). Fine \$7,500. Last week, "Toughest Man in Arizona" (Rep) and "Music in Moonlight" (Rep), \$8,000.

Orpheum (C. T.) (1,048; 75-51)—"Snows of Kilimanjaro" (20th). Great \$8,000. Last week, "Fighting Rats Tobruk" (Indie) and "Million Dollar Kid" (Indie), \$7,500.

CLEVELAND

(Continued from page 9)

55-85)—"River" (UA). Trim \$3,500 at pop scale. Last week, "Grand Concert" (Indie) (3d wk), \$1,500.

Palace (RKO) (3,300 55-85)—"Blackbeard the Pirate" (RKO). Pleasing \$15,500. Last week, "My Pal Gus" (20th), NSG \$7,500.

State (Loew's) (3,450; 55-85)—"Plymouth Adventure" (M-G). Okay \$13,000. Last week, "Prisoner of Zenda" (M-G) (2d wk), \$9,000 in 5 days.

Stillman (Loew's) (2,700; 55-85)—"Thunderbirds" (Rep.). Good \$8,000 or close. Last week, "Blazing Forest" (Par), \$3,800.

Tower (Telemanagement) (585; 55-85)—"Cripple Creek" (Col) and "Voodoo Tiger" (Indie). Ordinary \$2,800. Last week, "Wings of Adventure" (Indie) and "Great Adventure" (Indie), \$2,000.

Langer Hints

(Continued from page 4)

the proposal" of hearings examiner Leo Resnick and added, "I note that in large measure the findings of your hearings examiner are predicated on an order of the Commission limiting consideration of antitrust violations . . . to those within the last three years. There are no circumstances which can justify such a limitation. It made irrelevant a record of law violation extending over several decades."

"Those of us interested" in antitrust laws, Langer said, "cannot but look askance at the action of any Federal agencies which in effect condones and sanctions antitrust violators, even to the point of refusing to consider their record in any realistic sense."

Letter was addressed to acting FCC chairman Rosel Hyde. FCC replied on Friday (28) that since the case was not yet decided it would not be appropriate now to take a position on the merits of the case.

Picture Grosses

PITTSBURGH

(Continued from page 9)

"Iron Mistress" (WB). Management was walking on air after around \$3,500 Thanksgiving Day. Then came the snow, with mild \$11,500 likely. Last week, "You For Me" (M-G) and Ames Brothers-Joe Bishop-George Arnold iceshow, fair \$22,500.

Warner (WB) (2,000; 50-85)—"Blackbeard the Pirate" (RKO). Strong campaign, stressing four-city world prem on pre-release bookings, helped to a strong start and vacationing school kids gave meller a nice three days. Doubtful in view of weather, however, whether will go above fine \$8,500. Last week, "Cleopatra" (Par) (reissue). (2d wk), \$4,000.

'Flat Top' Sock \$10,000, Mpls; 'Fatima' 8G, 2d

Minneapolis, Dec. 2.

Blizzards, deep snow, icy thoroughfares and sub-zero temperatures finally have put in their usual but belated winter appearance, with consequent boxoffice damage. There is suffering all along the line. However, such strong newcomers as "Bloodhounds of Broadway" and "Flat Top" bid likely to make fairly respectable showings. It is sixth and final week for "Because You're Mine" and second for high-stepping "Miracle of Fatima" and also "Plymouth Adventure."

Estimates for This Week

Century (Par) (1,600; 76-51)—"Miracle of Fatima" (WB) (2d wk). Still plenty healthy at \$8,000. Last week, great \$11,000.

Gopher (Berger) (1,000; 50-76)—"Because You're Mine" (M-G) (6th wk). Okay \$2,500. Last week, \$2,800.

Lyric (Par) (1,000; 50-76)—"Iron Mistress" (WB) (m.o.). Virile \$5,000. Last week, "Snows of Kilimanjaro" (20th) (5th wk), \$6,000 at 76-51 in 8 days.

Radio City (Par) (4,000; 50-76)—"Bloodhounds of Broadway" (20th). Okay \$9,000. Last week, "Iron Mistress" (WB), \$10,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Happy Time" (Col). Slight \$6,000. Last week, "Montana Belle" (RKO), \$7,000.

RKO-Pan (RKO) (1,600; 40-76)—"Raiders" (U) and "Ladies of Chorus" (Col) (reissue). Oke \$4,500. Last week, "Tomorrow Too Late" (Indie) and "Black Jack" (Indie) (reissue), \$5,000.

State (Par) (1,600; 50-76)—"Flat Top" (AA). Rousing \$10,000. Last week, "Horizons West" (U), same.

World (Mann) (400; 65-120)—"Plymouth Adventure" (M-G) (2d wk). Good \$4,500. Last week, \$5,700.

BALTIMORE

(Continued from page 8)

Holding nicely at \$7,000 after bright \$12,800.

Little (Rappaport) (310; 25-90)—"Tales of Hoffmann" (UA) (2d wk). Starting second round tomorrow (Wed.) of return at popscale after solid getaway at \$5,200.

Mayfair (Hicks) (980; 20-70)—"Pony Soldier" (20th) (2d wk). Begins another round tomorrow (Wed.) after oke \$6,200 prem.

New (Mechanic) (1,800; 20-70)—"Bloodhounds of Broadway" (20th). Fair \$8,000. Last week, "Something for Birds" (20th), \$6,900.

Playhouse (Schwabe) (430; 50-90)—"Magic Box" (Indie) (2d wk). Maintaining pace at \$3,500 after nice \$4,200 beginning.

Stanley (WB) (3,280; 25-75)—"Iron Mistress" (WB). Fairly okay \$9,500. Last week, "Miracle of Fatima" (WB) (3d wk), \$6,400.

Town (Rappaport) (1,500; 35-70)—"Lusty Men" (RKO) (2d wk), mild \$5,800 after \$8,200 opener.

ST. LOUIS

(Continued from page 9)

(M-G) and "My Man and I" (M-G), \$14,500.

Missouri (F&M) (3,500; 60-75)—"Somebody Loves Me" (Par) and "Steel Trap" (20th). Mild \$9,000. Last week, "Wakamba" (Indie) and "California Conquest" (Col), \$7,500.

Pageant (St. L. Amus.) (1,900; 90)—"High Treason" (Indie). Good \$4,000. Last week, "Miracle of Fatima" (WB) (2d wk), \$3,500.

St. Louis (F&M) (4,000; 40-50)—"Body Snatcher" (RKO) and "I Walked With Zombie" (RKO) (reissues). Modest \$6,000. Last week, "Hellgate" (Lip) and "Jungle" (Lip), mild \$6,500.

Shady Oak (St. L. Amus.) (800; 90)—"High Treason" (Indie). Nice \$4,500. Last week, "Miracle of Fatima" (WB) (2d wk), \$4,000.

Omaha Blitzed by Bliz; 'Plymouth' Fair \$7,000, 'Pony' Sluggish at 8G

Omaha, Dec. 2.

Expected Thanksgiving lift in first-run biz was buried under worst blizzard in 10 years here, and exhibitors are hoping to dig out with just fair biz. "Plymouth Adventure" and "Because You're Mine" are heading for best showings.

Estimates for This Week

Brandels (RKO) (1,100; 20-76)—"Springfield Rifle" (WB) and "Strange Fascination" (Col). Back to regular prices here, with mild \$4,000 in sight. Last week, "Miracle of Fatima" (WB) (2d wk), big \$7,300 at 35-51 scale.

Omaha (Tristates) (2,100; 20-70)—"Plymouth Adventure" (M-G) and "Apache War Smoke" (M-G). Fair \$7,000. Last week, "Duel at Silver Creek" (U) and "Horizons West" (U), \$7,500.

Orpheum (Tristates) (3,000; 20-70)—"Pony Soldier" (20th) and "Something for Birds" (20th). Slow \$8,000 or less. Last week, "Hurricane Smith" (Par) and "Anything Can Happen" (Par), \$9,000.

State (Goldberg) (865; 25-76)—"Because You're Mine" (M-G). Okay \$4,500. Last week, "Greatest Show" (Par) (2d wk), \$4,700.

KANSAS CITY

(Continued from page 8)

"Tales of Hoffmann" (UA) (2d wk), same.

Midland (Loew's) (3,500; 50-75)—"Plymouth Adventure" (M-G) and "Red Snow" (Col) (2d wk). Likely to stay only five days to get house back to regular Thursday openings. Barely okay \$7,000. Last week, sturdy \$13,000.

Missouri (RKO) (2,650; 50-75)—"Iron Mistress" (WB) and "Army Bound" (Mono). Fancy \$11,000, and may stay a few extra days. Last week, "Montana Belle" (RKO) and "Red Planet Mars" (UA), \$6,000.

Paramount (Tri-States) (1,900; 50-75)—"The Savage" (Par). Passable \$10,000 in 9 days. Last week, "Cleopatra" (Par) (reissue), mild \$6,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Monkey Business" (20th) with "Fargo" (Mono) added at Tower and Granada. Big \$18,000. Last week, "Because of You" (U) and "Sea Tiger" (Mono) at Tower and Granada, \$16,000.

Vogue (Golden) (550; 50-85)—"The Promoter" (U). Smash \$3,500, and holdover; likely in for an extended run. Last week, "High Treason" (Indie) (5th wk), \$1,200.

Omaha (Tristates) (2,100; 20-70)—"Plymouth Adventure" (M-G) and "Apache War Smoke" (M-G). Fair \$7,000. Last week, "Duel at Silver Creek" (U) and "Horizons West" (U), \$7,500.

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GOOD LUCK LIGHTER For Show Folk

Give a SURE-FIRE hit, say "good luck" with a unique lighter your friends in the theatre will applaud. This completely new automatic lighter by Evans features a distinctive raised medallion depicting the masks of Comedy and Tragedy and the actor's patron, St. Genesius. Handsomely and heavily rhodium plated, the brilliant engine-turned design has just been created exclusively for Harry Moss. It's fully automatic—simply press lever and it lights . . . every time! Attractively gift packaged, it's a remarkable value. \$3.50 postpaid. No C.O.D.'s please.

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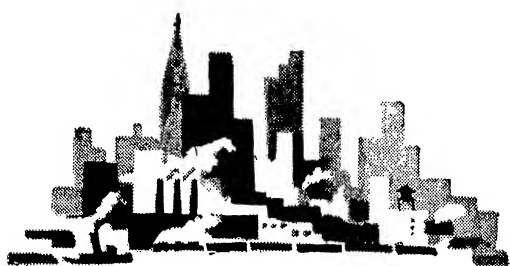
New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
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ESTHER WILLIAMS • VICTOR MATURE
WALTER PIDGEON • DAVID BRIAN
Color by TECHNICOLOR • An M-G-M Picture
and The Music Hall's Great Christmas Stage Show

ALAN LADD MAYO
"The Iron Mistress"
Color by TECHNICOLOR
PARAMOUNT

in person
TOM ARDEN
JACK E. LEONARD
STORY BY CONNORS & BRANDOW
ART MOONEY

What kind of town is yours?



whistle-stop?

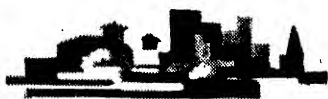


big-town?

small-town?

great metropolis?

village?



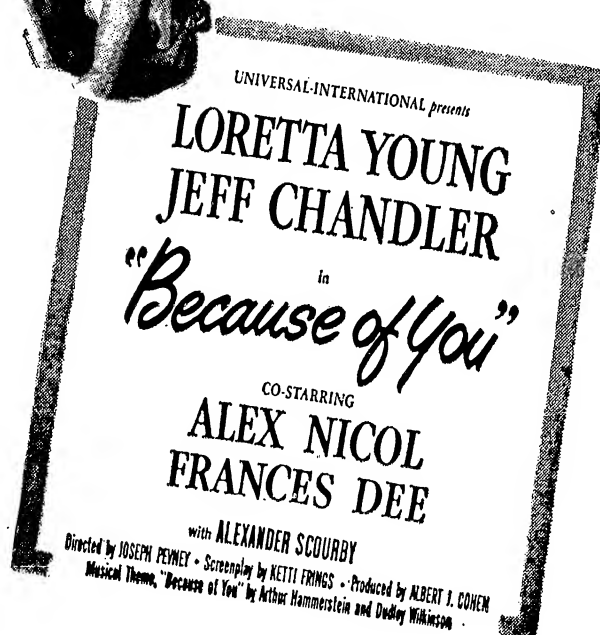
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BIGGEST U-I GROSSER OF ALL TIME...

at Plaza Theatre, Laredo, Texas; Palace Theatre, Bryan, Texas . . . **Bigger than "EGG AND I"** at Civic Theatre, Portland, Maine . . . **Topping "WORLD IN HIS ARMS"** in Worcester, Mass., Brunswick, Me., Burlington, Vt., Springfield, Mo., Greenfield, Mass. . . . **Beating "BEND OF THE RIVER"** all over Texas—San Angelo, Mount Pleasant, Nacogdoches (and lots more) . . .

2nd WEEK in Boston, Washington, Atlanta, Salt Lake City, Atlantic City, Baltimore.



Bountiful business... *Because of U-I*

TELEPIX REVIEWS

TERRY AND THE PIRATES
With John Baer, William Tracy,
Gloria Saunders, Jack Kruschen,
Mari Blanchard, others
Producer: Warren Lewis
Director: Richard Irving
Writers: John and Gwen Bagni
30 Mins.; Fri., 8 p.m.
CANADA DRY
WENR-TV, Chicago
(Mathes)

A review in the motion picture section of this Dougfair vidpix footage being spot booked by Canada Dry would probably read like this: A lowcase offering which will get by with action fans in dual situations in a few locations on the strength of its identity with the comic strip of the same name. In short, off the initial installment viewed (28) "Terry and the Pirates" converted to TV smacks more of a potboiler than a trail-blazer in the adventure idiom.

The antics of the Gay Caballero of the Oriental airways and his cohorts should hold appeal for the kids. At least, the elemental yarn and the mechanical thesping unfolded on the first half-hour were cut to teenage standards. Presence of a couple of well setup femmes, one Oriental (Dragon Lady) and one Occidental (Burma) but both blatantly torchy, was obviously aimed at an older audience: Gloria Saunders looked more Occidental than Oriental as the Dragon Lady, femme fatale of the Far East. Mari Blanchard did okay in her routine assignment as Burma, the gal who's always around.

On this kickoff stanza which dealt with the hijacking, and eventual recovery of \$2,000,000 of gold bullion, from the Air Cathay airline, Terry, as done by John Baer, emerged as something of a disappointment for the devotees of the decisive comic strip aviation adventurer. More believable was his comic relief, Hotshot Charlie, with William Tracy giving the role a good turn. Jack Kruschen impressed in his highly stylized characterization of Chopstick Joe, Chinese owner of the airline which employs the two American flyboys. Film was up to snuff technically for the most part although the flying sequences had identical looks about them.

Canada Dry plugs came across okay. Dave.

SCHLITZ PLAYHOUSE OF STARS

(Barrow Street)
With Sally Forrest, James Young, Barbara Billingsley, others
Director: Roy Kellino
Writer: Edward Sherman
30 Mins.; Fri., 9 p.m.
SCHLITZ BREWING
CBS-TV, from N. Y.
(Lennen & Newell)

Schlitz premed its new series of "Playhouse of Stars" telepix Friday night (28) with a fine little story which indicated the show is already well on its way to success in its efforts to find better scripting. To that end, the Schlitz series is no longer being distributed by Bernard J. Procter's FSI-TV. Instead, Schlitz has inked a deal with John Gibbs, TV and literary agent, to supply the stories on the assumption that, while stars are important, it's still the play that counts.

Not that the show isn't still using name personalities, however. While the services of Irene Dunne, as program hostess, have been dispensed with the new series' initiator had Sally Forrest, until recently a Metro pactee, as the star. Other top names are scheduled for subsequent shows and their mating with what should be good scripts provided by Gibbs should help Schlitz regain any audience it might have lost. New move is also significant on an industry-wide basis since, if it pays off with better shows, it will help remove the stigma of mediocrity under which most Hollywood-produced telepix lately have been floundering.

As a vehicle for Miss Forrest, Gibbs chose "Barrow Street," a good story by Edward Sherman with a modified O. Henry-type ending, which was originally published in Cosmopolitan magazine. Star played a struggling young artist living a Bohemian life on the street of that name in Greenwich Village, N. Y. Her fiancé, a real heel, tossed her over when he thought she wasn't up to his ideas of what the wife of a rising young businessman should be. When he returned to N. Y. three years later and phoned her, he discovered she was married, had a child, and was living in the luxury he had always wanted. After she had a chance to tell him off and slap his face,

of course, it turned out that actually neither the married life nor apartment were hers—she was still the struggling artist from Barrow Street who had taken a baby-sitting job for the evening so that she could get even with him in that way.

Miss Forrest turned in a poignantly sensitive performance, and was given solid backing by James Young, as the fiancé, and Barbara Billingsley, as her understanding neighbor. Direction by Roy Kellino paced the story neatly, and production, under the Meridian Films banner, was excellent. Schlitz hasn't abandoned entirely the hostess idea, incidentally, since the star each week will introduce the story with a short narrative approach.

Schlitz blurb this time wasn't in too good taste, comparing the manufacture of its product with the genius and know-how of Michelangelo. Stal.

YOUNG MR. AMERICA
With Darryl Hickman, Kathy Qualen, others
Director: Edward Grall
Writer: James Prindle
30 Mins.; Thurs. (27), 5 p.m.
INTERNATIONAL HARVESTER
WCBS-TV, N.Y.

International Harvester, which the TV nets had been wooing to provide some new institutional advertising coin for video, made one

of the best buys of the season for its TV bow. Thanksgiving Day (27) via WCBS-TV. Outfit aired a specially-produced dramatic documentary in the half-hour it bought, which emerged as almost 30 minutes of straight commercial pitching. True, the film had a story line, but that was only the dressing for Harvester's self-patting about what a great number of great things it's doing for the U.S.

Production-wise, the film was okay and managed to sustain a modicum of audience interest in its tale about a college boy seeking info about the part played by American industry in the country's progress. He visits his girl-friend's home in Chicago over the holidays, to find that her dad is a long-time employee of Harvester. Naturally, the father fills the kid in on some phases of the huge company and then sends him downtown to witness a special display of the company's products. Lecturer at the display got across the hard-sell pitch, via descriptions of the various farm machinery and appliances turned out, the way Harvester stock is owned by a number of its employees, how the women help design femme-slanted products, etc. And, to top it off, the boy graduated from school with flying colors and, of course, married the gal.

Show probably came in under the FCC Blue Book's interpretation of how much commercial time

should be allowed a half-hour show, since there was actually no commercial as such. Nonetheless, the film was the type that Harvester should have paid viewers to watch. It represented a good institutional plug for Big Business, but was a far cry from TV's accepted version of entertainment or even educational programming. Stal.

DEATH VALLEY DAYS
(The Little Dressmaker of Bodie)
With Myron Healy, Tracey Roberts, others
Producer: Stuart McGowan
Director: Dorrell McGowan
Writer: Ruth Woodman
30 Mins.; 9:30 p.m., Fri.
PACIFIC COAST BORAX
KTLA, Hollywood
(McCann-Erickson)

There's a warm, realistic quality to this series, and it must be credited to the scripting of Ruth Woodman, who pens them all. Series never uses w.k.e. names, but it isn't necessary, because as a rule Miss Woodman's stories, based on real-life incidents in the old west, are sufficiently meaty to carry their own weight. And the same is true of the latest entry, "The Little Dressmaker of Bodie."

It's the story of Tiger Lil, queen of Virginia City in the roaring days of the gold rush, and when Lil is jilted by the guy she loves, she ankles the saloonery circuit, takes

on a new name and vocation and becomes a dressmaker in the tiny high Sierras town of Bodie. She was rejected because the easterner she loved didn't think she was a lady, so she's determined to prove to herself she is, even though he's gone, and succeeds. Six years later he walks back into her life, tells her he's been hunting her since he realized he made a "mistake," and there's a clinch for the happy ending.

Tracey Roberts is excellent as the dance hall gal turned dressmaker, giving her role a quiet humor and dignity, while Myron Healy is good as the suitor. Arthur Space, Ray Bennett and Regina Gleason are competent in minor parts. Production credits are standard. Daku.

THE UNEXPECTED
(The Woman Who Left Herself)
With Bonita Granville, Dan O'Herlihy, Ruth Whitney, Robert Osterloh, Roy Engel
Producer: Ziv Productions
Director: Eddie Davis
Writer: Herb Meadow
30 Mins.; Wed., 8 p.m.
IRONITE

KECA-TV, Hollywood (Syndicated)
The "fun-to-be-fooled" finish in this dramatic series doesn't get far off the beat but there's enough of the other elements to make it a pleasant vigil at the tube. It is pure fantasy that must have taxed the ingenuity and skill of the Ziv production execs and Director Eddie Davis.

Given the "Outward Bound" treatment, would-be suicidal wife finds herself in heaven while under the anaesthetic. There she meets a Mr. Prince (Charming) who shows her around all the places she has wanted to visit. Having had her fill of the paradisiacal joys, she decides that the old breadwinner on earth isn't such a bad guy after all and happiness returns.

Bonita Granville is the "heavenly body" but at times acts too much like a mortal, which may be charged off to a faulty concept of how an angel (who else gets into heaven?) should act. The transitional moods she handles well with emotional restraint. Dan O'Herlihy as the heavenly guide, who is actually her attending surgeon, gives the part a sympathetic portrayal and others contributing good support are Ruth Whitney, Robert Osterloh and Roy Engel.

Davis directed with a light but firm touch and the camera of Curt Fettes stood out in the heavenly scenes. Helm.

Vidpix Chatter

Hollywood

John Brahm directs Family Theatre's Christmas telepix, "A Star Rises," at the Hal Roach studios, Roland Reed Productions in charge. Vidpix will be given channels across the country gratis for Yule screening. Frexy Robert Wormhoudt of Vitapix Corp. here from N. Y. for huddles with v.p. Bill Brody and Don Campbell, v.p. and treasurer. . . . Gordon Oliver skied to London to do teleblurs for Rheingold Beer, in connection with telepix series being shot there by Dougfair Corp. Bob Longenecker set deal. . . Consolidated TV will distribute Tableau Productions' "A Christmas Carol," in deal set by CT's Pete Robeck and Bernie Tabakin of Tableau. Vincent Price narrates, and Taylor Holmes is featured as Scrooge. . . Vidpix producer Jack Voglin joined Young & Rubicam in an interim appointment as film supervisor. . . &R is co-ordinating five shows, "Four Star Playhouse," "I Married Joan," "Our Miss Brooks," "Life of Riley," and "The Charles Laughton Show." . . . Guild Films slashed prices on telepix product all the way up to 20%. . . John Hoyt drew lead in Revue Productions' "Inspector." . . George Lipton is exec producer of newly-formed vidpix company New Horizons, and is prepping series of musical telepix for December start at California studios, with Duke Goldstone directing. . . Paula Winslow cast in one chapter of "The Adventures of Ozzie and Harriet." . . Guild Films coast sales director Haan J. Tyler back at work following illness. . . Meridian Pictures resumes production this week at Dougfair studios on next batch of telepix for Schlitz Playhouse of Stars. Bill Self is associate producer

TV Films in Production

as of Friday, Nov. 28

ARROW PRODUCTIONS

KTTV Studios, Hollywood
Second spt of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepix series shooting. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Paul Landres

BARRY-ENRIGHT PRODUCTIONS

Location, N. Y.
"OH BABY" series of 13 five-minute telepix. To be sponsored by Mennen through the Grey agency, starting Nov. 1.
Producers: Jack Barry, Dan Enright

BING CROSBY ENTERPRISES

Hal Roach Studios, Culver City
"REBOUND" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Now shooting.
Executive producer: Basil Grillo
General Manager: Harve Foster

JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eva Marie Saint, Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Associate Producer: Al Simon
Director: Hal Walker
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS

General Service Studios, Hollywood
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eva Marie Saint, Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Associate Producer: Al Simon
Director: Hal Walker
Writers: Arthur Stander, Phil Sharp.

DOUGFAIR CORPORATION

RKO Pathé, Culver City
First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsor.
Cast: John Baer, William Tracy, Gloria Saunders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

FAMILY FILMS TELEVISION

KTTV Studios, Hollywood
Twenty-six half-hour religious dramatic shows "THIS IS THE LIFE."
Cast: Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David J. Gray and others.
Producer: Sam Hersh
Director: William F. Claxton

FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting first spt. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FILMCRAFT PRODS.

8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Flymouth sponsoring.
Producer: John Guede
Film producer: J. Lindenbaum
Director: Bob Gray
Associate Producer: J. Lindenbaum
Exec. chg. prod.: F. H. Fodor
Production manager: Glenn Miller

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttrick and others.
"RANGE RIDER" shooting. Second series of 52 half-hour telecasts. Jack Mahoney, Dick Jones head cast.
Producers: Lou and George Archaibald
Directors: Wallace Fox, Geo. Archaibald
New series of half-hour Western dramas

entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

FOUR STAR PRODS.

RKO Pathé, Culver City
"MY HERO" series of 36 comedy dramas starring Robert Cummings now shooting.
Producer: Mort Greene
Director: Les Goodwin
Assistant director: John Pommer
Production supervisor: Ruby Rosenberg

GROSS-KRASNE, INC.

RKO Pathé, Culver City
Now shooting "BIG TOWN" series of 26 half-hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont

JOHN GUEDEL PRODS.

800 Taft Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute telepix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.

KTTV Studios, Hollywood
Series of 13 quarter-hour telecasts entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

KEY PRODUCTIONS

Eagle Lion Studios, Hollywood
Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin

KNEELAND-SAX PRODS.

Centaur Studios, Hollywood
Three 15-minute telepix series "DOUBLE PLAY," featuring Jarrod Day and Leo Durocher shooting. Different sports personalities will be guesting each week.
Producer: Carol Sax
Director: Ted Kneeland

VERNON LEWIS PRODUCTIONS

Lewis Sound Films, 71 W. 45th St., N. Y.
"NIGHT EDITOR" series of 15-minute weekly newspaper-localized dramas, starring Hal Burtel. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.
Producer: Vernon Lewis
Director: M. Baron

THE MCCADDEN CORP.

General Service Studios, Hollywood
"THE BURNS AND ALLEN SHOW" now shooting series of half-hour comedy telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen.
Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Associate Producer: Al Simon
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME

369 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour ptx. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani

MERIDIAN PICTURES, INC.

Goldwyn Studios, Hollywood
"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half-hour telepix. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Self

PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meads.
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter

& Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

PHILAND TV

Eagle Lion Studios, Hollywood
Series of 13 half-hour comedies "CAKE FOR CATHY" to begin shooting Dec. 2. Matt Lee heads cast.
Producer: Michael Phillips
Associate producer: Dan Hadzick
Director: Jo Graham
"HIT THE COX THEATRE" series of half-hour telepix scheduled for Dec. 9 start. Michael Phillips directs.

ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
"MY LITTLE MARSH" series of 30-minute situation comedies now shooting.
Producer: Roland Reed
Director: Hal Yates
Associate producer: Guy V. Thayer, Jr.

REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood
Half-hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: John Barkop
"BIFF BAKER, U.S.A." series of 30-minute situation comedies currently shooting. Randy Stuart, Alan Hale, Jr. head cast.
Director: Richard Irving
Assistant director: Willard Sheldon

HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City
"AMOS 'N' ANNY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childers, Ernestine Wade, Johnny Lee, Horace Stewart
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keyren
Producer: Charles Barkop
Production executive: James Fonda
Assistant director: Emmett Emerson

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the "FORN THEATRE" series of 39 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Senta

SHELDON REYNOLDS PROD.'S

Post Parison Studios, Paris
"FOREIGN INTRIGUE" series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Robert Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series resumes shooting half-hour telepix, December.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinsling

TABLEAU-CHINA SMITH PRODS.

Motion Picture Center, Hollywood
Series of 13 half-hour telepix entitled "AFFAIRS OF CHINA SMITH," starring Dan Duryea, shooting.
Casting: Talent Associates
Producer: Bernie Tabakin
Production manager: William Stevens
Assistant to producer: Buck Houghton
Director: Arthur Pierson

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hillard, Don Dore, David Nelson, Ricky Nelson, Nelson DeFore
Producer: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

ZIV TV

5255 Clinton St., Hollywood
Two in "BOSTON BLACKIE" series of half-hour adventure telepix shoot in December. Two in untitled series shoot in December.
General casting for all pictures.
Directors: Eddie Davis, Sobe Martin,

NBC'S 'WHY' GUESS?' ON VIDPIX

Battle of the Brewers

Latest available ratings (ARB) in the competitive programming sweepstakes among the brewery outfits in the N. Y. video market gives topdog status to Ballantine, sponsors of the "Foreign Intrigue" vidpix series on WNBT. (Oddly enough, in all instances except Pabst, which is represented by the Wednesday night fights on WCBS-TV, all the competing beer companies, including Piel's, Rheingold, Schlitz, Schaefer and Ruppert, are represented via filmed programming.)

Here's how ARB shakes them down:

Ballantine—Foreign Intrigue	22.2
Pabst—Fights	*21.3
Schlitz—Playhouse of Stars	17.5
Piel's—Dangerous Assignment	14.9
Rheingold—Unexpected	13.5
Schaefer—Century Theatre	6.2
Ruppert—11th Hour Theatre	4.0

* Average

Lotsa Bank Coin for Indie TV Films May Invite Gamble Setup, Just Like Pix

Independent television film producers within the next two years will be operating on the same "gamble" setup as top indie Hollywood producers of theatrical pix, now that banks are opening their vaults to TV film financing. That's the belief of vidfilm producer Marion Parsonnet, who claims that instead of a TV filmmaker attempting to sell a series on the basis of a pilot stanza and then cutting the sponsor or network in for a share of profits, he'll be able to produce a full cycle of 13 shows and then sell them on the market to the highest bidder, retaining all profits for himself.

Hollywood indies, with a sufficient reputation to get bank financing, have operated in that way for some time. Banks put up the first money to finance the production, and the producer then must pay back the bank at the usual 6% interest but cuts no one else in for a share of the gross. Parsonnet said he is now talking with a bank which does considerable financing of theatrical pix to bankroll him in such a venture. Such a deal, he said, would permit him to retain all profits, rather than sharing them as he now does, for example, with Procter & Gamble, which bankrolls the "Doctor" series he produces.

With "Doctor" carrying an \$18,000 weekly talent and production nut, Parsonnet said he is breaking even on the series' first-run under P&G's aegis Sunday nights on NBC-TV. He's looking forward to earning his profit on residual rights via subsequent runs and also the first-runs in the new markets opening up, to which he also owns rights under his deal with P&G. By being able to bypass the nets or sponsors in actual production of vidpix, Parsonnet said, the producer will be able to work

(Continued on page 26)

Mitchell Pacting Cues

Screen Gems Expansion; Cohn Gets V.P. Status

In a move presaging a bigscale expansion of Screen Gems into national syndication of telefilm shows, the Columbia Pictures' vidfilm subsid has signed John Mitchell, formerly chief of United Artists-TV, as veepee and general sales manager. At the same time, the Screen Gems board upped Ralph Cohn, operating head of the outfit, to veepee status. He'll continue concentrating on general managerial duties.

Screen Gems currently is producing the "Ford Theatre" vidpix series and also has done about half of the shows for duPont's "Cavalcade of America" video show. Both programs are aired on NBC-TV. Cohn and Mitchell are slated to leave for the Coast soon to huddle on future film packaging. Whether the company will syndicate only its own products or handle films turned out by indie producers on a fee basis has not been determined.

SCHWERIN DEAL ON PILOT TESTING

One of the most ambitious frontal attacks on resolving the vidpix situation as qualitative programming entries has just been launched by NBC-TV, under the aegis of Robert W. Sarnoff, head of the web's TV Film division. In an exclusive deal concluded with Horace Schwerin, the "test-while-you-wait" radio-TV program researcher who determines audience likes and dislikes on program and commercial components, Sarnoff is moving into a new field of pre-testing in a bid to take the guess work out of vidpix production.

Sarnoff is confident that the Schwerin pre-test system can not only ease the burden of the client and the agency in determining the right vehicle for the right product, but also save the network vast sums of money in sizing up the potentialities of new vehicles and re-runs.

Under the new arrangement, pilot pix of projected film series will be subjected to the Schwerin system of pre-testing before live audiences, in determining appeal to various age groups, audience reaction to particular characters and plot situation, and with particular emphasis on types of product best suited for specific vehicles. Based on the Schwerin findings, NBC will be able to determine whether or not a projected series should be scrapped or worked over. If reaction is favorable, subsequent episodes will be pre-tested for quality control.

With both "Dangerous Assignment" and "Dragnet" soon entering the second-run phase, Sarnoff will also use the Schwerin method to test new titles for residual rights, and to wrap up some concrete facts in determining what elements are involved in retaining a loyal audience on re-runs. Thus far it's conceded, vidpix re-runs have been sold on a hit-and-miss basis, with no true valuation of their worth in terms of audience or sponsor appeal.

NBC-TV's pilot of "Fu Manchu" was recently subjected to the Schwerin audience pre-test, with the acceptance so high that NBC-TV, even after releasing its option on the series, has decided to peddle the package. Similarly, the decision to second-run "Dangerous Assignment" was based on the Schwerin audience findings.

ABC-TV's 25G For Entire Unity Pix

Hollywood, Dec. 2. In one of the largest films-for-TV sales consummated in L. A. in some time, ABC-TV leased entire film library of Unity Television for \$250,000, with features also to be shown on net's KGO-TV in Frisco.

Deal, effective Jan. 1, was negotiated by ABC western division chief Bill Phillipson, and includes Laurel and Hardy comedies, entire "Topper" series, and one of Marilyn Monroe's first pix, "Dangerous Years," also 65 features which are first-run on the Coast, and 18 never before seen on TV.

Prep Pirate Vidpix

Hollywood, Dec. 2. Their recent chore on RKO's "Blackbeard the Pirate" apparently opened up new television film potentials to director Raoul Walsh and thesp Robert Newton. At any rate, they've teamed to form a new vidfilm outfit, Caribbean Pictures Corp., which will make 52 half-hour telepix in the West Indies.

Newton will star as Long John Silver in 30 of the films. In the other 22, he'll be Captain Blackbeard. Walsh will direct. They're planning to begin production shortly after the first of the year.

SAG, ATP Open Teleblurb Talks; Compromise Settlement Seen Near

Classy Quickie

Hollywood, Dec. 2. Making his telepix debut as a producer-star of Four Star Playhouse's "Knockout," Broderick Crawford confesses he's considerably impressed at the speed of vidpix.

It was a three-day shooting sked, and on one day there were 80 camera setups by lenser George Diskant to cover fight scenes in which Crawford tangled with a variety of pugs.

Hollywood, Dec. 2. Screen Actors Guild has opened negotiations with Alliance of Television Film Producers and Hal Roach companies and one of the producer reps sitting in on the initial talks predicted that SAG would reach a compromise settlement in its teleblurb strike which started Monday (1). Strike developed after stalemate with Film Producers Assn. in N. Y.

Talks here were opened at the request of the Coast producers groups, each of which has a SAG pact giving either side the right to open negotiations on Teleblurbs. The compromise settlement prediction was accompanied by the reminder that any such settlement would be contingent upon approval of the American Assn. of Advertising Agencies.

It's understood some N. Y. and Hollywood producers asked for interim agreement terms pending a strike settlement. SAG sent them the identical terms offered the N.Y. agencies and producers and rejected by the latter.

Pidgeon Favors Boycott

Walter Pidgeon, in his first statement as Screen Actors Guild prexy, declared the Guild will seek a nationwide consumers boycott by A. F. of L. unions and their members; against any advertiser or agency who uses teleblurbs made by "scab actors" during SAG's strike against telefilm commercial producers. Walkout, first in 19-year history of the actors union, affects about 20 producers in Hollywood, about 80 in N. Y. and about 19 elsewhere in the country.

Pidgeon said the guild hopes the boycott request "will not become necessary," but predicted it would be a "tough strike" since "these colossal advertising agencies display no conception of the requirements of enlightened bargaining between management and labor."

Prexy reiterated the SAG position that reuse coin is mandatory. Stumbling block is the fact that agencies don't actually pay the coin, he said, but added that this may be helpful since sponsors may not want to have their products plugged by nonunion actors.

TV Film Producers

Still Remain Untouched By Walkout of SAG

Producers of TV film commercials are not yet feeling the pinch caused by the Screen Actors Guild strike, according to a spokesman for the employers. They say that most of the producers have other work, such as vidpic programs, documentary and educational films, to shoot, since they have contracts with SAG covering theatrical, non-theatrical and TV program films, which aren't affected by the strike.

However, they admit that some smaller firms and those concentrating on teleblurbs may be hurt if the strike lasts long. They add that the smaller outfits generally don't have large overheads and have weathered slow periods in the past, so that it will take "some time" before the effect is really felt.

Most present TV advertisers have reservoirs of canned commercials and can use these, producer spokesman said. It's the new spender, just entering the medium, who may have difficulty getting his spots onto celluloid.

Should the walkout be protracted, he said, advertisers might resort to animation, the use of stills and other legal means to bypass the striking screen actors.

It's reported that personalities not under SAG jurisdiction, such as celebs, sports figures, politicians, etc., are being queried about making the film blurbs. Outfits like Endorsements, Inc., which line up celebs for testimonials, are getting calls from bankrollers and agents. (Continued on page 26)

Mann's Three-Ply Vidpix Entries

Robert Mann, who packaged the "Boss Lady" TV film series which did summer duty for Procter & Gamble as replacement for "Fire-side Theatre" on NBC-TV, is prepping what shapes up as a major one-man vidpix operation in the east. Mann is currently setting a deal for an extension of the "Boss Lady" series into a 39-week cycle, along with several other ambitious projects, including establishment of facilities for east-coast production.

Mann has signed a deal for adaptation of the Philip Wiley Satevepost fishing series for vidpix, under the title "Holiday Adventure," with shooting to be done off the coast of Florida. In addition, he's negotiated a deal for a TV film version of the "Blandings" series. (Latter was done on NBC radio a couple seasons back with Cary Grant in the title role.)

Int'l Shoe's 10-Market

Moppet Newsreel Spread

Planned to offset adverse criticisms of TV's effects on juveniles, a new children's newsreel, "Adventures in News for Young America," tees off in 10 markets Sat. (6). Series, for which the International Shoe Co. picks up the tab, is produced by 20th-Fox's Movietone News.

Prepared with careful attention to children's vocabulary and with Frank Luther as the commentator, the reel is the brainchild of Peter Levathes, Movietone sales topper, and Al Johnson, advertising director for Intl. Shoe whose Peters Weather-Bird Division is listed as the sponsor.

Children's newsreel mixes human interest with novelty and actual news shots and doesn't pretend to reach for the very young. The reel hasn't been sold in the N. Y. market as yet. It'll be released at the rate of one-a-week.

Lang at Old Stand, Miller Into Vidpix Slot

Hollywood, Dec. 2. Jennings Lang returns to his former capacity as MCA agent, with Alan Miller taking over as producer of Revue Productions' high-budgeted vidpix series, "America's Finest."

Series, which reportedly is costing \$40,000 per film, has already finished vidpix with Joan Crawford, Dennis Morgan and Ray Milland as top liners. Next one slated stars Jack Carson.

Schubert's Vidpix

Radio-TV packager Bernard L. Schubert and musical conductor Harry Sosnik are leaving this week for a quickie trip to Europe to scout vidpix production facilities and possibilities.

Duo plans to visit London, Paris and Rome, returning to the U. S. before Christmas.

AFTRA Strike Threat Pales; Nets, Union Negotiate Beyond Deadline

Threat of a strike by the American Federation of TV & Radio Artists had lifted somewhat as VARIETY went to press last night (Tues.). Negotiators for AFTRA and the radio and TV webs were still bargaining in sessions which started at 10 a.m., with several side conferences going on.

Fact that talks were not broken off were taken as a sign that a settlement could still be reached. Among the issues on which the negotiators were tugging were pay scales for TV, with the union going into the session demanding increases from 10-22% for the various categories and the webs willing to cut down on cuffed rehearsal time, which would in effect yield pay boosts. In radio AFTRA was holding out for a 10% hike, with the skeins standing on a 7½% increase.

Another hassle was on the question of including commentators in the category of newscasters. Union doesn't intend that gabbers who give their own opinions should be deemed newscasters, but feels that webs have distorted the definition of commentator to exclude some newscasters from the benefits of the newscasting scales.

In addition to the disputes on network pacts, there was disagreement on a discharge clause. AFTRA wants the opportunity of defending staff announcers "discharged unjustly" with deadlocks taken to arbitration. Terms for staffers in Chi and L. A. were also in dispute.

Another fight was on the question of N. Y. announcers getting commercial fees for station break plugs.

Also at issue in the network AM pact was the union refusal to give up repeat fees for off-the-line recordings.

Chi AFTRA Also Poised for Strike

With negotiations between American Federation of TV and Radio Artists and major Chicago radio-TV stations tightly deadlocked, the talent union here tonight (Tues.) is setting up machinery for a strike call which may be issued momentarily. Windy City AFTRA bargainers, who are keeping in constant touch with their counterparts in New York and on the Coast, claim they are farther from a new pact than when talks first started.

Union is holding a National Board meeting here tonight, which is expected to produce the exact walkout timetable.

While the union is asking upped pay scales for most talent categories, stations have rebuffed with counter-proposals which AFTRA asserts actually lower pay rates in several classifications. Station bargainers and agency reps, arguing that local TV is becoming too costly and that radio costs must be reappraised in light of changes wrought by the emergence of video, are holding out for what they claim is a more "realistic" talent fee formula.

Coast Strike Looms

Hollywood, Dec. 2.

Despite "some slight progress" in negotiations last night (Mon.), there's still a possibility AFTRA will call a strike against the seven local TV stations and network AM channels.

Understood management has offered a 5% hike in what the union calls the first step into the "realm of collective bargaining." AFTRA, however, is asking for a 20% hike and elimination of daytime differential rates. Stations insist on retaining the latter.

EMPIRE COIL SEEKS TO EXPAND UHF EMPIRE

Kansas City, Dec. 2.

An application seeking a television permit on UHF Channel 25 here has been filed with the FCC in Washington. The applicant is the Empire Coil Co., which also is seeking UHF Channel 30 in St. Louis.

Danny Thomas Explains

Hollywood.

Editor, VARIETY:

Regarding my Detroit statement about TV, I wish to say for your information I was speaking of the medium as it affects the solo entertainer and me personally.

I would ignore this matter completely except a false impression has been created. I do not believe TV performers are morons. On the contrary, I have a great respect and admiration for them and the ability to continue to appear on TV week in and week out.

Danny Thomas.

Ruppel & Aides In ABC-TV Exit

Louis Ruppel, managing editor of ABC-TV's "All Star News" project, and his assistants, William Stapleton and John Denson, have resigned, effective Dec. 31.

Format of the show, which is on five nights a week, is in flux, with dropping of the Thursday edition likely. An entertainment alter will probably be inserted into "All Star's" present 8 p.m. Thursday berth between "Lone Ranger" and "Chance of a Lifetime."

Supervision of the project will be taken over by John Madigan, the tele web's news and special events chief. A new managing editor will probably be named by end of the week, from within the ABC fold, with John Dunn among those mentioned. Remainder of the staff which Ruppel built up will be retained.

Web had talked to Tex McCrary about possibility of his taking over the managing editorship, but shift of the NBC personality didn't materialize.

Ruppel's pact with ABC was to work on the experimental show through the first of the year and "see where we went from there." Series has been used by the web as a counterpoint program, pitting news and features against heavy entertainment competition on other channels with a staggered schedule.

It's been utilized as a spot carrier on a small and flexible lineup, with four-to-seven stations picking it up on various nights, some taking only a half-hour of the 60-minute. ABC-TV will keep the staggered sked, although working towards a 9 p.m. hour on most evenings.

Ruppel, former Collier's magazine newspaper and syndicate editor, hasn't definite plans beyond a Miami vacation at the end of the month. There's a possibility, however, that the trio may move to a Florida tele station.

Merrill Vice Pinza For Piazza NBC Radio Show

Ezio Pinza has bowed out of the upcoming NBC Radio musical show on which he was to be co-starred with Marguerite Piazza. Robert Merrill is taking over the spot opposite the "Your Show of Shows" soprano.

Show starts on the web Monday (8) evening. Meredith Willson is fronting the orch.

NBC-TV Chi Plant Into High Gear; Set Ben Park Projects

Chicago, Dec. 2.

Chi NBC-TV program chief Ben Park, who has been trekking back and forth to New York with a portfolio crammed with new program ideas for homeoffice scrutiny, has been given the go-ahead to do a couple of audition kines of a new afternoon serial strip. Greenlight has also been given for an audition of a quiz show and regular weekly Chi cutins on "Today."

Projected stepup of NBC-TV network activity, particularly if the new soaper catches hold, would go a long way toward offsetting the chronic beefs about the low ebb of this production center. It's pointed out that "Hawkins Falls," the web's current well-entrenched Chi-produced daytime, averages 30 thesp assignments weekly, or a total of 1,500 yearly. Now into its second year, "Hawkins" has used over 100 AFTRAites.

The new serial, tagged "The Bennett Story" and using a lawyer as its protagonist, has been put together by Park and scribe Bill Barrett who also writes "Hawkins." Park has produced "Hawkins" since its inception and only recently turned over the director's chair to Frank Pacelli to concentrate on the new projects.

Casting currently is under way on "Story" with the expectation the kines will be cut week after next. Web will use the kines for selling purposes and will stress the Park-Barrett combine's success with "Hawkins" which Lever Bros. has backed since its debut in April, 1951.

New quizzer slated for kine showcasing is being assembled as a joint venture by the web and Walter Schwimmer, Chi indie packager.

Park and the "Today" producers are setting up an arrangement whereby the Chi operation will be called upon for regular contributions. Special live and filmed inserts using Windy City feature material will be assembled for the web's early morning spread.

If these new ventures catch on, along with others Park has in the preliminary blueprint stage, the Chi NBC plant will be working close to capacity.

FCC's Giveaway Ban Back to Court Dec. 15, With Nets Still Contesting It

Washington, Dec. 2.

Ben Gimbel's UHF Okay

Philadelphia, Dec. 2.

The Pennsylvania Broadcasting Co., operator of WIP, has been granted a permit by the FCC for construction of an ultra-high-frequency station.

Benedict Gimbel, Jr., president and general manager of WIP, was notified (26) that his station had been given UHF Channel 29, one of seven allotted to stations in various parts of the country, and the first to be granted in any major city, or metropolitan area.

WIP officials declined to estimate how soon the new TV unit would start operating here.

AM Tops TV On News: White

Cleveland, Dec. 2.

Radio and television need to start moving in the field of news coverage, KFMB (San Diego) exec editor Paul W. White told the National Assn. of Radio News Directors confab here Monday (1).

The dollar buy in radio is still a value, and particularly in the staple of news, White said. "Radio is doing a better, more effective, more responsible news job than TV," the radio news pioneer declared. While tele is scoring notable successes in on-the-scene coverage, it has several deficiencies, White said, pinning some of the blame on the fact that the choice of picture is not made by an experienced news editor, but by a director "who may know pictures but doesn't know news." Problem is pointed up when two things happen simultaneously on the floor of a convention, he noted, recommending that a newsmen be put in charge of directing cameras.

In the sphere of regular news telecasts, White opined that there's "very little plus at all" in watching a man speak. Although some "specialized news broadcasters like Drew Pearson and Walter Winchell seem to be enjoying large audiences," White stressed, "in general there's no rush to TV to watch the man who just sits and gives the straight news."

"The 15-minute news show is now dedicated to the great god of Slick Production," he declared, adding that the two top-rated news strips in TV aim at "not boring the viewer at the risk of telling him anything important."

In the striving to avoid boredom, newscasters are told to move, gesture, smoke, wave a pointer, beam, grimace, simper, frown, grin and smile wryly. Copy doesn't seem to matter, as long as 37 words are written for nine feet of film, White argued. He hit at newscasters, saying "the only thing missing in most newsreels is news. The difficulty with them is they can't be freshened up properly to meet new situations."

CHEMICAL CORP. BUYS WSM'S ACUFF 'FROLIC'

Nashville, Dec. 2.

Consolidated Royal Chemical Corp., of Chicago, has bought 30 minutes of WSM's "Friday Frolic" with Roy Acuff and his Smoky Mountain Boys to hypo their Peruna medicine product.

Friday night airer is a two-hour preview of Saturday's "Grand Ole Opry" originating from WSM's Auditorium Studio C. Consolidated's purchase will begin on Jan. 12 and will be fed to a regional network.

CBS Radio Writers Get \$5,000 Retroactive Pay

Hollywood, Dec. 2.

Wage Stabilization Board's approval of the new Radio Writers Guild's contract with CBS means retroactive pay amounting to approximately \$5,000 for that company's continuity writers. Retroaction dates back to Nov. 1, 1951.

New pact raises the minimum scale up to \$110 weekly for the first year and after that to \$130.

Whether the Federal government has the constitutional right to prohibit certain types of giveaway programs on radio and TV will be argued before the Southern District Court of New York, Dec. 15, when the FCC defends its 1949 ban on lottery shows before a three-judge panel.

The Commission's general counsel, Benedict Cottone, will argue the case for the government. Attorneys for ABC, NBC and CBS will attack the ban as an abridgment of freedom of the press and challenge the Commission's authority to invoke and enforce the ban.

The ban, adopted Aug. 19, 1949, was stayed by the Commission a month later, following issuance of a temporary restraining order against its enforcement, pending final determination by the Supreme Court of the legal questions involved.

In its brief filed today (2) with the court, the Commission declares that broadcasting of lotteries was specifically prohibited in the original Communications Act under which the FCC operates. The fact that this part of the Act was later codified into the Criminal Code, it contends, "was intended to have no bearing upon the Commission's duty to give it due consideration."

This part of the Criminal Code, the brief points out, imposes penalties for broadcasting or permitting the broadcasting of "any lottery, gift enterprise, or similar scheme, offering prizes dependent in whole or in part upon lot or chance, or any list of the prizes drawn or awarded by means of any scheme, whether said list contains any part or all of such prizes."

Contest Nets Belief

Regarding the argument by the networks that the "chance" element is not present in giveaway shows in which contestants are required to answer questions, the brief declares that this contention "is at odds both with the letter and spirit" of the lottery statute.

"Plainly," it asserts, "there may be a substantial element of chance in a scheme where one person is selected at random from a mass radio audience and asked a question which, if answered correctly, will result in the award of a prize to him. Indeed, if the first contestant is selected at random, (Continued on page 28)"

Pillsbury Hoopla For Linkletter

Art Linkletter will bring his "House Party" show from Hollywood to N.Y. again this year to tie in with Pillsbury's annual "Bake-off" contest at the Hotel Waldorf-Astoria Dec. 9. One of the participating bankrollers on the show, which is aired cross-the-board on both CBS Radio and TV, Pillsbury will have the program all to its own that day for the special one-shot. Kellogg, which spits the billings with the milling firm on Tuesdays and Thursdays will give up its time that Tuesday with Pillsbury returning the favor the following Thursday, when Kellogg will have the entire show.

With Mrs. Richard M. Nixon, wife of the Vice-Presidential designate, on hand to make the awards in the baking contest, Linkletter will emcee the proceedings, which will fill the usual "House Party" slots—2:45 to 3:15 p.m. on CBS-TV and 3:15 to 3:45 on CBS Radio. Arthur Godfrey, whom Pillsbury bankrolls as one of a group of participants both on his morning simulcast and Wednesday night TV'er, will also be on the show to hand out the award to the teenage baking champion. He'll be accompanied by Janette Davis, the Mariners quartet, Archie Bleyer and his orch, from his regular cast. Show is to be produced by Paul Levitan and directed by Bob Bleyer.

While Linkletter is in N.Y. (he's taking the entire week off for the Pillsbury affair), announcer George Fenneman will take over as emcee on "House Party" the other four days that week, when the show will originate as usual from the Coast.

High Cost of TV-ing May Relax Coin Curbs as D. C. Reviews Electioneering

Washington, Dec. 2.

Major changes in national election laws to take into account high cost of campaigning via TV may result from current hearings before a special House committee, headed by Rep. Hale Boggs (D-La.), which is investigating campaign expenditures.

Witnesses appearing before the committee all agree that amounts spent for the recent campaign far exceed the \$3,000,000 ceiling allowed each party's national committee and that radio and TV expenses were largely responsible.

Rep. Clarence J. Brown (R-Ohio), in testimony yesterday (Mon.) gave a "wild guess" that \$80,000,000 to \$100,000,000 was spent by all parties in campaign and said a considerable part of the cost went to broadcast media. He estimated there were 20 or 30 separate committees which bought radio and TV time for Eisenhower and Stevenson.

Whereas a 15-minute network

broadcast, via radio, could be had for \$15,000, Brown pointed out, it now costs from \$50,000 to \$60,000 for the same time on a TV network. State laws, too, are outmoded by costs of TV, said Brown.

High cost of TV was also emphasized by Herman D. Smith, chairman of "Volunteers for Stevenson," who urged that specific limits be placed on mass media expenditures.

Importance of broadcast media in the campaign was touched on briefly at today's hearing by Republican National Chairman and Postmaster General-designate Arthur Summerfield. Radio and TV, he said, helped "immeasurably" to reach the public quickly. But there's still much to be desired in terms of TV coverage, he said.

Summerfield agreed "some" limitation on political spending is desirable, but he was not ready to say what it should be. He regarded as "unrealistic" proposals that the Government subsidize campaigns for national office.

BERLE 'COMEBACK'—TOP '52 FEAT

Radio Muffs 'Third Chance'

Just when it looked as though the network radio picture was taking on a brighter hue, in the wake of the four networks' readjustment of their daytime-nighttime rate structures, along has come a drastic wave of cancellations to plunge the sales boys into new despair.

The '52-'53 season's first "renewal time" period finds the radio webs taking it on the chin in one of the most severe sponsorship cutbacks since the AM debacle initially rolled into high. CBS, in particular, encountered a critical blow, with a nearly \$5,000,000 cross-the-board rap as the long-envied 7 to 8 p.m. Procter & Gamble and Campbell Soup strips blew wide open, putting Columbia back in the business of trying to wrest commercial entries from other networks to fill the sustaining gaps.

The cancellation scorecard of recent weeks has exacted a heavy coin toll, including P & G's exiting of "Beulah" and the Jack Smith-Dinah Shore five-time 15-minute strips and Campbell Soup's axing of "Club 15." (P & G recently bowed out of the daytime CBS soap, "Big Sister," but is retaining the time.)

NBC radio takes the rap on U. S. Tobacco's vamping of "Martin Kane," despite its current status as the second highest-rated network Sabbath daytime show. ABC loses a hefty chunk of billings with Equitable dropping the Jerry Devine "This Is Your FBI," after eight years of continuous sponsorship and fat ratings.

When network radio's "second chance" (which brought in the era of tandem operations, merchandising hoopla, discount formulas, etc.) failed to hold the bankrollers in line, the four networks in desperation agreed to a "third chance" pattern through a more realistic evaluation of nighttime vs. daytime rates. But apparently even the "third chance" has failed to halt the sponsor withdrawals.

Yet, ironically, radio was never better geared in selling itself to the advertiser. The current campaign of the Broadcast Advertising Bureau, the individual network presentations of cost-per-thousand facts and figures are evidence that the radio industry was never more fully alerted to the need to dramatize its sales story as effectively as magazines and newspapers. But if there's a "villain" in the story, aside from TV, it's the sponsor himself. He can't accustom himself to playing around with a medium that can only aspire to a 10 or 11 rating at best (that's tops today on the Nielsen's). Those 50's and 60's that show up on TV are more to his liking, whatever the cost.

Agencies Merging to Get Off TV

Hook; C&P, Tarcher Fall in Line

The high costs of television will press more small and moderate-sized agencies to combine. Jack Tarcher and James Cecil said Friday (28) when merger of J. D. Tarcher and Cecil & Presbrey was announced.

Cost of operating a TV department, Tarcher said, "makes us all flinch." He added that while small agencies can compete with big outfits in the creative sphere, it's a different store in services such as research, merchandising and publicity, where the smaller firm can't maintain the kind of specialized staffs, either in size or competence, which the larger agencies have.

New outfit, which becomes official Jan. 1, keeps the C&P tag and combines Tarcher's \$4,500,000 annual billings with over \$16,000,000 of C&P. Of the \$20,000,000 yearly billings estimated for 1953, over half are in radio and tele. Tarcher clients in AM-TV include Benrus Watch, Seeman Bros. and Personna Blade. Tarcher is giving up its portion of McKesson & Robbins, with Ellington to take over the entire accounts. C&P's AM-TV spenders include Block Drug, Marlboro Cigarettes, Electric Autolite, Mennen foam shave, Redtop beer and Sylvia Electric.

In the merger Dave Lyon con-

(Continued on page 31)

Gleason Loses

Chicle Sponsor

CBS-TV's new Jackie Gleason show, despite the fact that it's been holding its own against the rival NBC video web's "All Star Revue," lost one of its three participating sponsors this week. American Chicle informed the web that it's checking off the show after the Dec. 27th broadcast. CBS, as a result, is scouting a new sponsor to take over.

Chicle firm was the first of Gleason's trio of bankrollers to sign the show, with Thos. Leeming & Sons and Schick Shavers coming in later. CBS video sales execs said this week that Chicle originally had bought in for only 12 weeks, so that the decision not to renew came as no surprise. Other two

(Continued on page 26)

8½G WKLY. SCRIPT TAB PAYS OFF BIG

By GEORGE ROSEN

In a TV season generally considered as undistinguished in terms of projecting fresh programming elements, the "big news" of '52 is the "comeback" staged by Milton Berle and his "Texaco Star Theatre." With the exception of the top-rated "I Love Lucy," Berle is now up there slugging it out with Arthur Godfrey for runnerup honors in the nationwide Nielsen sweepstakes and has restored the Tuesday night NBC-TV roster to its erstwhile preeminent status. (At last season's close Berle had parted company with the Top 10 boys.)

When, prior to the ushering in of the '52-'53 video season, it was revealed that the Berle show would undergo a complete change in format, with Goodman Ace heading up a new writing staff, the trade hepcsters were laying odds that the "Goody-Miltie" association wouldn't last three weeks—that (1) the more sophisticated Goodman scripting aces weren't attuned to the Berle comicities, and (2) as two distinctive personalities accustomed to having their own way and say, a head-on Berle-Ace clash was inevitable.

The boys are now apparently eating those words. Although it's reported that on occasion Ace has given a little, and so has Berle, in resolving minor differences, it's conceded that the teamwork and new situation comedy formula has parlayed the Texaco hour into one of the major pleasures of the season, with Berle becoming the "new find" of '52.

Not generally known is that the current Texaco layout carries the heaviest writing tab in the history of TV, or radio before it, with a total of \$8,500 a week earmarked for Ace and his writing staff. Ace himself is down for \$3,000 a week. Nor is it generally known that Berle has been digging into his own pocket to the tune of \$3,000 a week in order to carry the scripting load. But if it's axiomatic that "a show is as good as its writing," the proof is in the new Berle stanza.

First Cycle Payoff

If there are "astounding overtones" to the feat, it's because the payoff has come during the first 13-week cycle of the "new Berle," and in the face of almost unan-

(Continued on page 27)

Pabst, Gillette's: 'Let's Not Fight It, TV's Bigger Than the Both of Us'

The Old Whammo

Special promotion stunt utilized by NBC-TV last week almost literally exploded in the web's face. Day before Thanksgiving (26), the web's promotion department sent jugs of cider to various agency and client execs to plug the projected "Hometown, USA" show, with each jug bearing a label tying in the "homeyness" of the cider with the show.

Later that afternoon, the web was inundated with irate phone calls from recipients of the gifts, who declared the jugs had exploded in their offices blowing cider and glass skyhigh. Another jug, incidentally, also blew up in a closet in the office of NBC veepee Sylvester L. (Pat) Weaver.

Working Both Sides of B'Cast Street Pays Off

The way in which radio and television can be used jointly to get heavy circulation and national coverage is pointed up in the latest Nielsen reports for Walter Winchell and "Adventures of Ozzie and Harriet," both ABC and ABC-TV shows.

Winchell and "O&H" rack up big audiences, with the bankrollers stressing that there is little, if any, duplication between the shows' AM and TV dialers. Winchell's Nielsen for his first broadcast was 7.1, or 3,113,000 homes (with a 33.5% share of audience), and his advance TV Nielsen, for the second telecast, is 12.7, or 1,601,000 homes. "O&H's" first AM show got a 4.9 or 2,149,000 homes and a TV Nielsen (for the second show) of 31.2, representing 5,462,000 homes.

In the case of WW, two-thirds of his combined audience comes from radio. His TV audience would be larger, but because of the time factor involved on a news program

(Continued on page 31)

Airing of the major boxing matches usually broadcast on a regular weekly basis may soon become the sole province of television. With Pabst Beer having decided to check off CBS Radio on its Wednesday night "Blue Ribbon" bouts to concentrate on CBS-TV exclusively, it's been learned that Gillette's Safety Razor may also ditch radio coverage of its Friday night fights for an NBC-TV-only ride.

Reason for bypassing radio is the new theory being adopted by several top-sponsoring advertisers that, with new TV market areas opening up, they no longer need radio for coverage. Pabst reportedly is picking up a number of new CBS-TV affiliates, jumping in for the Wednesday night at 10 franchise as soon as they take the air. Same reason for cancelling radio was advanced last week by U. S. Tobacco, which is ditching the AM version of its "Martin Kane" show this month to concentrate exclusively on NBC-TV.

Spokesmen for the Maxon agency, which handles the Gillette account, revealed that there has been considerable discussion on the advisability of dropping the radio coverage, as aired Friday nights on ABC, but that no decision has been reached. Maxon reps declared, however, that they're picking up new TV outlets when they become available and "when it makes sense to do so"—that is, when there are enough sets in circulation to merit the investment. To date, Maxon has added outlets for the NBC video coverage of the fights in both Roanoke, Va., and Austin, Tex.

Pabst contract with CBS Radio winds after the Dec. 17 broadcast. Bankroller reportedly wanted CBS to sustain radio coverage of the fights, with no payment for rights, but the web turned down the offer on the assumption that the Wednesday night bouts are now so closely identified with Pabst that the brewing company would get virtually a free ride on a sustaining basis. Radio coverage, incidentally, shutters with a good one—the Maxim-Moore bout for the light-heavyweight title.

Short-Term Client In 'Omnibus' Ride

Possibility that CBS-TV and the Ford Foundation may make their Sunday afternoon "Omnibus" show available to advertisers on a short-term basis was seen this week with the pacting of Remington-Rand to buy in for a four-week pre-Christmas selling drive.

With Willys-Overland already a participant on the show and Greyhound Bus slated to preem as another one after the first of the year, CBS-TV hasn't been too successful in lining up the other three weekly sponsors to give "Omnibus" the SRO sign. As a result, while the web won't go out after other advertisers to buy in on a similar short-term deal a la Remington, it's believed that it will not turn down such biz if offered. Top CBS-TV sales execs, in fact, said that R-R came to them with the offer to buy in for four weeks only.

R-R started its participation on the show last Sunday (30), presumably for the \$13,000 weekly talent and production not being asked of all participating bankrollers. Firm is pushing its new-model electric shaver for Christmas gift buying.

Gulf Drops Daly

Gulf oil, via Young & Rubicam, is cancelling out on the John Daly news strip on ABC Radio, 10-10:15 p.m., after the Dec. 31 broadcast. Reason appears to be the bankroller's increased commitments in tele.

ABC is expected to hold on to Daly's daily stint.

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LONGINES-WITTMAYER
THANKSGIVING FESTIVAL
 With Choralists, ballet, symphonette with Eugene Lowell conducting; Bernard Leighton, Huble Hendrie; Frank Knight, announcer.
 Producer: Alan Cartoun
 Directors: Cartoun, Ted Estabrook
 60 Mins.; Thurs. (27), 5 p.m.
LONGINES-WITTMAYER
 CBS-TV, from N. Y.
 (Victor A. Bennett)

This annual Thanksgiving video offering by the Longines-Wittmayer represents a conspicuous coin outlay for production trappings plus musicians, ballet dancers and choral groups. Equally conspicuous, however, is the failure to use these elements with imagination commensurate with the coin. As a result, this show impresses as a pretentious display which moves too ploddingly to sustain a 60-minute stanza.

Show presented a repertoire of light classical, popular and traditional numbers which were okay for the holiday occasion. The musical values, however, were consistently diluted by the pedestrian visual accompaniment. The problem of making a straight musical program into good TV is admittedly tough but it's not solved, as was attempted here, by repetitious ballet choreography, routine camera superimpositions, dull film clips and familiar camera angles for the symph orchnumbers.

The show hit its best pace with the production of the "Coffee Grows on White Oak Trees," a gay traditional number which was given a lively dance and orch arrangement. The ballet efforts, however, on "Darktown Strutter's Ball," "Alexander's Ragtime Band" and a Mississippi levee medley, were tired.

The Symphonette, under Eugene Lowell's baton, played Ponchielli's "Dance of the Hours" with a pleasant classical ballet routine while the Choralists were featured in a flock of vibrantly-rendered numbers, including the "My Lord Say He's Goin' to Rain Down Fire," "Going Home" and "Prayer of Thanksgiving." Vocal soloist Huble Hendrie handled his assignment on "Bless This House" impressively as did pianist Bernard Leighton on the "Cornish Rhapsody."

Show was divided into three parts with Frank Knight handling the commercials for the watch company in an effectively conversational style. *Herm.*

JUNIOR PRESS CONFERENCE
 With Ruth Geri Hagy
 Producer: Mrs. Hagy
 Executive Producer: Roddy Rogers
 Director: Lew Klein
 30 Mins.; Sun., 11:30 a.m.
WFIL-TV, from Philadelphia

In Nov. 29 session of "Junior Press Conference" four collegiate newspaper writers from North Carolina, St. Joseph's, Bryn Mawr and Minnesota, attempted to learn from Harold Stassen: "What are the prospects for peace and security under the New Administration?" Stassen recently named by President-elect Eisenhower as director of the Mutual Security Agency, gave away no secrets. Amiable and smiling, he sat on the fence.

The student writers asked for some concrete idea on cuts in foreign aid. Was aid to be used as a means of changing policies of other nations? Did he favor a return to the gold standard, as quoted? The young people couldn't pin down the U. of P. president. He reiterated such phrases as "study, research and cooperation" with the President. Eisenhower, in Stassen's opinion, would prove an outstanding Chief Executive. Student questions would do credit to any age group, but no one was any the wiser at the end of the half-hour show.

Program is less argumentative than similar panels. There seems to be more respect for the guest, probably stemming from the age disparity of the participants. The interruptions and shouting each other down common panel excitements are virtually nil on "Junior Press Conference." Mrs. Hagy, director of the Philadelphia Evening Bulletin Forum, as the moderator has little to do in the way of disentangling the protagonists. She does the intros a little too fast with a "let's get on with it" attitude and then remains in the background. Chief effect of segment is to show how adult the queries of young editors are, and to give oldsters a new respect for the awareness of youth. *Gagh.*

Tele Followup Comment

Fletcher Markle, who came out of Toronto a few years back and descended on New York and CBS as a "boy wonder" in inaugurating the radio version of "Studio One," has returned to his old stamping ground after a fling at laboring in the Hollywood studio vineyards. He's now taken over the production reins of the Westinghouse-sponsored "Studio One" television show, and, pretty much in the tradition of Worthington L. (Tony) Miner, vested his premiere production Monday night (1) with a professional finish that restores the program to its original stature.

As his initial vehicle, Markle chose wisely the Brainerd Duffield adaptation of Claude Houghton's 1930 novel, "I Am Jonathan Scrivener." He selected a cast of topnotch performers, including John Forsythe, Maria Riva, Felicia Montalegre, Everett Sloane, Robert Dryden and Murray Matheson, and, fortified with a sensitive directorial job by Paul Nickell, brought in an intriguing and highly diverting hour of dramatic fare. "Studio One" gives every evidence of being back in business.

Markle rates a nod for his selection of the Houghton novel because it lends itself so well to television adaptation. It isn't pretentious, nor does it evade reality by escaping into symbolism or make-believe. While it's not great drama, it's something that permits for complete exposition within the show's confines.

A group of assorted malcontents are brought together by Jonathan Scrivener, a wealthy eccentric who never appears on the scene. A secretary unravels the character of the unseen employer and reveals some intriguing philosophy not too involved or introspective. This is the simple thread of continuity, yet story-wise, it made for absorbing and meaningful drama. The production itself, though, was on a much grander scale and utilized many tricks, none of them too contrived. The sets were elaborate and effective and gave the whole a dimension to match the exceptional camera range. The narration technique to supplement the action permitted for a finer delineation of the dramatic parts and allowed for beautiful pacing throughout. Markle's use of piano music to background many of the scenes that groped for the Scrivener enigma was the one area in the overall presentation that might be subject to difference of opinion. This could be due to the choice of the musical excerpts.

The cast was uniformly fine, with Forsythe's portrayal of the secretary particularly outstanding. Misses Riva and Montalegre and Murray Matheson were first-rate supports. *Rose.*

Dean Martin & Jerry Lewis hit a high level in their Coast origination on NBC-TV's "Colgate Comedy Hour" Sunday (30). They showed that careful planning and imagination are going into their efforts, rather than relying completely on the spontaneous zaniness. That was evidenced right at the start, with the demonstration of "life-sized TV." This utilized rear-screen projection to achieve the effect of Martin & Lewis doing a terp bit on a kingsized teletest, with the kicker coming when the duo entered in person to heckle themselves on the screen. It was a hilarious turn, with perfect timing, and came off without a flaw.

"School for Tarzans" sketch had an anemic-looking Lewis being tutored in jungle gymnastics, against a background of muscular male cheesecake, with Martin serving as the coach. It involved some good props and registered well, although a trifle overlong. More successful was the satire on parents who are afraid to inhibit or spank their kids. Lewis played the mad scientist moppet, whose new chemical made a youngster sprout into an eight-foot giant. Some spots were strained, but overall it was good comedy and wound with a sock breakaway: Lewis' termites bringing down his father's (Martin's) house, ceiling and all.

In the song department, Martin put over "There Goes My Heart" and "Louise," and Lewis showed a good "au naturel" voice on "Because of You," although gagging it up occasionally. Pair teamed nicely on special lyrics for "You'll Never Get Away," winding the program in tiptop manner and bringing orch leader Dick Stabile for a plug. Kitty Kallen's vocal stint was so-so. Chipper looked pert and was nicely garbed, but didn't get full impact into "Almost Like Being In Love." She came across with more sparkle on "St. Louis Woman." Withal, a sock 60-minute stanza. *Commercial for Colgate were*

effective, particularly a "Goldilocks and the Three Bears" animated cartoon for Halo. *Bril.*

NBC-TV's "Hit Parade" continues as one of the more imaginative and ingenious shows in video. Production crew, spearheaded by Clark Jones, is faced week after week with the problem of coming up with different performance techniques for the same songs, some of which remain in the H-P listings for four or five months. That they're able to keep the program interesting and always visually outstanding attests to the brainwork being poured into the affair and also to the solid talents of the permanent cast.

Illustrative of the problem, "You Belong to Me," "Wish You Were Here," "I Went to Your Wedding" and "Lady of Spain" have been riding the top of the H-P lineup for a number of weeks now, with the former two almost nearing the six-month bracket. Yet, while Jones, his writers and crew consistently maintain the basic motif of each tune, they give it almost an entirely different background each stanza. Part of the problem is solved by turning over the various song winners to different members of the cast each week, but it's still the writing and imaginative production that provide the final payoff.

Several weeks ago, for example, Dorothy Collins turned in a socko job of "Wedding," merely by singing it while sitting before a piano with actors portraying her mother and father behind her nodding their heads in sympathy to the mood of the lyrics. Last Saturday night (29), the song was turned over to Snooky Lanson, who gave it a different treatment but just as good a ride. In one of the rare occasions when the same singer does a song two succeeding weeks, Lanson handled "Spain" the last two weeks, but the production was sufficiently different on both to sustain interest.

In addition to these two, June Valli, who joined the show this season, is doing consistently fine work. Russell Arms, as the second male singer, handles both ballads and novelty tunes in good style. Lucky Strike singers and dancers are well-tuned to sparkplug each number, and Raymond Scott and his orch, of course, provide the best in instrumental backing. And the constant innovations in camera technique, use of rear-screen projection and other visual effects on the show are hard to beat.

Lucky Strike plugs on this program are also easy to take, even on a week-after-week basis. *Stal.*

Jack Benny, in another of his monthly Lucky Strike TV whirls Sunday (30) on CBS-TV, got tangled up with an over-surfeiting of gadgetry, with results that were something less than inspiring or mirthful. Why Benny should find it necessary to complicate his video semesters with tricked-up trappings (when he has at his disposal such sock repertory components and his own distinctive talents), is the week's major TV dilemma.

The Benny writing stable must have been napping this time up, for the stanza's major "production" (in which Benny is cradled to sleep while a couple of second-story thugs are involved in a lot of burglary frustrations) practically got lost in a maze of props. It was a belabored variation of an old Benny theme.

More in keeping with Benny's exacting standards, particularly on timing, was his bit with a moppet. It added up to a charming five minutes of byplay accenting Benny's incredulity and bewilderment on the child's insistence that her name is Margaret Truman, and her father works in Washington—until Jan. 20. 'Gal also accompanied Bob Crosby for a "Peter Pan" song fantasy. *Rose.*

Walter Winchell seems to have hit his TV stride in high with an at-ease stance which makes him as nonchalant as in front of the mike. He has captured the perfect "Front Page" personification of a working newspaperman—his hat askew, tie awry and with a repertorial earnestness that even eclipses his trademarked gattling-scatto wordage. The manner in which he tilts his skimmer for the "editorial" is refreshing, and there is a bounce to his newscasting which makes even a romance, a birth or a plug sound important. Already a TV identification is that feverish last split-second when off-camera direction is heard giving him the half-minute cue, and Winchell's impatience as he is

fighting the Gruen watch-on-the-time is part of his innate showmanship. Show biz-wise he's made that quarter-of-seven ABC-TV (EST) as much a must as his long-time Winchell-at-9. *Abel.*

A few bits of inferior casting out the level of George Jessel's effort of the Saturday night NBC-TV "All Star Revue." Jessel was his usually competent self and there were some fairly good sequences, but the bad taste left by Denise Darcel try at selling a song about France, and some meaningless sequences in other sections of the show, didn't add lustre to the Jessel stanza.

Heavyweight champ Rocky Marciano showed his thespian ability on this session and his try might have come off with the charm that Rocky Graziano exhibited on a recent Martha Raye show. However, it's remembered that Graziano had top people surrounding him and he assumed the sheen imparted by his colleagues. With Miss Darcel as one of the surrounding players, the sketch ran several notches below par.

Jessel is, as always, an excellent performer. He shows charm and ease that makes him a natural in front of the camera. He and Marciano, however, participated in a sketch that just didn't come off. One other bit that did little to elevate the proceedings was the elaborate bit in which the Chl Harvest Moon Ball winner did "Shine on Harvest Moon." Esther Klegerman has looks and voice, but needed an added glimmer to set her off properly. Jack Norworth came on for a brief as the author of "Harvest Moon." Other bits were by Barry O'Hara, an Irish tenor, who has a good voice in the boy soprano meter. The voice seemed strange coming from a mature man. Ross & Fisher contributed excellently in the terp department.

The best of the outside talent was Ben Blue, whose panto trip through an art museum was the top laugh effort on this display. *Jose.*

The shortage of story material must be catching up with the "Man Against Crime" series. Either that, or there's been a policy switch transferring the accent from Ralph Bellamy's sleuthing to something occasionally resembling slapstick comedy.

Show last week (CBS-TV, Wed.) paired Bellamy with the charming Diane Herbert, daughter of playwright F. Hugh Herbert, for what might have shaped into solid fare. Unfortunately, Miss Herbert on her first assignment on this Camel Cigs-bankrolled series drew the kind of part which effectively veiled any talents she might have saved the obvious one of looking bright and attractive and at ease.

Stanza, written by Max Ehrlich, never got off the ground, which was due largely to the ineptness of the story itself. Attempt at creating a spooky atmosphere didn't get beyond some shots of a dilapidated mansion, a couple of creaky doors and some verbal jousting between Bellamy and a play-acting couple of crooks who'd committed a murder to get their hands on a large inheritance.

Edward J. Montagne's production and direction was lackadaisical and fell in with the general impression that the show was aiming to match the thrills with laughs. Bellamy and Miss Herbert went through their paces like good troupers, but without conviction. Rest of the cast did what it could under the circumstances.

Show could stand a lift, even within the obvious limitations of the half-hour format. Lensing could be tightened for faster pace and scripts should be advised on the basic pitch. Acting too could be improved via the director to give more substance and realism to the proceedings. *Hift.*

"Omnibus" ran off another stand-out 90-minute package on CBS-TV Sunday (30). Show fused good taste, sincerity and intelligence with visual imagination for superlative results.

Alistair Cooke's urbane emceeing again keyed the adult tone which was maintained without a false note throughout the show's various features. In one half-hour segment, a charming one-act play by William Saroyan, "The Christmas Tie," was played by a top-notch cast comprising Helen Hayes, in her second consecutive appearance on "Omnibus," Bur-

MACY'S THANKSGIVING DAY PARADE

With Bob Trout, narrator
 Producer: Paul Leyman
 Director: Rai Purdy
 60 Mins.; Thurs. (27), 11 a.m.
 Sustaining
CBS-TV, from N. Y.
 With crisp but cloudy and windy weather on tap for the long procession, the TV hero of Macy's annual (27-count 'em—27) Thanksgiving Day Parade was not the live Santa Claus or the 75-foot crocodile, held captive aloft by 38 grounded pirates in flesh and blood array. The man of the hour was describer Bob Trout who took over the portable transmitter at about 11:08 in the morn and stayed with it until the finish at noon.

Trout bridged video's limitations with slightly sensational spot or side commentary, including the color values, plus some punchy tongue-in-cheek observations. Had he not been in there pitching with the tell-tale words, no viewer could grasp the visual significance of the presence of comic Jackie Gleason as parade marshal. The CBS harlequin must have been quite a sight in (as per Trout's colorama) a green shirt, yellow tie and checked suit splashed with four or five hues.

Gleason brought up the van and then climbed the long, steep steps to the reviewing stand to watch the balloons go by. Other CBS (or family related) participants, in parade or sidelines, were interviewers Garry Moore and John Reed King; interviewees Mr. and Mrs. Eddie Albert (Margo), Sam Levenson, Mr. and Mrs. Fletcher Markle (Mendel McCormack); Jack Sterling and his "Big Top" troupe including bandmaster Joe Basile, and interviewees Judson Laire (Papa) and Robin Morgan (Dagmar) of Maxwell House Coffee's "Mama." Incidentally, of the two commercial spots midway, one was the Java company's (the other was the "I Love Lucy" Baby Doll).

Up to 11:15 there was little TV action and the parade proper didn't develop (naturally) until Trout came on. First big entry was the Mighty Mouse, a 70-footer filled with 70,000 cubic feet of helium, said Trout. Among the better elevated and asphalt exhibits were a showboat and band, with 30 majorities in a high kick drill plus 12 femme flag twirlers; Range Rider (Jack Mahoney) mounted on a horse bearing Paul Whiteman's silver saddle (recalling, incidentally, that Whiteman made a mounted entry in Billy Rose's "Jumbo" at the old Hippodrome, and he (Pops) carried more weight than currently); a circus float with tramping performers, etc.; an "International" wagon topped by a live "Miss Liberty" with a 15-nation entourage; a red and silver space ship with jet trimmings; the Big Fish, a 60-footer which last year failed to finish at the 34th St. tape due to an altercation with a lamppost; the Philadelphia String Band, attired in silky playing card capes and highlighting with a series of military drills while operating the fiddles, banjos, saxes, etc. Their performance towered over the dozens of other bands of more or less simon pure status.

St. Nick brought up the rear with mechanized reindeer and then mounted the stand for a welcoming speech that was thrown off by (1) a temporarily faulty mike (at least Santa sought so) and (2) the fact that he read his brief piece. (Couldn't the old boy have given his address from atop a chimney, with the typescript concealed?) After the parade proper, Trout rounded out the hour with talk as the ubiquitous cameras studied the crowd and traffic for about 8 minutes. Wait'll next year! Wait'll color comes in! *Trau.*

UNIVERSITY TODAY

With Dr. Murray Khuman, Dr. Warren Rehm, Dr. Ephraim Roseman; Ryan Halloran, announcer
 Producer: Bob Franck
 30 Mins., Mon., 10 p.m.
 Sustaining
WAVE-TV, Louisville
 Outstanding effort in the public service category, this showing had WAVE-TV's mobile unit at the town's General Hospital, with two cameras moved inside to pick up discussions by Dr. Murray Khuman, dean of the University of Louisville Medical School; Dr. Warren Rehm, Professor of Physiology, and Dr. Ephraim Roseman, member of the General Hospital staff. Show was filmed for later use by station's technicians.

Purpose of the telecast was to bring before the public some of the things the University does. Opened with a demonstration of a diagnosis of heart disease by measuring through electronic instruments the heart beats, and during this demonstration actual heart thumps were amplified for the ed-

(Continued on page 30)

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TV'S 'PEANUT WHISTLE' STATIONS

WJZ to Become WABC

ABC will change its call letters of its N. Y. flagship from WJZ to WABC, to strengthen the network identification. Shift is conditional upon approval of the FCC. CBS, whose Gotham key, WCBS, previously flew the WABC banner, won't fight the change, although it says recent audience surveys have established that some identity still remains.

A few years back, when the WCBS changeover and retagging of WJZ (N. Y.) as WNBC occurred, ABC helped the other network keys effect the call-letter switches. WNBC moniker had belonged to the ABC affiliate in New Haven-New Britain, Conn.; ABC station is now sporting WELI, in honor of the proximity to Yale. WCBS letters had been worn by the ABC affiliate in Springfield, Ill., which is now tagged WCVS, a call that's phonetically close to the old identification.

If arrangements can be completed, ABC would like to get the tags of KABC and KXYZ for its L. A. and Frisco o-and-o stations. Both these currently belong to its affiliates, KABC, San Antonio, and KXY, Houston. The ABC-XYZ gambit would complete the straddling of both ends of the alphabet since the Detroit o-and-o operation is WXYZ.

The ABC owned-station in Chi is WENR, which would take over the WBKB (for Balaban & Katz) identification should the FCC approve the merger with United Paramount Theatres. Present tag of KECA, its Coast station, was inspired by the initials of then-owner Earle C. Anthony, but he's no longer connected with the operation.

Effecting the multiple re-christening, however, is not expected to be as simple as A-B-C.

BIG CITY OUTLETS GOVT SATELLITES

A "bonus station" setup is beginning to evolve in the television industry as a result of the thaw on new station construction. Several of the older, established TV outlets are signing up the licensees of new channels in smaller communities as "satellites" of the big-city operators.

Under this concept, the satellite will take programs from its mother station, getting paid little or nothing for carrying the shows. However, its production and programming costs would be greatly reduced, and it would make its money on spots sold during these airers.

Reasons for this development are grounded in video's economics, which for some applicants is far from the rosy view they have had. Most TV advertisers feel they can't afford to pay a great deal more to expand their TV coverage if this means buying stations with relatively small audiences. To do so

White Sox, Browns Spark Drive For New TV Baseball Deals Next Year

Hal Kanter

has written an amusing piece

Two Men on a Dog

* * *

another editorial feature in the forthcoming

47th Anniversary Number

of
VARIETY

Phoenix, Dec. 2.

As baseball's week-long major and minor league winter meetings swung into the second day here today (Tues.) the nation's horsehide reps were choosing up sides and preparing to confront the convention's touchiest issue—television.

Despite sagging b.o. returns last year in most major league situations—the Boston Braves, for example, went into the red for \$600,000—the diamond moguls are not opposed to video—not after realizing an estimated \$2,000,000 this year from major league telecasts. Moot point facing conventioners is how to split the TV financial melon.

(That TV also continues as one of the thorniest problems confronting college football was indicated Monday (1), when the National Collegiate Athletic Assn.'s special 10-man video committee hinted that this year's restricted televising schedule will be continued in some form for the 1953 season. Final action on the grid-iron situation, however, awaits the NCAA's annual convention in Washington next month.)

In the American League higher echelons, the cry is particularly loud for scrapping the reciprocal agreement on broadcasting and televising—a setup that permits each club to make its own airline deals. Such autonomy gives the home club complete video and radio rights, without cutting in visiting teams on the financial take.

Frank Lane, general manager of the Chicago White Sox, and Bill Veeck, bossman of the St. Louis Browns, are leaders in the drive to abrogate the existing agreement and permit a more equitable division of the spoils.

Present Deal Doomed

Veeck has complained that televising of the Browns' road games affects attendance and thereby reduces his share of receipts. He'll go along with television in 1953—

(Continued on page 27)

NBC-NCAA Toss TV Bone to ND To Ease Grid Gripe

NBC, General Motors and the National Collegiate Athletic Assn. reportedly had more on their minds in scheduling video coverage of the Notre Dame-U. of Southern California game Saturday (29) than merely pleasing football fans. Since Notre Dame has been one of the most vociferous blasters of the NCAA controlled TV'ing plan, the easing of NCAA regulations to permit a pickup of the last part of the game Saturday is seen as a move to quiet ND's anticipated agitation against continuation of the plan at the NCAA annual convention next month.

Army-Navy game pickup was carried by NBC as the regular game-of-the-week, so that the ND-USC game didn't get on the air until almost the end of the third quarter. (Game was played at South Bend, Ind.) GM's sponsorship tab was figured on a straight percentage of the amount of the game carried, and it's believed the time and rights cost was about \$75,000. Fact that Saturday was the last college football weekend of the season and also the fact that only part of the game was carried are believed to forestall any claims by NCAA dissidents that the association established a precedent by okaying the televising of two major games on the same weekend.

While it's not yet known what (Continued on page 28)

BBD&O Coffers Swelled By N.Y. State Politics To Tune of \$227,290

Albany, Dec. 2.

The Republican State Committee, in a report on its winning campaign filed Saturday (29) with the Secretary of State, listed expenditures totalling \$227,290 to BBD&O agency—most of it for radio and television broadcasts. The GOP committee's apportionment to the two media was estimated to be 35%, whereas the Democratic State Committee spent for the same purpose \$16,494—or about 5% of the \$321,557 expended. The Republicans had a working fund of \$650,621, twice as much as the Democrats' \$335,938. Other organizations, however, supplemented committee-sponsored programs.

In addition to BBD&O (whose head, Ben Duffy, is a close friend of Gov. Dewey, one of the first and strongest supporters of General Dwight D. Eisenhower for President) the Republican committee listed another \$17,344 paid to other agencies, to radio and television stations, and to writers, et al., for AM-TV promotion.

Storer's \$3,500,000 Detroit TV Center

Detroit, Dec. 2.

The Storer Broadcasting Co., owners of WJBK and WJBK-TV, announced purchase of a site in the New Center development in up-town Detroit on which a 10-story television center will be constructed at an approximate cost of \$3,500,000.

George B. Storer, president, and Gayle V. Grubb, vicepres and managing director of the two stations, said work on the new building would begin next spring with completion expected a year later. The property, purchased from Fisher & Co., has a 125-foot frontage and a total area of 30,625 square feet.

The building will house the main television studio on the ground floor with additional radio and television facilities on upper floors, Storer said.

It will connect by pedestrian tunnel with the General Motors Building, the Fisher Building and the New Center Building, all of which made up the New Center area.

WJBK now has its radio and television studios in the Masonic Temple Building. It now has a 100,000-watt television transmitter with a 1,057 foot tower under construction and WJBK-AM is constructing and testing a new 10,000-watt transmitter.

Clorets Gets 'Judy'

Hollywood, Dec. 2.

Clorets, which dropped "Date with Judy" 13 weeks ago, is renewing the show on ABC-TV Jan. 7, in a deal set by Ted Ashley Associates. Dancer-Sample-Fitzgerald is agency for the gum company.

Aleen Leslie is owner-producer-writer of the live show which originates in Gotham. Program will be seen on 40 net stations.

TV Confident of Fair Shake on Ike's Junket in Battle of Plane Seats

Television industry, claiming to have been handed the short end of the deal in allocation of correspondent seats on President-elect Eisenhower's plane to Korea, is confident nonetheless that it won the first step of a long-fought battle to gain the recognition as a chief news-gatherer that it deserves. In the struggle over places on the plane, which saw TV win a compromise victory, the industry obtained the promise of James C. Hagerty, Ike's new press secretary, of a meeting before Inauguration Day to straighten out the entire situation. TV hopes that out of that meeting will come the victory it's been seeking since Ike's initial campaign speech last summer in Abilene, Kan.

With only five seats on the plane originally assigned to newsmen, Hagerty at first granted passage to reps of each of the three major wire services, a still photo and a theatrical newsreel pool cameraman. Radio and TV were excluded completely, on Hagerty's insistence that they rely chiefly on the wire services anyway for their news coverage. Prexies of the major networks immediately sent irate wires to Ike, resulting in the final compromise. Radio was granted one seat (to be occupied by Mutual's Everett Holles after the four nets drew from a hat) and TV was permitted to have one

(Continued on page 34)

Hawaii TV Bows With U.S. Shows

Honolulu, Dec. 2.

KGMB-TV made its debut last night bringing Honolulu its first regular tele program service. Station, a CBS-TV primary affiliate, is also affiliated with ABC and NBC.

KONA, on Channel 11, which had announced a mid-November start, didn't make it due to technical trouble, and is now moving its transmitter site.

KGMB-TV, on Channel 9, premed with Gene Autry, Lilli Palmer and Hopalong Cassidy shows, and "Time for Beany," on film and/or kine, and the Gary Cooper pic, "John Doe." Its opening schedule includes some 30 network and syndicated shows.

Reception was described as good in an area where 86,000 Honolulu families live. Good reception was also reported in many mountain-shielded areas beyond the city.

Channel 9 plans daily program service from 5-10 p. m. It's operated by Hawaiian Broadcasting System, which also has KGMB-AM and KHBC, Hilo. National rep is Free & Peters.

Alan Lipscomb

has a humorous discourse on

Fist Through a Wall

* * *

an amusing byline piece in the upcoming

47th Anniversary Number

of

VARIETY

Ford Foundation Yanking Com'ls For Educ'l TV?

Chicago, Dec. 2.

The multi-million dollar Ford Foundation looms as the No. 1 angel for educational TV, if present signs are read correctly. Although moving slowly with only limited financial contributions earmarked thus far, obviously to forestall wholesale appeals from tele-minded educators, the Foundation's masterminders are giving increasing attention to the non-commercial field.

There have been unconfirmed reports that the organization, which is currently subsidizing CBS-TV's 90-minute Sunday afternoon "Omnibus," may eventually withdraw completely from commercial video and put all its emphasis in non-pro TV. It's known that the question of which course to take in the longterm has been the subject of much debate within the Foundation's top echelon.

One of the fund's most significant contributions to education TV to date was revealed here last week with the announcement it was laying out \$200,000 as the initial grant toward the establishment of

(Continued on page 34)

Moishe Oysher a DeeJay

WLIB, N. Y., is adding Moishe Oysher as a disk jockey in a weekly stanza starting Sunday (7) in the 3-4:30 p. m. slot. The cantor will spin records of liturgical music as well as tunes from the Yiddish stage. He'll use guests. Show will be in English as part of the indie's Anglo-Jewish block.

TV Goes Rural

Washington, Dec. 2.

How big must a town be to support a TV station? Among the applications received last week by the FCC was one from Marion, Va., a community of 7,000 population.

Marion's only radio station, WMEV, a daytimer, was the applicant. The town is in the mountains of southwest Virginia in the Jefferson National Forest area. Application requests a UHF transmitter with 112kw power and a 1,618 ft. tower.

would appreciably raise their cost-per-thousand figures. On the other hand, they'd welcome the addition of these "peanut whistles" if they could get them for "peanuts." On a bonus basis, the bankrollers' cost-per-thousand outlay would, of course, come down.

In radio a large number of low-powered stations and broadcasters in less-populous areas find that they can make a go of it as bonus operations—"giving away" their time in return for a program service, and selling spots and local shows on the basis of the circulation which network programs bring.

The difference between the emerging bonus picture in TV and that in AM is that in tele it is some far-seeing local station which are lining up the bonus satellites, rather than the webs. The networks haven't yet gone after the cuff outlets, probably because to do so might antagonize the important affiliates in metropolitan markets, whose signals may overlap into the territories served by the newer, smaller stations.

Cable Costs a Factor

Another reason is that cable costs, which are borne by the networks, are higher than the line charges which AM skeins pay. A chain doesn't want to pick up the tab for a cable to a small town station unless enough bankrollers will buy it to show a profit for the web. However, if a metropolitan station absorbs the cable cost to its

(Continued on page 31)

'Kazootie' to WJZ-TV

"Rootie Kazootie" show, which has previously been identified with NBC by virtue of RCA and Bruno New York (RCA distrib) execs being station holders, will start on WJZ-TV, ABC's Gotham key, as a cross-the-board feature Dec. 22. It'll be in the 6-6:15 p. m. period it previously occupied on WNET, where it was backed by the Coke bottlers of N. Y. In WJZ-TV it starts as a sustainer.

Kid show will also be on ABC-TV as a network airer. It will be backed by Johnson candy, via Franklin Bruck agency, in the Saturday 10:30-11 a. m. slot.

Estimated Weekly Network Radio Program Costs: '52-'53

Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Transportation, Prizes, Etc., But Not Commercial Announcers, Agency Directors, Agency Commission or Time Charges

Agencies listed by initials are Batten, Barton, Durstine & Osborn; Doherty, Clifford & Shenfield; Foote, Cone & Belding; Sullivan, Stauffer, Colwell & Bayles, and Dancer-Fitzgerald-Sample.

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER or Script Editor
A Crime Letter from Dan Dodge	ABC	\$2,500	Toni	FC&B	Weiss & Geller	Various
Adventures of Maisie	MBS	1,500 (per spot)	Participating		Ray Katz	Arthur Phillips
America Calling	CBS	1,000	Riggio-Tobacco	Hilton & Riggio	Les Farber	Les Farber
Amos 'n' Andy	CBS	12,000	Rexall	BBD&O	Cliff Howell	Joseph E. Connolly
John J. Anthony Hour	MBS	1,500	Sterling Drug	D-F-S	J. J. Anthony	J. J. Anthony
Armstrong Theatre	CBS	3,250	Armstrong Cork	BBD&O	Ira Avery	Various
Aunt Jenny	CBS	2,750	Lever Bros.	Ruthrauff & Ryan	Bob Steele	Sid Sion
Gene Autry Show	CBS	7,500	Wrigley	Ruthrauff & Ryan	Bill Burch	Bill Burch
Back to God	MBS	None	Christian Reform Church	Glenn Jordan-Stoetzel		
Backstage Wife	NBC	2,500	Procter & Gamble	D-F-S	Frank and Anne Hummert	Ruth Borden
Barbasol Lineup	MBS	250	Barbasol	Erwin, Wasey	Paul Jones	Al Helfer
Barbasol Scoreboard	MBS	250	Barbasol	Erwin, Wasey	Paul Jones	Al Helfer
Jack Benny	CBS	22,000	American Tobacco	BBD&O	Hilliard Marks	Sam Perrin, Milt Josefsberg
Bobby Benson	MBS	2,000	Kraft Foods	J. Walter Thompson	Herb Rice	Bob Novak
Jack Berch	ABC	2,000	Prudential Ins.	Calkins & Holden	Henry Hull, Jr.	Faith Fay
Edgar Bergen-Charlie McCarthy	CBS	16,000	Hudnut	Kenyon & Eckhardt	Sam Pierce	Zeno Klinker, Norman Paul
Beulah	CBS	3,000	Procter & Gamble	D-F-S	Tom McKnight	Sol Saks
Big Sister	CBS	2,750	Procter & Gamble	Compton	Jim Seaborne	Julian Funt
Big Story	NBC	6,000	Pall Mall	SSC&B	Bernard J. Prockter	Various
Black Museum	MBS	1,500 (per spot)	Participating		Harry Allan Towers	Ira Marion
Bob & Ray	NBC	2,500	Colgate	Esty	Ken MacGregor	Ray Knight
Boxing Bouts	ABC	8,000	Gillette	Maxon	Ed Wilhelm	None
Break the Bank	ABC	7,000	Toni Company	FC&B	Ed Wolf	None
Breakfast Club	ABC	3,500	Bristol-Meyers	DC&S		
			Seeman Bros.	Wm. H. Weintraub		
			Toni	FC&B	Cliff Peterson	
			O' Cedar	Turner		
			Philco	Hutchins		
			Swift	J. Walter Thompson		
Brighter Day	CBS	2,500	Procter & Gamble	Young & Rubicam	Beverly Smith	Doris Frankel
Cecil Brown	MBS	1,000	State Farm Ins.	Needham, Louis & Borby	Cecil Brown	Cecil Brown
Cecil Brown	MBS	1,000	S. C. Johnson	Needham, Louis & Borby	Cecil Brown	Cecil Brown
Judy Canova	NBC	6,000	Operation Tandem		Art Jacobson	Ben Perry
Camel Caravan	CBS	6,500	R. J. Reynolds	Esty	Louise Froiland	Bill Becher
Capital Commentary	MBS	2,000	S. C. Johnson	Needham, Louis & Borby	H. R. Baukhage	H. R. Baukhage
Cavalcade of America	NBC	8,500	DuPont	BBD&O	Harold Bickburn	Mary Cummings
Choraliers	CBS	5,000	Longines Wittnauer	Victor A. Bennett	Alan Cartoun	Erwin Canham
Christian Sc. Monitor Views	ABC	1,000	Christian Sc. Pub. Soc.	Walton Butterfield	Erwin Canham	Erwin Canham
Cities Service Band of America	NBC	6,500	Cities Service	Ellington	Hal James	Barbara Smith
City Hospital	CBS	1,750	Carter Products	SSC&B	James Hayes	Julian Funt
Club 15	CBS	12,000	Campbell Soup	Ward Wheelock	Carroll Carroll	Robert Newman
Club Time	ABC	1,000	Club Aluminum Prod. Co.	The Buchen Co.	Elaine Koos	Carroll Carroll
Grady Cole Show	CBS	1,500	General Foods	FC&B	Elaine Koos	Elaine Koos
John Conte Show	ABC	1,800	Stokely-Van Camp	Calkins & Holden	Henry Hull, Jr.	
Counterspy	NBC	4,500	Gulf Oil	Young & Rubicam	Phillips H. Lord	Phillips H. Lord
Bing Crosby Show	CBS	15,000	General Electric	Young & Rubicam	Bill Morrow & Murdo MacKenzie	Bill Morrow
John Daly and the News	ABC	1,500	Gulf Oil Co.	Young & Rubicam	Don Coe	ABC News Staff
Dangerous Assignment	NBC	3,000	Participating		Bill Karn	Bob Ryb
Doris Day Show	CBS	4,000	CBS-Columbia	Ted Bates	Martin Melcher	Fred Fox
Dial Dave Garraway	NBC	4,000	Armour	FC&B	Parker Gibbs	Frankie Franklin
Dr. Christian	CBS	6,000	Chesebrough	McCann & Erickson	Dorothy McCann	Various
Doctor's Wife	NBC	2,750	Ex-Lax	Warwick & Legler	Joe Gratz	Manya Starr
Double or Nothing	NBC	5,000	Campbell Soup	Ward Wheelock	Harry Spears	Walter O'Keefe
Dragnet	NBC	8,000	Liggett & Myers	Cunningham & Walsh	Mike Meshekoff	Jack Robinson
Galen Drake	CBS	500	Flako Prod.	H. B. LeQuatte	Galen Drake	Galen Drake
			U. S. Rubber	Fletcher D. Richards		
Alex Dreier	NBC	1,500	Acousticon	Buchanan		
Duke of Paducah	NBC	3,750	Skelly Oil	D-F-S		Alex Dreier
			Locke Stove	Potts-Calkins & Holden	Noel Digby	Noel Digby
Frank Edwards	MBS	2,000	Amer. Fed. of Labor	Furman, Feiner	Frank Edwards	Paul Green
Joe Emerson Hymn Time	ABC	1,000	General Mills	Knox Reeves		
Father Knows Best	NBC	5,000	General Foods	Benton & Bowles	Murray Bolen	Paul West
Faultless Starch Time	NBC	2,000	Faultless Starch	Bruce B. Brewer		
FBI in Peace & War	CBS	4,000	Amer. Chicle	SSC&B	Betty Mandeville	Jack Finke, Louis Pelletier
Fibber McGee and Molly	NBC	12,500	Reynolds Metals	Buchanan	Max Hutto	Phil Leslie, Keith Fowler
First Nighter	NBC	3,000	Miller Brewing	Mathisson	Joseph Ainley	Virginia Safford
Frank & Ernest	MBS	500	Dawn Bible Students	Wm. Gleeson	Dr. Norman Wood- worth	Dr. Norman Woodworth
Front Page Farrell	NBC	2,750	Whitehall	John F. Murray	Frank & Anne Hummert	Harold Gast
Fun for All	CBS	2,500	Prom, White Rain	Weiss & Geller	Bruce Dodge	J. Franklin Jones
Gangbusters	CBS	5,000	General Foods	Young & Rubicam	John Ives	Stanley Niss
Give and Take	CBS	2,200	Cannon Mills	Young & Rubicam	Jack Carney	
Arthur Godfrey	CBS	4,000 (per 1/4-hour strip)	Toni	FC&B	Will Roland	
			Owens-Corning	Fuller-Smith-Ross		
			Lever	Hewitt, Ogilvie, Benson & Mather		
Godfrey Talent Scouts	CBS	9,500	Pillsbury	Leo Burnett		
			Liggett & Myers	Cunningham-Walsh		
			General Motors	FC&B		
			Lipton Tea	Young & Rubicam	Larry Puck, Jack Carney	
Godfrey Round Table	CBS	5,000	Kingan Food	Warwick & Legler	Will Roland	
Grand Ole Opry	NBC	5,000	R. J. Reynolds	Esty	Jack Stapp	Various
Grand Slam	CBS	4,750	Continental Baking	Ted Bates	Irene Beasley	
Taylor Grant News	ABC	450	P. Lorillard	Lennen & Newell	Don Coe	ABC News
Great Gildersleeve	NBC	6,000	Kraft	Needham, Louis & Borby	Frank Pittman	John Elliotte, Andy White
Greatest Story Ever Told	ABC	4,500	Goodyear Tire & Rub- ber Co.	Kudner Agc., Inc.		

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Lotsa Bank Coin

Continued from page 21

with much more freedom than he now enjoys.

Most advertisers and agencies, he pointed out, are still buying vidpix as they did radio shows, expecting to set a deal one week and have the first stanza ready to go on the air the following week. According to Parsonnet, it takes at least six weeks to ready a script for shooting and another six to seven weeks to get the film canned. Where he would have liked at least six months to start "Doctor" after signing with P&G, he said, last-minute contractual huddles brought his time down to the point where he had only four scripts prepared prior to the show's preem.

In addition to "Doctor," Parsonnet in February rolls a second cycle of 13 pix on the "American Wit and Humor" series, which he is producing in partnership with the March of Time, which syndicates it. He's also talking a second series of 13 in the "Hollywood Off-Beat" show, which would have Melvyn Douglas repeating the starring role he had in the first cycle. Initial group is now being opened up for the second-run bookings under the title of "Steve Randall."

Tele Reviews

Continued from page 24

fictions of the viewers. Doctors also showed that brain waves could be traced and charted, on what they called an electroencephalograph. These tracings were made by means of lead wires to heart, brain or skull, and measured voltage of body between two points of contact. Docs explained that the electronic instruments can be an indispensable tool in the treatment of heart or brain disease.

While the demonstration might have been highly technical to the layman, doctors taking part took care not to make their explanations too complicated. While the telecast could not be classified as entertainment, it provided food for thought, and did acquaint viewers with the advances in technique, and might impress on viewers of middle years and older the importance of having periodic check-ups, at little inconvenience and with no harsh effects.

WAVE-TV technical and production staff handled the showing in good taste and with skill. All concerned turned in a good job of televising a difficult subject, and station is to be congratulated on tackling an assignment which promises to open a new field of information to the average viewer. Wied.

N. Y. Film Producers

Continued from page 21

cies. One firm told VARIETY it won't step on SAG's toes, but it will supply talent, such as name athletes, for the filmed plugs.

A spokesman for Film Producers Assn. said this week, "SAG walked out on us. We are willing to talk to them. We feel our willingness to recognize and discuss the equity of repayment is a major step and are determined to resist to the end SAG's demand for 100% repayment every time a filmed commercial is used."

Gleason

Continued from page 23

sponsors presumably are remaining with the show.

CBS, meanwhile, listed the search for a new Gleason sponsor as one of the five chief orders of business on its present agenda. While it still must sell the open hour on Tuesday and Saturday evenings, the web is concentrating its fire now on snaring sponsors for established shows on the air, most with a previous sales record. These include "OmniBus," for which three sponsor availabilities are still open; the Garry Moore daytime, with three of 10 availabilities open; the Tuesday and Thursday 7:45 to 8 p.m. slots, on which Lever Bros. is checking out, and the new five-minute sales pattern established for "There's One In Every Family," aired Monday through Saturday from 11 to 11:30 a.m.

Berle Comeback

Continued from page 23

mous critical pans that greeted the first week's entry.

As Berle was fading from the Top 10 rosters at the close of last season, the comedian, Texaco and NBC were frankly worried, particularly after several major one-station markets in the country had served notice that they were dropping off the Berle show for '52-'53 season in favor of DuMont's Bishop Sheen program or the CBS-TV entries. CBS, riding the situation comedy crest in the wake of the "Lucy" audience landslide, followed through with a brace of new ones for this season, Eddie Albert and Red Buttons, both slotted opposite Berle. A Berle "comeback," however, was not envisioned in their blueprint. Result—the Eddie Albert show, a weak entry, gets the heave; Buttons, now recognized as a potential bigtime in the comedy sweepstakes, will be shifted to a new time segment to get off the Berle hook. (Meanwhile Bishop Sheen has returned to his Tuesday at 8 opposite-Berle slot on DuMont, under Admiral sponsorship, but the initial nationwide rating returns aren't in on this one yet.)

Berle show is now laying off every fourth week and Berle himself admits it makes a difference. The once-a-month hiatus isn't enough to destroy the sponsor continuity, yet allows for fresh-up periods at spaced intervals that permit him to bounce back with renewed fervor. (Fact that he's been able to relax on the Florida beach this past week is more vital to the show's future than knocking himself out week-after-week, Berle feels.)

Aside from the Ace & Co. contrib and Berle's own willingness to "face the facts," it's conceded that no small measure of credit goes to Gregg Garrison, the new director. The scope achieved in translating the Berle kidnapping incidents of the past few weeks to give them a film-like dimension while retaining the spontaneity of a live show has become a topic of trade discussion. Last week's show, with Frank Sinatra and Eva Gabor guesting, was par for the "new course"—with the "Lucy," "Kukla, Fran & Ollie," "What's My Line" lampooning, coupled with a sock Sinatra integration, vesting the Tuesday night 8 to 9 NBC-TV slot with its new-found importance.

White Sox

Continued from page 25

but for a price. With Veeck and Lane both in accord on the situation, there's little question that the existing agreement is doomed, inasmuch as it automatically becomes null and void at the end of the season if two clubs file notice against it. St. Louis and Chicago have officially posted their notices.

As of 1953, no club will be permitted to telecast games in which the Browns appear unless Veeck gets his cut. Situation is especially disturbing to the Cleveland Indians, since the club has already consummated a deal for televising all home games next year, including contests with the Browns. As it stands now, the tribe will have to readjust its deal with a consequent loss of revenue—or come to terms with Veeck. It's expected that Ellis Ryan and his group will give in, but not too much.

All Separate Deals

Most of the other major league clubs will be confronted with the same problem. With exception of the St. Louis Cardinals and Pittsburgh Pirates, all the majors were in the TV picture this year and figure to repeat in 1953. Dissolution of the reciprocal agreement will mean each club will have to make separate deals with rival teams. Lone holdout in the American League against TV is the Washington Senators. Clark Griffith having already served notice that he'll permit no telecasting of home games next year.

In the junior circuit, it's expected that New York, Boston, Cleveland and Detroit may arrange a deal calling for swapping of TV rights from their ball parks.

There's some chance that all the club owners will get together on a new blanket rule covering TV and radio, especially since the Yanks, Dodgers and other clubs are toying with idea of dropping home telecasting in favor of road TV as a solution to sagging attendance.

Estimated Weekly Network Radio Program Costs: '52-'53

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PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER or Script Editor
Green Hornet	MBS	2,500	Orange Crush	H. M. Kastor	Trendle-Campbell-Meurer	Frank Stryker
Guiding Light	CBS	3,000	Procter & Gamble	Compton	David Lesan	Irna Phillips
Hallmark Playhouse	CBS	6,000	Hall Bros.	FC&B	Bill Gay	Various
Phil Harris-Alice Faye	NBC	12,000	RCA Victor	J. Walter Thompson	Phil Harris	Ray Singer, Dick Chevillet
Paul Harvey & the News	ABC	750	Burton Dixie Corp.	Turner	Con O'Day	Paul Harvey
Bob Hawk Show	CBS	5,000	Camels	Esty	Don Bernard	Bob Hawk
Headline News	MBS	750	S. C. Johnson	Needham, Louis & Brorby	Holland Engle	
Gabriel Heatter	MBS	1,500 (per night)	Motor Products	Roche, Williams & Cleary	Max Heatter	G. Heatter
Bill Henry News	MBS	2,750	Murine	BBD&O		
Heralds of Truth	ABC	None	Beltone Hearing	Olian & Bronner		
Edwin C. Hill	ABC	1,000	VCA Laboratories	Kastor, Farrel, Chesley & Clifford		
Hilltop House	CBS	3,000	Credit Union	J. Walter Thompson	Bill Henry	Bill Henry
Hollywood Playhouse (Romance)	CBS	3,000	Johns-Manville	J. Walter Thompson		
Hollywood Star Playhouse	NBC	4,000	Churches of Christ	Ross Roy	Jimmy Appel	Edwin C. Hill
Home Folks	CBS	1,750	Philco Corp.	Hutchins	Ed Wolf	Addy Richton, Lynn Stone
Bob Hope	NBC	25,000	Miles Labs.	Geoffrey Wade		
Hour of Decision	ABC	None	Andrew Jergens	Robert W. Orr	Les Mitchell	Bud Lesser
Howdy Doody	NBC	2,000	Amer. Bakers	FC&B	Jack Johnstone	Various
Inside News from Hollywood	NBC	800	Quaker Oats Co.	Price, Robinson & Frank	Noel Digby	Howard Blake
It Happens Every Day	CBS	1,000	General Foods	Young & Rubicam	Bill Lawrence	
Allan Jackson & News	CBS	3,000	Billy Graham	Walter F. Bennett		
Just Plain Bill	NBC	3,000	International Shoe	Henri, Hurst & McDonald	Scott Buckley	Simon Rady
Ladies' Fair	MBS	3,500	Hazel Bishop	Raymond Spector	Raymond Spector	Millie Traeger
Larry LeSueur, News	CBS	1,250	White Rain, Prom.	Tatham-Laird	Martin Goodman	Kenny Raught
Let's Pretend	CBS	2,500	Metropolitan Life	Young & Rubicam	CBS News	Allan Jackson
Robert Q. Lewis Show	CBS	1,600	Whitehall	John F. Murray	Frank & Anne Hummert	Jack Relsey
Life Can Be Beautiful	NBC	2,750	Sterling Drug	D-F-S	Tom Moore	
Life With Luigi	CBS	4,000	Best Foods	Earle Ludgin	CBS News	Larry LeSueur
Light & Life Hour	ABC	1,000	Cream of Wheat	BBD&O	Nila Mack	Nila Mack
Victor Lindlahr	NBC	1,500	Milner Products	Gordon Best	Bruno Zirato, Jr.	
Art Linkletter's House Party	CBS	4,000	Procter & Gamble	Benton & Bowles	Paul Roberts	Carl Bixby, Don Becker
Lone Ranger	ABC	4,000	Wrigley	Arthur Meyerhoff	Cy Howard	Mac Benoff, Lou Derman
Lorenzo Jones	NBC	2,750	Free Methodists	Walter F. Bennett		Seda Tovzjan
Lutheran Hour	MBS	None	Serutan Co.	Franklin Bruck	Victor Lindlahr	Victor Lindlahr
Lux Radio Theatre	CBS	12,000	Kellogg	Leo Burnett	John Guedel	
Ma Perkins	CBS	2,750	Lever Bros.	N. W. Ayer		
Man on the Farm	MBS	1,250	Pillsbury	Leo Burnett		
Martin Kane	NBC	4,000	General Mills	D-F-S	Trendle-Campbell-Meurer	Various
Martin & Lewis	NBC	11,000	Amer. Bakeries	Tucker Wayne		
Curt Massey Time	CBS	3,500	Hazel Bishop	Raymond Spector	Frank & Anne Hummert	Helen Walpole
Curt Massey Time (repeat)	MBS	1,000	Lutheran Laymen	Gotham		
Meet Corliss Archer	ABC	3,500	Lever Bros.	J. Walter Thompson	Irving Cummings	S. H. Barnett
Meet Millie	CBS	3,000	Procter & Gamble	D-F-S	Chas. Powers	Orin Tovrov
MGM Musical Comedy Theatre	MBS	1,500 (per spot)	Quaker Oats	Sherman & Marquette	Chuck Acree	Chuck Acree
Metropolitan Opera	ABC	17,000	U. S. Tobacco	Kudner	Fred Hediger	Fred Hediger
Mr. & Mrs. North	CBS	3,500	Liggett & Myers	Cunningham & Walsh	Dick Mack	Ed Simmons
Mr. Keen	CBS	4,000	Miles Labs.	Geoffrey Wade	Forrest Owen, Jr.	Norman Lear
Modern Adventures of Cassanova	MBS	1,500 (per spot)	Miles Labs.	Geoffrey Wade	Forrest Owen, Jr.	Maggie O'Flaherty
Monday Morning Headlines	ABC	450	Electric Co.	N. W. Ayer	James Saphier	Jerry Adelman
Philip Morris Playhouse on Broadway	CBS	5,000	American Chicle	SSC&B	Frank Galen	Bill Manhoff, Joel Kane
Edward R. Murrow	CBS	3,500	Participating	Kudner	Ray Katz	Various
Music with the Girls	CBS	3,500	Texas Co.	Kudner	Henry Souvaine	
My Friend Irma	CBS	5,000	Colgate	Sherman & Marquette	John W. Loveton	Robert Sloan
My True Story	ABC	4,200	Amer. Chicle	SSC&B	Frank & Anne Hummert	Lawrence Klee
Mystery Theatre	ABC	3,500	Participating		William M. Robson	Various
National Farm & Home Hour	NBC	3,000	P. Lorillard	Lennen & Newell, Inc.	Don Coe	ABC News Staff
N.Y. Philharmonic Symphony	CBS	7,000	Philip Morris	Biow	Charles Martin	Various
News of the World	NBC	3,500	American Oil	Joseph Katz	CBS News	Ed Murrow
Nick Carter	MBS	2,500	Theo. Hamm Brew	Campbell-Mithun	Ernest A. Villas	
Old Fashioned Revival Hour	ABC	None	George A. Hormel	BBD&O		
On the Line with Bob Considine	NBC	1,500	Cavalier Cig.	Esty	Cy Howard	Park Levy
One Man's Family	NBC	6,500	Sterling Drug	Dancer, Fitzgerald, Sample	Martin Andrews	Margaret Sangster
Our Gal Sunday	CBS	3,000	Allis-Chalmers	Bert S. Gittins	Hert Lateau	Bob Carman
Our Miss Brooks	CBS	6,000	Willys Overland	Canaday, Ewell & Thurber	James Fassett	James Fassett, Paul Affelder
Ozzie & Harriet	ABC	7,500	Miles Laboratories	Geoffrey Wade	Chet Hagen	Morgan Beatty
Pabst Fights	CBS	7,000	Libby, McNeill, Libby	J. Walter Thompson	Jock MacGregor	Various
Louella Parsons	CBS	2,000	Gospel Broadcasting	R. H. Alber		Dr. C. E. Fuller
Drew Pearson	ABC	5,500	Mutual of Omaha	Bozell & Jacobs	Ann Gillis	Bob Considine
People Are Funny	CBS	5,000	Miles Labs.	Geoffrey Wade	Carlton E. Morse	Carlton E. Morse
Pepper Young's Family	NBC	2,700	Amer. Home Products	John F. Murray	Frank & Anne Hummert	Jean Carroll
Perry Mason	CBS	2,500	Colgate	Ted Bates	Larry Berns	Al Lewis
Private Files of Matthew Bell	MBS	2,000	Hotpoint	Maxon		Ozzie Nelson
Pure Oil News	NBC	3,000	Lambert	Lambert & Feasley		
Queen for a Day	MBS	4,000	Pabst Beer	Warwick & Legler		
Radio Bible Class	MBS	None	Colgate	Lennen & Newell	Dick Diggs	Louella Parsons
Railroad Hour	NBC	6,000	Carter Products, Inc.	Ted Bates & Co.	Bill Neel	Drew Pearson
Renfro Valley Sunday Gathering	CBS	1,000	Mars	Leo Burnett	John Guedel	Jackson Stanley
Right to Happiness	NBC	3,000	Procter & Gamble	Benton & Bowles	Betty Shay	Elaine Carrington
Bill Ring Show	ABC	1,500	Procter & Gamble	Benton & Bowles	Carl Eastman	Irving Vendig
			Seabrook Farms	Hilton & Riggio	Hi Brown	Various
			Pure Oil	Leo Burnett	NBC News	Richard Harkness, Bob Kaltenborn
			Quaker Oats	Sherman & Marquette	Jlm Morgan	Don Victor
			P. Lorillard	Lennen & Newell		
			Radio Bible Class	Stanley C. Boynton		
			Assoc. Amer. RRS.	Benton & Bowles	Murray Bolen	Lawrence & Lee
			General Foods	FC&B	John Lair	John Lair
			Procter & Gamble	D-F-S	Chas. Powers	John M. Young
			General Mills	Knox Reeves	Radiozark Enterprises	

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Estimated Weekly Network Radio Program Costs: '52-'53

Continued from page 27

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER or Script Editor
Road of Life.....	NBC	2,750	Procter & Gamble.....	Compton	Walter Gorman.....	John M. Young Lois Landaver
Roy Rogers	NBC	7,500	General Foods	Benton & Bowles....	Fran Van Hartesveldt..	Fran Van Hartesveldt
Romance of Helen Trent.....	CBS	3,000	American Home Products, Inc.	John F. Murray.....	Frank & Anne Hummert	Ruth Borden Elaine Carrington
Rosemary	CBS	2,750	Procter & Gamble.....	Benton & Bowles....	Betty Shay.....	Hector Chevigny
Second Mrs. Burton.....	CBS	2,750	General Foods	Young & Rubicam....	Beverly Smith.....	Meurer
Sgt. Preston of Yukon.....	MBS	2,500	Quaker Oats	Sherman & Marquette..	Trendle-Campbell- Meurer	Fran Stryker
Shadow	MBS	2,750	Wildroot Co.	BBD&O	Chuck Vincent.....	Various
Silver Eagle	ABC	2,500	General Mills	Knox Reeves.....	Jim Jewell.....	Various
Sky King	MBS	2,250	Derby Foods	Needham, Louis & Broby	Alan Fishbern.....	Frank Ferrin, Hobart Donovan
Smilin' Ed's Gang.....	CBS	2,000	Brown Shoe	Leo Burnett.....	Carl Smith, Noel Digby.....	Carl Smith, Noel Digby
Carl Smith	MBS	1,000	Kellogg	Leo Burnett.....	Bill Brennan.....	Glen Wheaton
Jack Smith-Dinah Shore Show	CBS	12,000	Procter & Gamble.....	Benton & Bowles....	Al Bland	Budd Blume, Gene Dailey
Space Adventures of Super Noodle.....	CBS	1,000	I. J. Grass Noodle....	Phil Gordon.....	Mike Moser.....	Norman Jolley
Space Patrol	ABC	3,500	Ralston Purina	Gardner	Don Clark.....	Various
Stars Over Hollywood.....	CBS	3,000	Carnation	Erwin Wasey.....	Frank & Anne Hummert	Helen Walpole
Stella Dallas	NBC	2,800	Sterling Drug	D-F-S	Bert Lebar, Jr.	Paula Stone
Paula Stone Show.....	MBS	2,500	Amana Refrig.	Maurly, Lee & Marshall	Walt Framer.....	Ray Henle, Ned Brooks, Albert Warner
Strike It Rich.....	NBC	4,500	Naumkeag Steam Cotton Co.	Esty	Elliot Lewis.....	Various
Sunoco Three Star Extra.....	NBC	2,750	Colgate	Hewitt, Ogilvy, Benson & Mather.....	Victor A. Bennett....	Alan Cartoun
Suspense	CBS	5,000	Electric Auto-Lite	Cecil & Presbrey....	Walter White, Jr.	Bud Lesser
Symphonette	CBS	5,000	Longines-Wittnauer	FC&B	Al Chance	Elizabeth Todd, B. Adams
Tarzan	CBS	2,000	General Foods	Gardner	Wallace Magill.....	Cliff Stone
Mary Lee Taylor.....	NBC	2,500	Pet Milk	Gardner	Armina Marshall....	S. Mark Smith
Telephone Hour	NBC	8,000	Bell Telephone	N. W. Ayer	Tom McDonnell.....	Chas. Irving
Tennessee Ernie	ABC	750	Toni	Weiss & Geller.....	Jerry Devine.....	Frank Burt
Theatre Guild on the Air.....	NBC	14,000	U. S. Steel	BBD&O	Ed Bailey.....	M. Burnett Ralph Edwards, Paul Edwards
This Farming Business.....	NBC	2,000	Skelly Oil	Henri, Hurst & McDonald	Gary Stevens.....	Fred VanDeventer
This Is Nora Drake.....	CBS	2,750	Toni	FC&B	N. Barasch C. Moore R. Kammerman	Ed Pettitt
This Is Your FBI.....	ABC	4,000	Equitable Life	Warwick & Legier....	John Pickard, Frank Provo	John Pickard, Frank Provo
Lowell Thomas	CBS	5,500	Procter & Gamble.....	Compton	John Gibbs.....	Elaine Carrington
Hank Thompson, Brazo Valley Boys	MBS	1,250	Falstaff Brew.	D-F-S	Wm. Marshall.....	Margaret Sangster
Cal Tinney	ABC	1,000	General Mills	Dancer-Fitzgerald-Sample	David Hire	Larry Hays
Time for Betty Crocker.....	ABC	2,000	General Mills	Dancer-Fitzgerald-Sample	ABC-TV Staff.....	Walter Winchell
Titus Moody	MBS	1,000	Wildroot	BBD&O	Carlton E. Morse....	Carlton E. Morse
True Detective Mysteries.....	MBS	2,500	Williamson Candy	Aubrey, Finlay, Marley & Hodgson	Ray Katz	Jamison Brewer
Truth or Consequences.....	NBC	7,000	Pet Milk	Gardner	Henry J. Taylor	
Robert Trout, News.....	CBS	1,500	General Foods	Young & Rubicam....		
20 Questions	MBS	3,500	Ford Motors	J. Walter Thompson..		
Two for the Money.....	NBC	4,000	Wildroot	Lennen & Newell....		
Vicks News	MBS	400	Viek Chemical	Morse International..		
Voice of Firestone.....	NBC	8,500	Firestone	Sweeney & James....		
Voice of Prophecy.....	MBS	None	Voice of Prophecy.....	Western Adv.....		
Walk a Mile	NBC	4,000	R. J. Reynolds	Esty		
Welcome Travelers	NBC	5,000	Procter & Gamble.....	Blow		
Wendy Warren and the News	CBS	2,500	General Foods	Benton & Bowles....		
What's My Line?.....	CBS	5,000	Stopette	Earle Ludgin.....		
When a Girl Marries.....	ABC	2,700	Seeman Bros.	Wm. H. Weintraub....		
Whispering Streets	ABC	4,500	Durkee Foods	Leo Burnett.....		
Wild Bill Hickok.....	MBS	2,500	General Mills	Knox Reeves Adv., Inc.		
Walter Winchell	ABC	17,500	Kellogg	Leo Burnett.....		
Wings of Healing.....	ABC	None	Gruen Watch Co.	McCann-Erickson....		
Woman in My House.....	NBC	2,500	Dr. Wyatt	Century		
Woman of the Year.....	MBS	1,500	Manhattan Soap	Scheideler, Beck & Werner		
World News with Robert Trout	CBS	4,000	Participating			
You Bet Your Life.....	NBC	7,500	Admiral Corp.	Erwin Wasey.....		
Young Dr. Malone.....	CBS	3,000	DeSoto	BBD&O		
Young Widder Brown.....	NBC	2,750	Procter & Gamble.....	Compton		
Your Hit Parade.....	NBC	6,000	Sterling Drug	D-F-S		
Your Land & Mine.....	ABC	1,500	Amer. Tobacco	BBD&O		
			General Motors Corp.	Kudner		

NBC-NCAA

Continued from page 25

type of football TV coverage the NCAA will come up with for next season, the association, along with NBC and GM, feel they've done a good job this year. Belief is based on the fact that, at least for the second half of the season, the schedule called for televising of the top game in the country each week. NBC is giving credit for this to its sports director, Tom Gallery, who spotlighted his crystal-balling by actually drawing up the schedule last June, when it was difficult to tell what kind of record each team would come up with.

That GM is also satisfied with the NCAA program, which marked its entry into TV advertising on a regularly-scheduled basis, is seen in the amount of followup biz the corporation has tossed to NBC. GM has already pacted to sponsor the Inauguration on both NBC radio and TV, and has also signed for a special one-shot Christmas show on TV. Several other special events are also in the works.

Roxys' Icers

Continued from page 1

their wages for each theatre on the circuit receiving the telecast.

The Sullivan show will probably draw on some of the Roxy production supervised by Arthur Knorr. Ron Fletcher will do the choreography and already signed as principals are Evelyn Chandler and Jo Barnum. The Roxy blades display is now rehearsing in Flushing Meadows in one of the old N. Y. World's Fair buildings, which has been rented by the Roxy for the purpose.

The one-shot shift of the Sullivan vaudeo to the Roxy will be of mutual benefit. The theatre figures to profit on the exploitation resulting from this show, while the columnist will be allotted 2,800 seats which will give him an opportunity to comply with some of the ticket requests which cannot be met in his regular house, the Hudson. In addition, Sullivan will be able to display one of his sponsor's cars.

The Roxy, which is spending \$190,000 in alterations, has set "Peter Pan" (Disney) for February. House is now closed for the fixup.

Giveaways

Continued from page 22

testament fails, others may be chosen by lot to succeed him."

In the long run, the brief continues, "the radio audience as a whole pays for the prizes 'given' away, and more besides. For advertisers buy advertising on the well established theory that it pays—i.e., that sales traceable to advertising produce a profit greater than the cost of the advertising. A sponsor will buy time on the air, and give away prizes on his program if and only if he is persuaded that members of the radio audience will buy enough of his product to make it worth while. The fact that inducing a mass audience to listen will result in more sales is at once the basis and the essence of the illegality of the defined schemes.

The brief denies that the ban violates the Constitution and cites various court decisions in support of its contention that lotteries are not entitled to protection of the First Amendment.

Bob Reed's D.C. Show

Washington, Dec. 2.

Bob Reed, well known figure in network radio and TV premed on the local radio horizon this week as WRC-NBC's "Timekeeper," replacing Bill Herson, who recently resigned the spot after 10 years. Reed tackles the early morning (6 to 9:15 a.m.) spot well equipped with 20 years' experience as a performer and director.

Reed, a singer and pianist, comes here from NBC in New York, where he was directing web's new radio show, "Name That Tune." Prior to that, he was director of ABC's "Stop the Music" and "Original Amateur Hour."

Last of Pitt-Brewed TV Musicals Fades With Duquesne Beer's Exiting

Pittsburgh, Dec. 2.

With Duquesne Brewing Co. dropping "Show Time" without any warning, last of the bigtime, locally-sponsored live musicals has disappeared from WDTV. The series had been on an alternate-week basis last two months following summer-long beer strike here but had intended to go back on an every Wednesday night schedule again after first of the year when the axe suddenly fell.

"Show Time" had employed a lot of name talent in the last year

and a half on its four rotating shows, Bernie Armstrong's "Welcome Aboard Club," Vladimir Bakaleinikoff's Sinfonietta, Slim Bryant's "Dude Ranch" and Harold V. Cohen's variety-type "Starlight Revue," and there was even talk of a regional network for them in '53.

Duquesne, like other breweries here, hasn't fully recovered yet from long period of idleness, and it's understood that budget-wise outfit didn't feel up to the big outlay.

Dallas—KLIF has returned to 24-hour programming, with deejay Bob Winsett spinning platters and giving on-the-hour news briefs from midnight to 6 a.m. Station, first with round-the-clock airings here, abandoned 24-hour shows three years ago.

Pontiac's TV Spot Coin For '53 Model Unveiling

Major auto manufacturers are continuing to pour new money into television campaigns to unveil their new 1953 models to the public. Deals with two more car companies, Pontiac and Ford, were wrapped up this week by WCBS-TV, key CBS video outlet in N. Y. Pontiac signed for a 12-day spot campaign starting today (Wed.), while the local Ford Dealers in N. Y. bought in for a 10-day spot ride starting Monday (8). Kaiser-Frazer Dealers previously had bought Jim McKay's "Sports of the Night" for 13 weeks.

Oberfelder Now a V.P.

Ted I. Oberfelder, director of owned radio stations for ABC, is being upped to veepee for the o-and-o AM outlets.

Other promotions in Oberfelder's bailiwick include appointment of William M. Materne, manager of WJZ (N.Y.), to national spot sales manager for the owned radio stations. Hartley M. Samuels, account exec for the Gotham key, is moving into Materne's previous spot as WJZ manager and Michael A. Renault, another account exec, is taking the sales managership for the N. Y. flagship.

Houston—A new audience participation show, "Fashions in Food," has made its debut here on KPRC and will be aired for a half-hour each week day.



STOP THAT STORYBOARD!

Before you rush that script for your TV commercial off to a producer, ask yourself these questions:

1. Do you have a story that *must be* punched across with greatest impact and interest?
2. Are you going to make *maximum use* of the visual potentials of filmed commercials?
3. Have you contracted for production facilities of the *highest quality* to guarantee perfection in sound, lighting, animation and photography?

Write a big YES next to all three if you're sending your commercial to National Screen Service. For, here at NSS, we have mastered the art of making filmed commercials that pack the vital double-punch of salesmanship and showmanship. For over 30 years, we have been combining hard-hitting messages with the most imaginative and effective sight and sound values. Before YOU let your storyboard leave your hands, have a chat with your NSS representative. You'll be glad you did!

NATIONAL SCREEN SERVICE

NEW YORK 1600 BROADWAY, CIRCLE 6 5700
HOLLYWOOD 7026 SANTA MONICA BLVD. GLADSTONE 3136



Television Chatter

New York

Will Hussung hit the TV casting jackpot with three roles this week — "Man Against Crime" (CBS), "Plainclothesman" (DuMont) and "Leave It to Larry" (CBS) . . . WPIX now tossing photos on its screen nightly of the city's most-wanted criminals, in cooperation with the police dept. It's part of the "Tomorrow's News" show, late-night news roundup . . . Don Herbert, NBC's "Mr. Wizard," and his wife, publicist Maraleita Dutton, visiting N. Y. from Chi this week and next . . . CBS-TV's press info department moved to new quarters in E. 42d Street Monday (1). Radio press info, incidentally, moves into the radio net's E. 52d Street studio building later this month . . . Bob Downing doing a two-week stint as an interplanetary heavy on DuMont's "Capt. Video" . . . DuMont board last week voted a 25c. per share divvy on its Class A and B common stock, payable Dec. 23 to stockholders of record Dec. 9 . . . William I. Flynn, with CBS since 1938, named to the new exec position of CBS-TV controller . . . Fifteen-year-old Patti O'Neill set as the love interest on NBC's "Circle Theatre" next Tuesday night (9).
N. Y. News radio ed Ben Gross

left Hollywood Saturday (29) after interviewing 93 persons for his series on the live-vs.-film tele situation . . . Jay Barney in "The Web" on Sunday (7) then into Equity Library Theatre production of "World We Make" (10-14) . . . Millicent Brower signed for a part in Procter Productions' vidpic series for Pepsi-Cola . . . George Scheek's juve variety, "Startime," moves into the 11 a.m. to noon slot on WNBC Saturday (13) . . . Bonnie O'Leary, former assistant director at ABC-TV, now a lieutenant with 1354th Video-Production Squadron of the U.S. Air Force at Burbank, Cal.

Harold Flender, formerly with scripting staff of "Your Show of Shows," has switched to Red Button's show . . . Paul Tripp (Mr. I. Magination) now out of CBS. Period during which network was supposed to have picked up his option has expired.

Hollywood

Molly Bee, 13-year-old thrush on CBFFie Stone's KLAC-TV show, and Capitol Records warbler, planned to N.Y. for guest shot on Jackie Gleason's TV show, also to appear in three RKO musical shorts. Steve Conte grabbed role in "Ramar of the Jungle" series. KFWB deejay Bill Leyden is substituting for Jackson Wheeler on

KTTV's "Jackson's Theatre" during Wheeler's vacation . . . Brother Bob's Furniture sponsors new hour-long Town Hall Party on KTTV . . . Abbott and Costello dated for Colgate Comedy Hour show Dec. 14 . . . Donald O'Connor was slated, but demurred . . . Dorothy Lamour skied to Gotham for her guesting on Martha Raye's Dec. 6 TV show . . . Betty Boyle is working on a TV format for the return of Lum and Abner . . . Alan Hale Jr. and Randy Stuart guested on Tom O'Hanlon's KNXT sports show . . . KLAC-TV ogling George Raft telepic series, "I Am the Law," but no decision on purchase yet . . . KTLA proceeding quietly with plans for a new studio, adjacent to the present one, near Paramount studios.

Chicago

WGN-TV newsreel department lensed an exclusive interview with William Heirens, convicted murderer whose current hearing on a new trial is the No. 1 local news story. Film was aired last week on station's "Chicagoland Newsreel" . . . Russ Reed launched a new early evening weather show on WBKB with Emergency Radio & TV sponsoring . . . Dr. Robert Adler named associate director of research for Zenith. Dr. Adler has been working on Zenith's Phonovision subscription TV system . . . Robert Kubieck, formerly editor of TV Forecast, returns to the fan magazine after an Army hitch and has been appointed assistant to the publishers in charge of national and local advertising

Tele Followup Comment

Continued from page 24

gest Meredith and Anthony Ross. Light piece was peopled with such typical Saroyanesque characters as an eccentric old lady (Miss Hayes), a poetical department store clerk (Meredith) and an exasperated floor walker (Ross).

Highlight of the show, however, was another episode from the "Mr. Lincoln" series. Scripter James Agee supplied a ruggedly honest framework for this drama of Abe Lincoln's childhood in the backwoods of Kentucky and Indiana. This whole half-hour portion was deeply touching and bypassed the official legends for authentic biography. The story was carried flawlessly by Crahan Denton, as young Lincoln's father; Marion Seldes and Alice Brewer, as his mother and foster-mother; and Otis Reed, Jr., as young Abe.

The show opened with a brilliant ballet sequence executed by Jean Guelis and Claude Bessy. Made in France, this sequence combined modern and classical routines in its yarn about a mad dancer who hypnotizes a young ballerina. Almost pedestrian by comparison with the rest of the show, but still highly interesting, were two documentary pieces about the life of a tugboat skipper and the advances of U.S. technology in the transportation field. *Herm.*

est heroes and generals. As it was, of course, he recovered from his wounds and later turned traitor by selling out the Americans at West Point.

Program host Neil Hamilton prefaced the story with the note that the script took wide liberty with what actually happened, which should have been enough to assuage any literal-minded historians. As conceived by Alexander, Arnold almost single-handedly won the Saratoga campaign, flouting the orders of Gen. Gates in order to escape almost certain destruction at the hands of British general Burgoyne's forces. Story was pegged to the Biblical quotation from which the title was drawn—"there's a time to live and a time to die"—and Arnold lived too long.

While legit actors John Morley and Leslie Barrie were supposedly "screen-tested" on the show, Jory walked off with the honors, sustaining the show with a fast-paced and intense performance as Arnold. Morley did a neat job as his Bible-quoting aide-de-camp and Barrie made the character of Gen. Gates suitably reprehensible. That "screen-test" gimmick presumably is still a payoff for owner Lester Lewis, since the show is holding its rating. Several tyros tested on the show, moreover, have actually won major studio tests. *Stal.*

WJR's Korea Blackout

Detroit, Dec. 2.

WJR imposed on itself a voluntary blackout of all news concerning the trip to Korea of President-elect Dwight D. Eisenhower.

News Editor Jack White explained the blackout was begun because of the "rash" of stories speculating on the General's itinerary.

KALAMAZOO

Bigger
THAN

ATLANTA

AS A TV MARKET!

**(241,832 Sets
Against 215,000!)**

WKZO-TV (Official Basic C. B. S. Television Outlet for Kalamazoo - Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana — in which Videodex reports that WKZO-TV delivers 93.4% more TV homes than Station "B"! Get all the facts!

WKZO-TV

FETZER BROADCASTING

COMPANY

KALAMAZOO

AVERY-KNOEL, INC., REPRESENTATIVES

Never put a ceiling on what WLW-TELEVISION can do for YOU...

WLW is radio's most famous merchandising and promotion organization.

Now, to WLW-Television, comes this same know-how . . . experience . . . vigor . . . But Expanded!

It's the WLW-Television Client Service Department . . . with 20 . . . yes, 20 complete and distinct services . . . all at work for you!

1. The WLW-Television-Albers Shopper Stopper Plan.
2. Display service, major grocery, drug outlets.
3. Retail Trade Mailings.
4. Jobber, broker, wholesale trade mailings.
5. Newspaper advertisements.
6. Specialty publicity releases.
7. On-the-air promotions.
8. Cab covers.
9. Window displays, grocery, drug outlets.
10. Sales meetings for dealer, jobber, distributor salesmen.
11. Car Cards.
12. Newsstand posters.
13. Newstruck posters.
14. All-inclusive promotion campaigns.
15. Tie-in with national promotions.
16. Client follow-up reports.
17. Client television market research department.
18. The WLW-Television-Gallaher point-of-purchase plan.
19. Promotion consultation service.
20. Client Rating service.

The Client Service Department is your creative assault unit in the WLW-Television coverage area . . . doing for your product everything . . . from holding dealer meetings to jet-rocketing your sales charts with point-of-purchase action!

Plugging your advertising dollar...many fold!

WLW Television

WLW-T
CINCINNATI

WLW-D
DAYTON

WLW-C
COLUMBUS

Sales Offices: Cincinnati, Dayton, Columbus, Chicago, New York, Hollywood

Would You Like to LIVE LIKE A MILLIONAIRE?

Amateur or professional talent with sons or daughters are eligible to audition for this national ABC radio show. For audition appointment talent or agents are invited to contact MASTERSON, REDDY & NELSON direct, 745 Fifth Avenue, New York City or phone Plaza 9-1120.

Inside Stuff—Radio

NBC and RCA will hold another get-together in Chicago Dec. 11 with reps of the Negro press and community leaders as part of the web's and its parent company's continuing project to further cement relations with the Negro population.

Sydney Eiges, press veepee, will address the session with Edward Madden, veepee, and assistant to prexy Joseph McConnell; Stockton Helffrich, manager of continuity acceptance, and Joseph V. Baker, special public relations counsel, also taking part in the forum.

Citizens Union, N. Y. taxpayers group, has told the city's Board of Estimate it favors including in the capital budget a provision for construction of a municipal TV station. Group also went on record supporting WNYC, the muny radio outlet, which Comptroller Lazarus Joseph recently recommended be dropped for economy.

CU said that the cost of \$379,000 for a tele outlet is "small compared to the benefits to be derived. The city has demonstrated by the highly successful operation of WNYC the great public and social benefits obtainable."

Annual report by WNYC director Seymour N. Siegel reveals that the station beamed 12,947 hours at a cost of \$22 an hour. Citing the various awards the non-commercial outlet has won, Siegel added, more than 800 national and local charitable and philanthropic organizations and causes have received the indie's aid.

CBS Radio news commentator Dwight Cooke is being sent to the Far East this week by the network to prepare a new three-month series of cross-the-board shows titled "Dwight Cooke Interviews Asia." Program is to be aired in the 6:15 to 6:30 p.m. slot starting Dec. 12. Cooke plans to present on-the-scenes pictures of the attitudes and problems of Asiatic countries he visits, through top-level interviews and man-in-the-street comments, as well as his own analyses.

Perry Como will be featured this month and next in a new radio series launched by the National Council of Catholic Men. Called "The Living Word," show consists of readings from the Catholic translation of the Bible. Series will be heard Sundays at 11:45-12 (noon) over NBC, and will also include interpretations of the Bible by Catholic clergymen.

Working Both

Continued from page 23

he's limited to a hot kine that must be aired, the same night. "O&H" now is the highest rated ABC-TV stanza, with over 70% of its combined audience coming from TV.

The parlaying of AM and TV gives WW a combined circulation of 4,714,000 homes and "O&H" 7,600,000 homes. It's figured that TV audiences don't overlap those of AM since both "O&H" shows are on Fridays and both WW shows on Sundays.

Gruen, backing WW, and Hot-point and Listerine, which alternate on "O&H," figure that having the same property in both media, working both sides of the broadcast street, pays off in terms of greater overall traffic and economies in merchandising their shows.

Agencies Merging

Continued from page 23

tinues as C&P's senior v.p. over AM-TV, with Frank Gilday still heading the department. Tarcher comes in as a senior v.p., with three of his toppers added as veepees and 15 members of the agency's staff being integrated into the new C&P setup.

Cecil and Tarcher both stressed that the 15% ceiling on agency commissions "is a tough problem" that makes it difficult to maintain profit levels in the agency field. While billings are up dollarwise, expenses are higher. Further, for their increased ad billings, clients are demanding more in the way of services. Cecil estimated that of the total billings, a typical agency doesn't make more than 1 1/2% in profits after taxes. It's a far cry from the old days, he noted, when an agency could retain a third of its 15% commission.

Trend towards consolidation among the agencies has resulted recently in combinations of Kenyon & Eckhardt and Owen & Chapell, Lermen & Mitchell and Newell-Emmett, and Calkins & Holden with Carlock, McClinton & Smith.

Bridgeport—Bob Crane has been appointed program manager of WICC here, vice Wallie Dunlap, who has shifted to WICC's video side.

MILT HERTH
his HAMMOND ORGAN
and his TRIO
Currently **PARK-SHERATON**
NEW YORK
CAPITOL RECORDS
Direction: GAC

Peanut-whistle

Continued from page 25

satellite it may be worth its while, in terms of the added billings it will draw as a result of its expanded coverage.

VARIETY has previously noted the evolution towards "netlets," groups of two, three or more stations to provide regional coverage. Typical of this pattern is the tieup of WOR-TV, N. Y., and WFIL-TV, Philly, or the development of the Columbia Television Pacific Network. The banding-together in these cases is among stations of more or less equal economic strength to meet the needs of regional sponsors.

In the satellite relationship, however, the tie has its roots in the more precarious position of the hinterlands or "suburban" neophyte telecasters who will find it relatively difficult to get support from already-taxed spenders.

Several big station managers have been canvassing the field of channel applicants in their general area and getting them to agree to satellite status as the most likely pattern for survival. It's pointed out, of course, that there is still a number of markets which will be able to tap virgin televiewers and thus be able to lure advertiser coin without depending on some other operation.

Inside Stuff—Television

New CBS-TV rate card, effective Monday (1), was mailed to the web's clients and their agencies last week with the notation that there are no station increases beyond those previously announced. Class A hour rate for WCBS-TV, the web's N. Y. flagship, for example, remains at \$4,500, with the net's basic interconnected group of 30 stations going at \$32,995 per hour of Class A time.

Among the chief changes in the new card, listed as No. 8, is the addition of KBTU, Denver, to the basic interconnected group. Purchase of the Denver outlet, which took the air only recently after the lifting of the FCC freeze, is henceforth required on all new business placed with the web and on all renewals. Net's hourly rate for Denver is the lowest in the lineup, of course, at \$250.

New card also cites the availability of other new stations, several of which are in the UHF channels. These would include such outlets as WABF-TV, Baton Rouge; WNOK-TV, Columbia, S. Car., and others. Another feature of the new card is an increase of \$50 per hour in camera rehearsal time, which was cited as the first such increase since Sept. 1, 1951. Rate card for the first time also offers new savings to advertisers in the use of one and two-camera setups, where possible, rather than the standard three-camera setup previously required for all programs.

A gadget which RCA president Frank M. Folsom built as a gift for Louis Marx, the toy man, may become a realistic merchandising item for the company. It's a portable TV swivel table, including a drawer for scratch pad, telephone, etc., so that the butler and maid can utilize. It made such impression on the Queen of Holland and her consort, Prince Bernhard, when they visited America last spring, that the entire Marx party in their honor wound up eating in the pantry, just to watch TV.

A special toy show for the benefit of parents and not for kids is being mapped by WNBT, the NBC video web's N. Y. flagship, to help the parents make their Christmas selections. It's tentatively scheduled for airing Dec. 13 after the conclusion of the station's late feature film, around 12:30 a.m., which means that the kids should be in bed by that time. Show will be titled "Toy Show—For Parents Only."

While WNBT hopes to sell the program on a participating basis to toy manufacturers, it sees the chief value lying in the promotion angle.

Bristol-Myers does better with SPOT

A TV FILM CASE HISTORY

Bristol-Myers had a tough TV problem to reach a lot of men, in a lot of markets—at a low cost.

To the agency, Doherty, Clifford, Steers & Shenfield, male audiences spelled sport shows and evening periods. So they developed "Sports Parade," a low-budget 15-minute film program. They realized that back-to-back adjacencies with other sport shows would increase their audience. So they looked into availabilities—and ended up with a Spot campaign.

With Spot, they cleared good evening time in 39 markets. On 31 stations they follow either the Pabst fights on CBS or the Gillette fights on NBC. (With Spot, you can cross network lines to get the best buys.) Market-by-market Spot clearances are shown in the table, which proves once again...

YOU CAN DO BETTER WITH
SPOT—MUCH BETTER

BRISTOL-MYERS "SPORTS PARADE" SPOT CLEARANCES

MARKET	DAY & TIME	PRECEDING PROGRAM
Atlanta	Wed-10:45 pm	Pabst Fights
Birmingham	Fri- 9:45 pm	Gillette Fights
Bloomington	Wed- 9:45 pm	Pabst Fights
Charlotte	Wed-10:45 pm	Pabst Fights
Cincinnati	Wed-10:45 pm	Pabst Fights
Cleveland	Sat-10:30 pm	Premier Theatre
Columbus	Wed-10:45 pm	Pabst Fights
Dallas	Wed- 9:45 pm	Pabst Fights
Denver	Fri- 8:45 pm	Gillette Fights
Detroit	Wed-10:45 pm	Pabst Fights
Erie	Wed-10:45 pm	Pabst Fights
Grand Rapids	Wed-10:45 pm	Pabst Fights
Greensboro	Fri-10:45 pm	Gillette Fights
Huntington	Wed-10:45 pm	Pabst Fights
Jacksonville	Wed-11:00 pm	Sports
Johnstown	Fri-10:45 pm	Gillette Fights
Kalamazoo	Wed-10:45 pm	Pabst Fights
Lancaster	Fri-10:45 pm	Gillette Fights
Lansing	Wed-10:45 pm	Pabst Fights
Los Angeles	Thur-10:45 pm	Wrestling
Miami	Fri-10:45 pm	Gillette Fights
Milwaukee	Thur-10:45 pm	Thurs. Nite Theatre
Minn.-St. Paul	Fri- 9:45 pm	Gillette Fights
New Haven	Mon-11:00 pm	Studio One
New Orleans	Wed-10:45 pm	News
Norfolk	Wed-10:45 pm	Pabst Fights
Oklahoma City	Wed- 9:45 pm	Pabst Fights
Omaha	Wed- 9:45 pm	Pabst Fights
Phoenix	Wed- 8:45 pm	Pabst Fights
Pittsburgh	*Wed-10:45 pm	Pabst Fights
	*Tues-11:15 pm	News
Providence	Wed-10:45 pm	Pabst Fights
Reading	Wed-10:45 pm	Pabst Fights
Richmond	Wed-10:45 pm	Pabst Fights
Rochester	Thur- 6:45 pm	Sports
San Antonio	Wed- 9:45 pm	Pabst Fights
St. Louis	Wed- 9:45 pm	Pabst Fights
Toledo	Sat- 7:45 pm	Going Places
Tulsa	Wed- 9:45 pm	Pabst Fights
Wilmington	Fri-10:45 pm	Gillette Fights

*alternate weeks

THE KATZ AGENCY, INC. • National Advertising Representatives

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

A FLOCK OF GREAT N

VARIETY

"Phil Moore—a gifted composer and pianist, has done an excellent creative job—intimate and charming... youthful exuberant players... There's a lift to the music and cleverness in the lyrics and the girls exhibit a strong streak of comedy... Fine entertainment..."

can work in either intimate or large rooms."

Jose

WALTER WINCHELL

"THE FLOCK IS F
—THE WOLVES W

PHIL MOORE

A MINIATURE MUSICAL • NOT JUST A NEW SHOW •

LEE MORTIMER

"A must in any language—Just what the town needs.
A great, wonderful show."

HY GARDNER

"An instantaneous hit!"

INSTANTANEOUSLY!

Became

TALK OF THE TOWN

IMMEDIATE

Appeared on Ed

TOAST OF T

Management

WM. MORRIS AGENCY

Under the Pers

MONTE

NOTICES FOR THE FLOCK

BILLBOARD

L OF LOVELY LITTLE LAMBS
LL LOVE IT."

"This show, tagged, 'Phil Moore and His Flock' is far and away one of the snappiest tab musicals to play a big league club like La Vie En Rose in a long time. Television buyers, musical comedy producers and cafe ops could take a chance on this one. The show has about everything called for in a two-hour musical, and its all jammed into a 60-minute seg. It has comedy, dancing, songs, music and looks, plus Phil Moore up front on the piano.

It isn't any single song nor any single performer that makes the Phil Moore show such a standout. It's a blending of genuine talents that makes it a solid eye and ear package."

Bill Smith

AND HIS FLOCK

• A NEW KIND OF SHOW •

FRANK FARRELL

"Staged with more spice, originality and pace than the shows that once made the Cotton Club famous."

LOUIS SOBOL

"Spirited and talented."



ELY !!

Sullivan's

HE TOWN

and INCIDENTALLY !!!

Held Over at

LA VIE EN ROSE

nal Direction of

PROSER

Publicity

GENE WEBER

From the Production Centres

IN NEW YORK CITY . . .

Morris Novik, pubserv radio consultant, is in Paris with U. S. delegation to seventh UNESCO general conference. . . CBS Radio's George Bristol participating in alma mater's (Amherst College) career conference Friday and Saturday (5-6) . . . Donald Buka set for running part in "Aunt Jenny" . . . CBS Radio sports director John Derr back after week in N. C. for Julius Boros golf tourney and Red Barber returned after his Notre Dame-So. California grid assignment . . . ABC renewals include Goodyear's "Greatest Story Ever Told" and Philco's quarter-hour strip on "Breakfast Club" . . . WLIB this morning (Wed.) airs recording of the National Conference of Christians & Jews award to Actors Equity for its action vs. discrimination against Negroes in Washington theatres; pickup was first beaming of George Meany since being elected A. F. of L. prez . . . W. Bruce McEwen, veepee of C. E. Hooper, addresses Pittsburgh Radio & TV Club tonight (Wed.) . . . Mrs. Jackie Robinson guests on Alma Vessels John's WWRL show Monday (8) . . . Merril E. Joels lectures Columbia U. radio class Friday (5) on "Acting Is a Business" . . . Margaret Norbridge appointed assistant to WHLI sales v.p. Joseph A. Lenn; Joan Lee Ferber named assistant to George Ball, public affairs chief for the indie, and Judy Manfel and Joan Keif added to script department.

WMGM topper Bert Lebar, Jr., and account exec Sam Rossant are partnered in the winter session of the National Contract Bridge championship in Miami . . . Janet Byers, ex-sales promotion director of WBNS-TV, Columbus, added to Broadcast Ad Bureau's local promotion dept. . . Warren Jennings, commercial manager of WJZ, joins CBS Radio Spot Sales as account exec . . . General Foods has launched a contest plugging Jell-O Pudding on Menasha Skulnick's Yiddish show over WEVD . . . Jack Gregson now handling commercials on CBS' "Big Town" . . . Ralph Nardella, ex-sales director of Foreign Language Quality Network, named veepee of Ray-Hirsch ad agency . . . Charles A. Winchester named an account exec for Bristol-Myers at Doherty, Clifford, Steers & Shenfield . . . Abram Chasins, WQXR music director, will address faculty and students of High School of Music and Art Tuesday (9) on "Talent Is a Blind Alley" . . . Frederick C. Burns has joined the executive staff of Donahue & Coe; he was a veepee of Ruthrauff & Ryan for nine years . . . Bryna Raeburn and Elaine Rost have been added to "Helen Trent" cast . . . Mary Jane Higby, John Stanley, Paul Ford, Mary Orr and Richard Janaver new to "Front Page Farrell."

IN HOLLYWOOD . . .

Bob Hope is planning a cross-the-Pacific jaunt after first of the year to stock up on tapes for the Jello matinee. He'll chat with GI's, generals and whoever else speaks the King's English while entertaining the troops . . . Coca Cola magnate, Sid Strotz, moves to Pittsburgh after first of year . . . Carroll Carroll penned the wordage for the ditty, "Christmas Is for Children," which is getting a heavy play on the platter circuit . . . Noel Corbett is back in town and, on Milt Samuel's publicity staff at Young and Rubicam . . . George Fenneman takes over the emceeing of "House Party" while Art Linkletter is east of

sciating at the Pillsbury cake-bake . . . Merritt Wiley, who gave up his agency berth in Frisco, now peddling time for KHJ-Don Lee . . . Daughter of the late Alex Robb, NBC exec, Mary Lee Robb, takes the vows Dec. 13 . . . Harry Koplan and John Christ have packaged a strip show starring Arlene Harris as "The Human Chatterbox" and BS gets the first call . . . Lum and Abner are straining to get back into the swing of things and Betty Boyle, who used to co-write their radio scripts, is laying out the format . . . KNX went on an all-night schedule to accommodate Firestone Tire Stores sponsorship of Bill Ballance, deejay and quipster, 27 hours a week . . . Charles Craig, late of Don Lee, named program director of KLAC . . . Don Lee prexy Willet Brown east for week of huddling with Tom O'Neill.

IN CHICAGO . . .

Judith Waller, Chi NBC director of education and public affairs has been cited by the American Medical Assn. for her 30 years in the pub-service field . . . Fred Buchanan added to the Chi office of the Market Research Corp. . . . George Friedman, ex-newsman at KGVO, Missoula, Mont., hired for the WBBM news staff . . . Admiral prexy Ross D. Siragusa chaired the annual National Conference of Christians and Jews dinner last night (Tues.) which John Daly and Arlene Francis co-hosted . . . Chi NBC gabber Hugh Downs had his "Solliquy" aired by Joseph Gallicchio's web orch on "Surprise Serenade" last week . . . Alden Fork joined the Tim Morrow ad agency . . . John Drake, WLS publicity chief, elected prez of the Oak Park Kiwanis Club while George Biggar, director of the WLS National Barn Dance, has been named a veepee of the Loop Kiwanis . . . Gabber Earl Nightingale airing his WGN afternoon strip from his home for the next several weeks while recovering from auto accident injuries . . . WLS talent Phyllis Brown, Captain Stubby and the Buccaneers and Red Blanchard putting on their annual Christmas show Dec. 17 at the Spalding School for crippled children . . . WBBM writer Art Thorsen talked on the TV drama list night (Tues.) before the Lincolnwood Little Theatre Group.

IN SAN FRANCISCO . . .

KNBC negotiating to move from Radio City to the Fairmont Hotel after KYA pulls out from the latter. NBC veep Jim Gaines flew in to check facilities at proposed new location. Move could mean further KNBC personnel reduction, perhaps elimination of recording department . . . KGO Manager C. L. McCarthy will soon bow out, move to Sacramento as manager-owner of KROY . . . Bill Sweeney hospitalized after he was bumped by a truck. Shoulder in a cast, bad bruises . . . Merritt Wiley, ex local adman, joined KHJ-Don Lee, Hollywood Mel Venter's "Breakfast Gang" gifting \$7,000 worth of merchandise in its "Cake of the Year" contest . . . Bill Weaver launched fourth annual "Gifts for the Old Folks" campaign . . . Several local firms investigating possibilities of employing UNIVAC's electronic brain to their businesses . . . "Science in Action" renewed for 13.

IN PHILADELPHIA . . .

Edgar Bergen scheduled to visit hospitals in Philadelphia area on their second "Operation—Santa Claus" tour . . . Mac McGuire, WIP's deejay, staged a benefit (1) for Fire Chief Frank Kircher, of Pitman, N. J. Kircher's wife and two sons are in Wills Eye Hospital following strange series of optic accidents . . . Bob Hall, chairman of controversial NCAA television committee, will be the principal speaker at the 31st annual Villanova College football banquet in the Bellevue-Stratford, Dec. 9. Jim Leaming, WIP sportscaster, will emcee . . . Finals of the "Rhythm Rodeo," sponsored by the Philadelphia Inquirer Charities, will be televised over WFIL-TV (5), with Paul Whiteman as master of ceremonies. Ten teenage bands will compete . . . Gretchen LaFleur has joined WIP staff as assistant to publicity director Ed Wallis . . . Merril Paritt, Inquirer TV columnist, will do a walk-on in Kraft TV Theatre's "The Empty House" (3).

IN PITTSBURGH . . .

Janet Ross, director of KDKA Shopping Circle, off to see her folks in Dade City, Fla. . . . George Thomas, formerly with Press and INS here, has joined staff of WDTV as a new writer . . . Jim Murray, manager of KQV, in New York all this week for radio and TV huddles with CBS network . . . Diane Dunden, of WWSW, and Mival Harvey, of WCAE, picked as "The Freedom Girls" in Western Pennsylvania's Crusade for Freedom campaign . . . Si Steinhilber, Press radio-TV editor, just back from Television City dedication in Hollywood, taking a month's vacation in Miami Beach. Henry Ward will pinch-hit for him . . . Audrey Southworth is the new receptionist at Channel 2 . . . Larry Kepners (he's the WDTV engineer and she's the former Marjorie Lane, a singer) celebrated their first wedding anni last week . . . Rosenbaum's dropped Faye Parker's quarter-hour teevee, "Fun With Faye," after the first 13-week cycle . . . Barbara Cohen, 10, daughter of Stephanie Diamond and Harold V. Cohen, Post-Gazette drama editor and VARIETY mugg in Pitt., made her teevee debut on "Happy's Party" . . . Max Reilly, Jr., salesman at WJAS for several years, is leaving that station to join the sales staff of WDTV next week.

Ford Foundation

Continued from page 25

a Chi production centre for educational programs. With the aid of the grant the Citizens' Committee for Educational TV has set in motion plans to launch a non-profit corporation to develop and produce program fare for the country's non-commercial stations.

Exact scope of the backers' plans for the Chi centre haven't been fully blueprinted as yet but it's expected that major emphasis will be film product. It's also believed that the initial Ford grant will only cover the organizational phase. Once the centre gets into production and a sufficient number of stations hit the air, it's hoped it will be a self-supporting operation.

The Ford group has also shown its willingness to directly aid individual educational stations by setting aside \$150,000 to help Windy City educators get their Channel 11 into action. The Ford offering is contingent upon the educators matching the grant two-for-one with funds raised locally.

A citizen's action committee is being organized to raise the coin. Earlier an overall group was formed comprised of reps from a dozen Chi educational institutions, including the Board of Education, to spearhead the campaign for the station. Formal application will be filed with the FCC as soon as sufficient money is raised.

Ike's Junket

Continued from page 25

of its cameramen stationed in Tokyo join Ike's party in Korea. NBC-TV won this drawing and assigned the stint to its Tokyo man, Julius Zenier. Both the radio and TV reps will work on a pool system for all networks.

While top TV execs still claim they're being discriminated against (one network prexy reportedly told Hagerty after the final meet that "we've been had"), they're confident that they can convince Ike and his press secretary at the upcoming meeting that they deserve recognition on a par with the wire services and above the theatrical reels. It's recalled that TV crews were originally banned from Ike's Abilene homecoming speech and didn't get in until they bullied their way past Hagerty's opposition. They'll base their demands at the meet for equal coverage on the strength of TV's wide circulation.

What TV toppers hope to hold out for is recognition as the No. 2 medium. They point out, for example, that there's no reason for each of the three competing wire services to have a separate correspondent along on restricted junkets. Thus, if a situation similar to Ike's Korean trip arises again, TV claims the first seat should go to a single wire service man covering for all three, and the second seat should go to TV. Videocites claim there's no reason why they should take a back seat to the theatrical reels, since it's probable that a single news show on any of the four major nets is seen by more viewers than witness the product of all the theatrical reels during an entire week.

Seattle—KING-TV here marked fifth anni of telecasting on Thanksgiving Day with more than 200,000 receiving sets in viewing area.

SUTTON PLACE SUBLET

Luxurious furnished apartment; 3½ large rooms; 20-story elevator building; 24 hours service. All windows face to front of street.

All rooms newly air-conditioned plus all other modern conveniences. Sterling silver service—linens—dishes.

Sublet to responsible party; yearly basis. \$400 monthly.

for appointment PHONE
PLAZA 5-8706
New York City

HARPO MARX

NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX



Eileen BARTON

AMERICAN MUSIC HALL and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO

CORAL RECORDS Dir.: MCA

John Daly's 10 P.M. News Forces AM 'Line' Taping

CBS Radio's "What's My Line?" which shifts to sponsorship by Stopette tonight (Wed.), is being taped to accommodate emcee John Daly. "Line" is aired at 9:30 p.m., just ahead of the cross-the-board news strip Daly does at 10 for ABC, and taping it at 8:30 also permits panelists to hear the playback.

Bennett Cerf, Random house prexy and editor of several anthologies, won't be on tonight's edition of the airer due to his leaving yesterday on a short literati-lecture trek. On the junket he will confer with Illinois Gov. Adlai Stevenson, a compilation of whose campaign speeches RH published, on doing a new book.

Profitable TV Audience
exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in—only TV
station seen—in this large
rich Pennsylvania market area.

Clair R. McCollough, Pres.

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Delaware **TOPS** all U.S.
in 1951 Average Income

WDEL

AM
FM
TV
WILMINGTON, DELAWARE

TOPS

all stations in this
richest market.

Let it sell your product effectively,
economically.

Write for information.



Represented by

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New York Chicago Los Angeles San Francisco

*Figures released August 1952
by U. S. Dept. of Commerce.

Bouquets To

DOROTHY SARNOFF

Star of "MY DARLIN' AIDA"

"No one will be surprised to read that Miss Sarnoff gives a brilliant performance as a singing actress, for she has been distinguishing herself in our midst for some time. The role of Jessica Farrow, a lady of fashion, is more intricate than most of the roles Broadway has given her in the past. But she sings and acts it with stirring virtuosity."

BROOKS ATKINSON—New York Times

"Miss Sarnoff plays the rejected land-owner with real majesty, and a consistent emotional force that is downright spellbinding. She is magnificent looking in the grand costumes, and whips the show along like a great chariot whenever she is on stage."

WILLIAM HAWKINS—World Telegram

"... hallelujah for Dorothy Sarnoff, who in addition to her magnificent singing reveals that she is a first rate dramatic actress."

New York Journal-American

"Dorothy Sarnoff is a stunning Jessica."

WALTER F. KERR—Herald Tribune

"Miss Sarnoff plays and sings the role of the unhappy villainess with striking power, distinction and credible sympathy to achieve one of the greatest successes of her career."

RICHARD WATTS, JR., New York Post

"Dorothy Sarnoff sings with great charm and brilliance..."

WOLCOTT GIBBS
—New Yorker Magazine

"Dorothy Sarnoff sings superbly and gives a convincing role of the scorned southern heiress."

VARIETY

"Dorothy Sarnoff is the young southern gentleman's discarded love singing and acting with more conviction and richer effect than she has ever exhibited before..."

ARTHUR POLLOCK—Daily Compass

DIRECTION



THANKSGIVING HOUR

With Father Patrick Peyton, Brian Sullivan, John Brownlee, Jean Madeira, Jerome Hines, Ann Blyth, Rod O'Connor, Richard Widmark, Jeanne Cagney, Jerry Colonna, Bobby Driscoll, Irene Dunne, Jimmy Durante, Rita Johnson, William Lundigan, Ricardo Montalban, Pat O'Brien, Gigi Perreau, Jane Wyatt, Francis X. Bushman, Emerson Buckley orch, Harry Zimmerman, music

Directors: Joseph F. Mansfield (Coast), Rocco Tito (N. Y.)
Writers: Hugh O'Sullivan, James D. Roche

55 Mins.; Wed. (26), 9:05 p.m.

MBS, from N. Y., Hollywood

To mark the Thanksgiving holiday, Mutual and the Family Rosary Assn. teamed up for the third successive year on "Thanksgiving Hour," a companion feature to the "Triumphal Hour" and the "Joyful Hour" which are aired on Easter and Christmas by the web. It treated its theme by going back in time to the story of the creation, scenes from the Old Testament and the New Testament, in an original script by Hugh O'Sullivan and James D. Roche. Interspersed with the dramatic vignettes were songs, such as the "Lord's Prayer" and "Ave Maria," effectively sung by tenor Brian Sullivan, baritone John Brownlee, contralto Jean Madeira and bass Jerome Hines, all of the Metropolitan Opera, and Ann Blyth. They were ably backed by Emerson Buckley and the Mutual orch in N. Y. Show was done in advance on tape, so that the jumping back and forth across the continent didn't interfere and the production came over smoothly. Music on the Coast portion was composed and conducted by Harry Zimmerman.

Richard Widmark carried the heavy narration load and all of the Hollywood talent, including many top names, played roles—without being identified individually. An impressive segment was the Rosary recitation, with the entire Coast contingent participating. That led to the windup message by Father Patrick Peyton, founder of the Family Rosary Assn. and producer of the "Family Theatre" on MBS. He declared that the program's aim was to reach the listener's mind and heart with the FRA credo that the "family which prays together stays together" and to help him give thanks for the material, personal and supernatural gifts of God to man. *Bril.*



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

METROPOLITAN OPERA

(La Forza del Destino)

With Zinka Milanov, Richard Tucker, Leonard Warren, Jerome Hines, others; Fritz Stiedry, conductor; Milton Cross, narrator; Rudolf Bing; Boris Goldovsky, Ezio Pinza, Judge Edna Jenkins; Robert Lawrence, Sigmund Spaeth, Deems Taylor, Walter Ducloux

Producer: Henry Souvaine
210 Mins., Sat. (29), 2 p.m.

TEXAS CO.

ABC, from N. Y.

The Metropolitan Opera was back on the air Saturday (29), for its 13th consecutive season under Texas Co. sponsorship, in the first of 18 weekly Saturday matinee broadcasts carried over more than 300 ABC stations. Popular series couldn't have teed off with a better selection that Verdi's "La Forza del Destino," which had opened the Met's season three weeks before.

With a star-studded cast headed by Zinka Milanov, Richard Tucker and Leonard Warren, opera came off on the air better than at opening night. Singers were in prime form, especially Miss Milanov. Air audiences could hear music that normally is drowned out to opera house audiences by applause.

Milton Cross was his usual valuable self, describing the opera, and doing the commercials. General manager Rudolf Bing got in a few graceful words at the start, in a brief backstage chat with lead singers. First intermission feature, "Opera News on the Air," had the reliable host, Boris Goldovsky, chatting with Ezio Pinza and Judge Edna Jenkins about "Forza." Pinza praised its general excellence. Judge Jenkins advised she had come all the way from Hawaii to be in the U. S. for the elections, and for a Met performance. Nothing interferes with the Saturday broadcasts of the Met in Hawaii, she volunteered.

Second intermission feature, "Opera Quiz," was a little dry, both in the questions and in the panel. Quizmaster Robert Lawrence was his usual well-informed self, but lacked punch in handling the panel. Sigmund Spaeth and Deems Taylor were stumped plenty by various questions. Conductor Walter Ducloux handled himself best. There were questions on Toscanini, Rossini, hunting music in operas, etc.

Best question was that on opera modernization. Spaeth said he liked Broadway legiters like "Carmen Jones" and "My Darlin' Aida," because they interested people in the music of the original operas. Ducloux said the fact that opera has been insufficiently modernized, has kept some people from enjoying the art-form. *Bron.*

Mutual of Omaha's Reprise

For third successive year, Mutual of Omaha has bought the "Mutual of Omaha Calling" show for Christmas Day on the Mutual network, via Bozell & Jacobs agency.

Airer, on which relatives of GIs call their kin overseas, will be beamed from 2-3 p.m. It will originate in N. Y., Frisco and Omaha.

JOHN J. ANTHONY HOUR

With Bruce Elliot, announcer

Producer: Anthony

30 Mins.; Sun., 9:30 p.m.

STERLING DRUG

MBS, from New York

(Dancer-Fitzgerald-Sample)

John J. Anthony, the family counselor, kicked off the new season Sunday (30) for his agony hour, which has aired 1,295 editions since launched in 1932. Show's lasting quality is understandable, since Anthony's approach is to lend a sympathetic ear, offer commonsensical suggestions and make the troubles of his guests touch the emotions of his dialers.

On the initiator he opened with a man who had given his sister and brother-in-law money to erect a tombstone for his deceased mother, but they misappropriated the funds; a woman, deserted by her husband, who couldn't afford to give her kids Christmas presents; a mother whose GI son didn't have the fare to visit her before he was shipped overseas; and a man, whose wife had gotten a "mail order divorce," asking whether he was free to marry again.

Anthony told the first and last guests to see attorneys; he isn't permitted to dispense legal or medical advice. With the two women who needed money, he refrained from making a pitch for contributions, but his "in the past listeners have responded generously" pitch constituted an indirect appeal, particularly since he said "keep the phones ringing" and "Santa is going to stop at your house because you came here."

It's obvious that Anthony isn't spilling primarily to help listeners who may have similar problems, but rather to "make copy" out of the difficulties of his guests. He could give this stanza greater validity by selecting advice-seekers whose troubles are less ghoulish, quaint or freakish. The tombstone coin theft, for example, was a seamy tale with little meaning for the average dialer. Undoubtedly there's always room for additional charitable projects, but Anthony would achieve more if he gave more helpful advice and touted his Santa Claus role less.

Commercially, it's a suitable vehicle for Ironized Yeast, Dr. Lyons dentifrice and M-O, Sterling Drug products. *Bril.*

NEW WORLD A-COMIN'

With Mason Adams, Anne Pitoniak, Sidney Paul, Maurice Tarplin, Bernard Lenrow, Sandy Bickart, Carl Hammond, Leonard Sherer.

Director: Howard Phillips

Writer: Edgar Marvin

30 Mins.; Tues. (25), 9:30 p.m.

Sustaining

WMCA, New York

This indie, which has gone in heavily for public service airers, has brought back its award-winning "New World A-Comin'," a series which deals with discrimination and similar social questions. The present edition of the 10-year-old show beamed on a month-monthly basis; it deserves a more frequent niche.

Initial entry in the new cycle Tuesday (25) was based on the book, "South of Freedom," by Carl Rowan, a reporter who made a tour of Washington, D. C. and Dixie to learn the "successes and failures" in fighting discrimination against Negroes. The dramatization told of Rowan's inability to register at some big D. C. hotels, citing the comment of a foreign diplomat that conditions in the nation's capital are "not a good salesman for your kind of democracy." It told of Rowan's chat with a Charleston judge who was ostracized because of his stance that Negroes should be permitted to vote without special oaths or discriminatory rules. It described slums in Atlanta and the more well-to-do Negro businessmen in that city "who are afraid that the end of segregation" will hurt them financially.

On the progress side it reported developments at the U. of Oklahoma, where students, many of them veterans, have discarded segregation on buses. It ended with the story of Rowan's refusal to move into a "Negro car" on an interstate train "even if it were made of gold."

Program made an effective presentation of Rowan's findings, with Mason Adams playing the reporter and supported by a topflight cast. Music, specially composed by George Gill, added to the broadcast's impact. *Bril.*

Bridgeport—WICC, which recently gave its p.m. sked a hypo with nightlife columnist Harry Neigher, has added an across-the-board comic, Julie Kaye, who comes on at 9:30 weeknights following Neigher's interview-clatter session. Kaye is a former Army entertainer.

That Man Morgan!

In the brief two-month span that he's been doing post-midnight duty for WMGM, N. Y., from the Manhattan midtown Hutton eatery on West 51st St., Henry Morgan's brought a new dimension to the insomnia circuit. For night-in-night-out consistency of entertainment on a qualitative level, the Morgan marathon is without peer in the gabbing sweepstakes. This is VARIETY's third time around for a once-over-lightly appraisal of the Morgan techniques, and the wonder is that the listener can always discern new shadings and almost hidden talents as Morgan gains weekly in stature.

Strictly aside from his capacities at vesting his ad infinitum ad libbing with a non-clichéd freshness, and comicallities on a surprisingly high level, the programs are for the most part a revelation in terms of the nightly "guest menu." While Morgan himself prefers to eschew any identity as a pundit (his mimicry of the star-spangled WMGM call letters, or his satirizations in the French and English idioms are more his dish of tea, and what a delightful brew they invariably make!), nonetheless he attracts to the Hutton podium a top-level round-robin of celebs with variegated interests and with a consciousness of human life and foibles. If, as has happened, they have the ability to outwit and top Morgan in the cerebral sweepstakes, it's to Morgan's credit that, today, he can take it—and in fact invite some pro-&-con debate which finds him strictly on the defensive, but yielding some refreshing conversation pieces.

The past week's appearance of Alfred Drake for a lively kick-around of the N. Y. public school system and the merits or hazards of teaching Shakespeare to moppets; the verbal dueling of Morgan and Whit Burnett (with an almost conspicuous eluding of the latter's Marjorie era and his most creative period as collaborator and ex-spouse of Martha Foley); the "tradey" and lay aspects of the Andre Baruch and Garry Moore summations on radio-TV; Morgan's encounter with a Hutton patron who thought he was sitting in on a Barry Gray seance, or again his byplay with an English authoress who refused to talk about her books—here were diverse elements of early-morning radio that were literally jumping. *Rose.*

JAZZ NOCTURNE

With Jean Tighe, MacPerrin Singers, Sylvan Levin Orch

Producer: Mert Koplin

30 Mins., Sun., 9 p.m.

MBS, from New York

In "Jazz Nocturne," which returned to Mutual's programming sked Sunday (30), the web has an interesting mood music session which would come across with more impact in a later hour slotting. The tunes are prefaced with some pseudo-philosophical gab and Jean Tighe's warbling is in the romantic groove. A 30-minute blending of romance and philosophy at 9 p.m. is a bit too much to take.

Miss Tighe is an effective song stylist. Her sexy throating of Cole Porter's "I've Got You Under My Skin" and "You Got To Be A Man" showed up her songselling style to advantage. Her version of the more recent ballad entry, "Somewhere Along The Way," also was ear-caressing. Her patter prefates, however, weren't as effective. They were banal tidbits which added nothing to the songalor or the flow of the stanza and could easily be done away with.

Sylvan Levin's orch provided an excellent backing and came through with a zestful interpretation of "Who." The MacPerrin Singers offered a rousing Dixieland number and supplied Miss Tighe with a neat choral backing on several of her offerings. *Gros.*

Radio Followups

The Fitzgeralds perhaps hit their best formula Monday night (1) with "Mend Your Manners," by doing it sans audience and from their Hotel Pierre (N. Y.) apartment, and imparted an intelligent drawingroom impact that made it a fast half-hour over WJZ, N. Y. Instead of McCreery's restaurant as an origination point—a ballyhoo exigency to kick off the department store's Monday night shopping hours; now all metropolitan stores are open until 9 pre-Xmas—they are more relaxed and their guests ditto. That goes also for the male partner (Ed) of the team who was content to be a panelist while the Mrs. half (Peegen) did her okay pitch as moderator. Mrs. Clarabelle Walsh, socialite, songwriter-librettist Dorothy Fields and business man Victor vander Linde (a returner, the first within three weeks since the show's inaugural) were the guest panelists. The questions were good, the

answers savvy, the repartee bright, and the aura one of topflight IQ. Predicated on the premise that "etiquette" columns are among the most popular in mass dailies, indicating a constant yen for self-improvement and better public behaviorism, the brisk style of chit-chat was as compensatory as the Q.s. and A.s. themselves. The Fitzgeralds pioneered the Mr. & Mrs. breakfast team format over 10 years ago, and are so trade-recognized, and also have a five-a-week tele stunt over WJZ-TV. Their present format makes "Manners" a pleasant nighttime stint. Per usual Peegen Fitzgerald integrates the commercials with uncton and punch. *Abel.*

Omaha—Sam Worsham, former art director of WOW-TV here, has been named program and production manager of KBTV, Denver.



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TV GLAM SPARKS FEMME ORCHS

RIAA to Petition Radio Brass For Longer Ride on Xmas Tunes

The Record Industry Assn. of America is prepping a campaign to give new Christmas tunes a better chance to break through in future seasons. For the past couple of years publishers and record company execs have been blaming the radio station edict to keep Xmas songs off the platter shows until after Thanksgiving for the failure of many new Xmas entries to make the grade.

RIAA plans to get to the radio brass during the early part of next year to get them to push back the Thanksgiving tee off for Xmas songs to the first week in November. According to music biz execs, the current four-week span between Thanksgiving and Dec. 25 doesn't give a new Yule tune enough time to have any impact on the market. Tradesters claim that it takes at least two weeks of deejay spins around the country to build a hit on a national scale. The remaining two week period, they add, gives the publisher and the record company just enough time to take care of the initial orders with no chance for re-orders before the Yule season ends. The extra three-week plugging time would give them plenty of time to get the maximum potential from their seasonal entry.

Disk companies, this year, are trying to beat the rap by overloading distributors and dealers with their Xmas platters. Major flaw in this operation, however, is that they've guaranteed returns and the disks, which don't click, will be coming back to them when the Xmas season ends.

Columbia Makes Safari Thru African Veld Catalog: Cuts 26 Marais Numbers

Accenting Columbia Records' concentration on offbeat melodies for its wax output is recent inroads in the pop and kidisk field made by Josef Marais with his songs culled from the African veld. During the past six months, Col has cut 26 Marais tunes.

Although Marais (and his partner, Miranda) etched about 13 of their tunes for album and kidisk release, Mitch Miller, Col's artist & repertoire chief, has been steadily assigning the Marais melodies to his top wax names. Public acceptance of the African styled tunes was pointed up with the quick click of "A-Round the Corner" and "Sugar Bush."

Marais was brought into the Col fold primarily as a kidisk waxer by Hecky Krasnow, head of the diskery's children's division. The platters subsequently were released simultaneously for the pop and kiddie market.

In a move to cash in on the growing vogue for his African tunes, Marais set up his own publishing firm, Fideree Music, a couple of months ago. However, the majority of tunes which already have clicked on wax are scattered among various Tin Pan Alley publishers.

RICHMOND CORRALES NASHVILLE CLEFFERS

Further pointing up Tin Pan Alley's drive to latch on to folk and country writers, was Howie Richmond's pacting last week of Nashville tunesmith Jimmie Longsdon to an exclusive deal. Richmond will publish the Longsdon tunes via his Melody Trails subsidiary headquarters in Nashville. Longsdon also recently pacted a longterm pact with Decca Records.

Along the same lines, but without any contractual agreement, Richmond has set publication deals with two other Nashville writers, Jimmie Self and Vic McAlpin. Self currently is waxing his output via his own indie label, Rosemary Records. McAlpin, incidentally, is general manager of Melody Trails.

Kapp, Miller to Coast On Recording Biz

Dave Kapp and Mitch Miller, artists & repertoire chiefs of RCA Victor and Columbia, respectively, headed to Hollywood last weekend to shape up Coast recording plans for early next year. Both are expected back in about two weeks.

Milton R. Rackmil, Universal Pictures-Decca Records prexy, also planned to Hollywood Monday (1) on picture company business.

Olman to London, To Set Up New Co.

Abe Olman, head of the Big Three (Robbins, Feist & Miller) combine, planned to London yesterday (Tues.) with plans to set up another British company, to be called Leo Feist Music. The Big Three chief set up another British firm, Robbins Music, last fall in partnership with Francis, Day & Hunter.

Since the Robbins firm in Britain controls virtually the whole U. S. Robbins catalog, plus a 15-year spread on the Feist catalog, it's likely that the new Feist firm will take over the remainder of the Big Three catalog for British exploitation. It's understood that the managerial setup of the Feist company will be the same as for Robbins, with FD&H sharing control with British execs of Metro, 20th-Fox and Universal Pictures, representing the U. S. interests.

Fete Jim Peppe on His 35th Anni in Show Biz

Jim Peppe, former manager of the Sammy Kaye orch, will be feted on his 35th anni in show biz Dec. 10 at the Seneca Hotel, Columbus, O. Peppe, who retired in 1944, has since been retained by Kaye as a managerial consultant.

Trekking to Columbus for the affair will be Kaye, attorney Lee Eastman, Kaye's current manager, Dave Krengle and reps of the William Morris Agency, General Artists Corp. and Music Corp. of America.

DISTAFF GROUPS ON THE UPBEAT

Television's accent on glamor is cueing the mushroom growth of femme tooters. Although distaff band organizations, such as Phil Spitalny's all-girl "Hour of Charm" orch, have always been a factor, currently the femmes are moving into the small-combo field en masse with increasing bookings in jazz spots and niteries as well as video.

Upbeat for gal windjammers in clubs has been helped by their lower-price tags as compared with the male AFM contingent of jazzmen. In addition, the clubs have discovered that the femmes can get better publicity breaks in the dailies, which, together with their frequent TV guest shots, tends to boost their niteries b.o. power.

Mary Lou Williams is one of the vet combo leaders, but in recent years she has been joined by Barbara Carroll, Mary McPartland and Bunty Singleton, among others, all of whom are heading small groups. Lionel Hampton, meantime, has added a femme sax player, Elsie Smith, and plans to build an all-girl combo inside his band for special featuring. Ina Ray Hutton, meantime, continues to be active on the Coast with her band after 20 years in the biz.

Several femme combos from Britain and Belgium are due to arrive in the U. S. next year and (Continued on page 44)

Dreyfus Eyes Jubilee Label For Buy-In Deal

Max Dreyfus, Chappell Music topper, has shown interest in buying into Jubilee Records, indie label operated by Jerry Blaine. Negotiations, which were launched early in the fall, were stalled when Blaine and Dreyfus failed to agree on terms.

It's understood that Dreyfus' interest in Jubilee stems from his desire to get a showcase for the flock of Chappell showtunes which have been getting a brushoff from several of the major record companies. Control of Jubilee is currently held by Blaine, his wife and his children.

FBI Steps In to Aid Publishers Wipe Out Song-Book Privateers

Cool Vs. Hot Jazz Bout At Birdland for M-G-M

Harry Meyerson, M-G-M Records artist & repertoire topper, held a wax session at Birdland, New York niterie, last week for the diskery's forthcoming album release, "Lattitude of Jazz." Two orchs, representing the Dixieland and Birdland school of jazz, cut their interpretation of the same four tunes, "Muskrat Ramble," "Indiana," "How High the Moon" and "Battle of Blues." The Birdland contingent was headed by Dizzy Gillespie while the Dixieland crew was headed by Jimmie MacPartland.

Oberstein Buys Musicraft List

In a move to expand his disk catalog, Eli Oberstein, who heads Record Corp. of America and low price indie label, Royale, last week nabbed the masters of the now defunct Musicraft and Allegro lines. The Musicraft catalog went on the market after being forfeited by M-G-M Records.

M-G-M had control of the Musicraft catalog for the past three years and was paying the diskery's receivers on a yearly graduated scale. This year, however, M-G-M decided to relinquish its rights to the catalog. Oberstein's deal calls for a standard yearly fee. The Allegro line, which went on the market after the diskery went into bankruptcy last month, was purchased for \$75,000.

In addition to Royale label, Oberstein also releases the Sonora and Majestic line. The Allegro label will be incorporated into the Royale label while Oberstein will retain the Musicraft tag for his future releases.

Seger Records Pacts Stewart, Vocal Combo

Expanding its pop artists roster last week, Seger Records, indie label, pacted baritone Bart Stewart and a vocal quartet tagged the Normanares.

Stewart's initial release for Seger has been set for Dec. 20.

The Federal Bureau of Investigation has stepped into the music biz to help publishers wipe out a group of racketeers who have been peddling pirated song arrangement books to handleaders. Books appeared a couple of years ago and contained as many as 1,000 songs, including words and music, on Tune-Dex cards. Sold for \$12 to \$25, pubs called it one of the best looking and most valuable publications ever put out for musicians.

The Music Publishers Protective Assn., through its attorneys, brought several civil actions against those connected with the book and secured settlements to defray the cost of their investigation and prosecution. The MPPA found, however, that civil actions weren't enough to halt the racket and the FBI was called in to take over the investigation. MPPA's annual report to members last week disclosed that the FBI made several arrests but do not yet feel that they have reached the top people involved.

Several of the distributors of the book have been arrested and are now out on bail awaiting trial. Federal attorneys have indicated they would be lenient with these distributors if they supply info leading to the heads of the racket.

The investigation was set back last July when FBI agent Joe Brock, who had been handling the case in the N. Y. office of the FBI, was killed in connection with the capture of a couple of bank bandits in a Manhattan hotel. Another agent has been assigned to Brock's work and the probe is again in full swing.

MPPA reports that the sale of the book has been stopped at present but is still pushing for full prosecution of the culprits. Pub execs believe that the racket otherwise will spring up again as soon as the heat is off.

Capitol's Pub. Royalties Up 25% Overall; Payoff To Majors Drops 20%

Hollywood, Dec. 2. Capitol Records' royalty payments to all publishers for the quarter ending Sept. 30 were up 25% as contrasted with the 20% dip in the diskery's payments to the group of major publishers who collect through the Harry Fox office. Figures sharply point up the important role played in the music biz by the small firms, most of which are affiliated with Broadcast Music, Inc., and have been supplying the bulk of the hit tunes to Capitol and other wax works.

Cap artists & repertoire chief Alan Livingston reported that Cap's business during the last quarter was substantially over the same period in 1951, with September of this year having shaped up as the second biggest business month in the company's history.

BRITAIN HITS BELLSON WITH RESIDENCY RULE

London, Dec. 2. Foreign musicians must reside in Britain for at least a year before they can expect to get work permits authorized by the Musicians Union. This long standing rule was reaffirmed by the MU last week.

The issue was raised anew on reports that Louis Bellson, who the previous week married Pearl Bailey, was hoping to play in British bands next year when his wife would be appearing in "Cabin in the Sky."

As a result of the reaffirmation of the union rule he can't hope for regular work in Britain unless a special exception is made in his case.

Publisher Howie Richmond heads out to the Coast next week for a 10-day stay. Richmond also is mulling a European jaunt for the

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Jocks, Jukes and Disks

By MIKE GROSS

Joni James: "Wishing Ring" (M-G-M). This followup to Miss James' bestselling waxing, "Why Don't You Believe Me," should continue in the same highriding groove. Thrush's sock name value will get this new coupling plenty of action on all levels. "Wishing Ring" a sentimental ballad with a charming lilt, looms as the breakaway side. Miss James' warm wax projection and neat phrasing technique are standout. "Have You Heard" is an okay entry but lacks the easy melodic flow of its mate. Lew Douglas' orch supports nicely.

Art Lowry Orch: "The Girl Without A Name" (Columbia). Art Lowry orch, which Columbia has been pushing for the

familiar rhythmic attack and the slice, though interesting, lacks the necessary spark for top commercial impact. Reverse is in the more familiar pop groove but it's just a so-so ballad which even Laine's drive won't be able to bring in.

June Christy: "My Heart Belongs to Only You" (Capitol). "My Heart Belongs to Only You" gives June Christy her best shellac opportunity in some time. It's an ingratiating ballad that blends melody and lyric for sock effect. Miss Christy gives the slice an important lift with her poignant rendition. It could take off. More of Miss Christy's slick styling is evidenced on "Fool," another tender entry. Should race the top side for the payoff bracket. Coupling is

Best Bets

JONI JAMES	WISHING RING
M-G-M	Have You Heard
ART LOWRY ORCH.	GIRL WITHOUT A NAME
Columbia	Stout City Sue
DON CHERRY	SECOND STAR TO THE RIGHT
Decca	How Long

past couple of months, has its most potent side in "The Girl Without A Name." It's a strictly instrumental entry, which, incidentally, is being used as the theme music for the current Broadway legit comedy, "Seven Year Itch," and the Lowry crew belts out the catchy beat for top results. Lowry's first-rate keyboard work on the tune gives it an important lift. Jocks should get behind it and it will eat up plenty of coins in the jukeboxes. "Workover" of the oldie, "Stout City Sue," also is winner. Delivered in a nifty barbershop manner with a bright vocal by the Toe Tappers, the tune shapes up as a good commercial slice.

Don Cherry: "The Second Star To The Right" (Decca). Don Cherry has come up with another strong shellac entry in this coupling of "Second Star To The Right" and "How Long." Both are sock ballad items. Latter is an above average Tin Pan Alley product while the former is from the forthcoming Walt Disney pic, "Peter Pan." Both tunes are excellently suited to Cherry's orthodox baritone and are due for hefty spins. "Second Star to the Right" is a slow-styled item which gets a tender reading. "How Long," on the other hand, is in a livelier mood and Cherry delivers with spirit.

Frankie Laine: "I'm Just A Poor Bachelor" (Columbia). The high-powered Frankie Laine's pipes get a fair showcasing on "Bachelor," an off-beat special material item. The bachelor's lament, which is backed by a difficult melodic line, doesn't give Laine much chance to use his

enhanced by Pete Rugolo's tasty backing.

The Hilltoppers: "Must I Cry Again" (Dot). Dot's highriding combo, The Hilltoppers, have a sock slice in "Must I Cry Again." Their effective choral technique gets a top-flight showcasing on this cut making the platter a sure bet for hefty support from the platter spinners. Cut is not as potent as their previous disc, "Trying," but it's still a good commercial bet. "I Keep Telling Myself," is a minor item which'll have to rely on The Hilltoppers' name for its spins.

Ralph Flanagan Orch: "Hot Toddy" (Victor). The Ralph Flanagan orch demonstrates again that it's one of the top waxing bands around today with this sock instrumental coupling. "Hot Toddy," an original composition by the maestro, is the more effective of the two, giving the orch a chance to show off its well-integrated skills to good advantage. It's an effective orch piece and will get a good ride on the deejays' tables as well as the jukes. "Serenade," a Sigmund Romberg composition, is updated via a standout arrangement and the band whips it out effectively. Also rates spins.

Bob Morris: "Fools Rush In" (American). New Philadelphia indie label, "American," moves into the wax sweeps with a nifty coupling that could be another of those left-field items Philly is becoming famous for. Platter's big commercial potential comes from the pipings of Bob Morris. Morris is an effective baritone, and his reading, especially

Distinguished Composer

Robert Stolz

travels afield to detail on

Development in Vienna of the Iceshow

an interesting editorial feature in the soon-due

47th Anniversary Number

of VARIETY

of the oldie, "Fools Rush In," should win him plenty of fans. Reverse also points up his potential as an important entry in the male vocalist contingent. Sides become a bit pretentious at times with the intrusion of a choral backing, but Morris overcomes this minor flaw.

Al Morgan: "A Stolen Waltz" (Decca). The schmaltzy warbling of "A Stolen Waltz" should send Al Morgan back into hit bracket. Tune's sentimental melody and lyric is excellently suited to his piping style and he makes the most of it. It's a surefire commercial bet which will nab solid spinning time via disk jocks and jukes. "Two Other Hearts" is of the same genre and should do well if it doesn't get lost in the scramble to spin the other side.

Platter Pointers

M-G-M Records has packaged a delightful long play disk of Michael Durso and his Copacabana Orchestra. Album, which is tagged "Dancing at the Copa," showcases some slick terping melodies, best of which are "More Than You Know," "A Pretty Girl is Like a Melody" and "I've Told Every Little Star" newcomer to the Coral label, Edith Murray, impresses with her coupling of "I Never Knew" and "I Love You Much Too Much." Hoagy Carmichael and Jane Wymann have a cute slice in "Doodle Bug Rag" (Decca). Lawrence Welk has a good slice of "Your Mother and Mine," from the Walt Disney pic, "Peter Pan," on the Coral label. Roberta Linn's vocal is standout. Kings of Harmony could take off with their slice of "Someday Somewhere" on the indie Tuxedo label. Anne Shelton is in top form on "Little Drops of Water" (London). Johnny Green and the Hollywood Bowl "Pops" Orchestra get plenty of spirit into a pair of martial melodies, "King Cotton March" and "Stars and Stripes Forever" (Decca). Mantovani has a charming treatment of "White Christmas" (London). Jimmy Collett could make some noise with his Xmas song entries, "I Don't Want to Be Alone for Christmas" and "I Remember Christmas" on the indie Arcade label.

Longhair Disk Reviews

"Nights At The Ballet" is a timely, attractive disk, presenting popular ballet excerpts ("Sylphides," "Swan Lake," "Coppelia," "Nutcracker," and others) well played by the Covent Garden Orchestra under Warwick Braithwaite (M-G-M, LP, \$4.85).

Chicago Symphony, under Rafael Kubelick, offers a deliberate-paced but effective Tchaikovsky "Pathe-tique" Symphony, and a sturdy Brahms First Symphony, on separate LP's (Mercury, \$5.95). Minneapolis Symphony, under Antal Dorati, presents a serviceable Tchaikovsky Fifth Symphony, which sounds good, and a back-to-backing of the Mendelssohn "Italian" Symphony and Mozart Symphony No. 40, played rather sprightly but with tone a little thin (Mercury, \$5.95).

Decca backs two warhorses, Tchaikovsky's "1812 Overture" and "Marcho Slave," played spiritedly by the Stadium Concerts Orchestra under Alexander Smallens. It also has some foreign Wagnerian excerpts that are fine, though less lushly played than customary in the U. S. These include "Ride of the Valkyries" backed by "Lohengrin" Act I and Act III Preludes; "Meistersinger" Prelude backed by "Dance of Apprentices"; and "Tristan and Isolde" Prelude backed by the Love Death music. All are admirably played by the Wurlenberg State Orchestra under Ferdinand

Leitner. (Decca, LP, \$2.50 each). "Anna Russell Sings?" recorded from a Town Hall, N.Y., early '52 recital, has the fast-upcoming concert comedienne and satirist running through a typical program of kidding the longhairs, from the art-song specialist to the Wagnerian soprano. Sight gags and facial expressions are missed here, but some of the numbers, like the Russian folksong takeoff and operetta waltz, "Ah, Lover!" are a scream. But although this disk is a permanent souvenir of a very funny afternoon for rapidly-growing Russell fans, platter seems otherwise a little limited for the general disk buyer. (Columbia, LP, \$5.45).

Bron.

Fete French at 25th Anniversary of Community Concerts

Community Concerts, Inc., division of Columbia Artists Mgt., is celebrating its 25th anniversary this season during the current annual confab of sales reps in N.Y.

Festivities teed off Monday (1) with a dinner at the Waldorf honoring Ward French, CC founder and prez, and board chairman of Columbia. Concert VIPS, including Dimitri Mitropoulos, Rudolf Bing, William Schuman and Met Opera stars, attended.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of November 21-27, 1952

Anywhere I Wander	Frank
Because You're Mine—'Cause You're Mine	Feist
Don't Let the Stars Get In Your Eyes	Four-Star
Everything I Have Is Yours	Robbins
Forgetting You	DeSylva-B, H
Glow-Worm	Marks
Heart and Soul	Famous
I Went to Your Wedding	St. Louis
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
Live Oak Tree	Burvan
Meet Mr. Callaghan	Leeds
My Favorite Song	Gold
Outside of Heaven	Bregman-V-C
Ruby and the Pearl	Famous
Rudolph the Red-Nosed Reindeer	St. Nicholas
Silver Bells	Paramount
Sleepytime Gal	Miller
Sleigh Ride	Mills
Stay Where You Are	Broadcast
Taboo	Peer
Takes To Tango	Harman
Walkin' By the River	Sheldon
Walkin' to Missouri	Hawthorne
When I Fall in Love	Young
White Christmas	Berlin
Why Don't You Believe	Brandon
Wish You Were Here—'Wish You Were Here'	Chappell
You Belong to Me	Ridgeway

Second Group

Blues In Advance	Hollis
Frosty the Snow Man	Hill & R
Give Me Your Lips	Harms
High Noon	Feist
"I"	Sherwin
I'm Never Satisfied	Simon H
It's Worth Any Price You Pay	Paxton
Lullaby of Birdland	Patricia
My Lady Loves to Dance	United
Nina Never Knew	Jefferson
Second Star to the Right	Disney
Should I	Robbins
Sinner or Saint	Witmark
Somewhere Along the Way	United
Thanks to You	Paramount
To Know You (Is to Love You)	Roncom
Trying	Smith
Walkin' My Baby Back Home	DeSylva-B, H
Water Can't Quench the Fire of Love	Goday
Yours	Marks

Top 10 Songs On TV

Because You're Mine—'Cause You're Mine	Feist
Glow-Worm	Marks
Jambalaya	Acuff-R
Lady of Spain	Fox
Lover	Famous
Nina Never Knew	Jefferson
Tennessee Newsboy	Tallent
Trying	Smith
Wish You Were Here—'Wish You Were Here'	Chappell
You Belong to Me	Ridgeway

FIVE TOP STANDARDS

Carolina in the Morning	Witmark
Charleston	Harms
Five Foot Two; Eyes of Blue	Feist
I Know That You Know	Harms
Sweet and Lovely	Robbins

† Filmmusical. * Legit musical.

VARIETY 10 Best Sellers on Coin-Machines Week of Nov. 29

1. WHY DON'T YOU BELIEVE ME (5) (Brandom)	Joni James	M-G-M
2. GLOW WORM (9) (Marks)	Mills Bros.	Decca
3. YOU BELONG TO ME (13) (Ridgeway)	Jo Stafford	Columbia
	Dean Martin	Capitol
4. TRYING (8) (Randy Smith)	Hilltoppers	Dot
5. I WENT TO YOUR WEDDING (12) (St. Louis)	Patti Page	Mercury
6. TAKES TWO TO TANGO (5) (Harman)	Pearl Bailey	Coral
7. LAZY RIVER (1) (Peer)	Art Mooney	MGM
8. LADY OF SPAIN (14) (Fox)	Eddie Fisher	Victor
9. JAMBALAYA (13) (Acuff-R)	Jo Stafford	Columbia
10. YOURS (2) (Marks)	Vera Lynn	London

Second Group

MY FAVORITE SONG (Jack Gold)	Georgia Gibbs	Mercury
	Ames Bros.	Coral
IT'S IN THE BOOK (2) (Magnolia)	Johnny Standley	Capitol
	Nat (King) Cole	Capitol
BECAUSE YOU'RE MINE (2) (Feist)	Mario Lanza	Victor
BLUES IN ADVANCE (Hollis)	Dinah Shore	Victor
KEEP IT A SECRET (Shapiro-B)	Jo Stafford	Columbia
WISH YOU WERE HERE (14) Chappell)	Eddie Fisher	Victor
MEET MR. CALLAGHAN (7) (Leeds)	Les Paul-Mary Ford	Capitol
I LAUGHED AT LOVE (Redd Evans)	Sunny Gale	Victor
OUTSIDE OF HEAVEN (B.V.C.)	Eddie Fisher	Victor
COMES ALONG A-LOVE (Shapiro-B)	Kay Starr	Capitol
SOMEWHERE ALONG THE WAY (8) (United)	Nat (King) Cole	Capitol
	Tony Bennett	Columbia
HALF AS MUCH (8) (Acuff-R)	Rosemary Clooney	Columbia
YOU'LL NEVER GET AWAY (Bourne)	D. Cornell-T. Brewer	Coral
HIGH NOON (9) (Feist)	Frankie Laine	Columbia
	Bill Hayes	MGM

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Jukes, Tavern TV Challenge Carnivals, Fairs In Mid-Pennsy Rural Belt

By PAT BALLARD

Towanda, Pa., Dec. 2.

Video and the jukes are responsible for most mass entertainment in the Alleghany Mountain district of central Pennsylvania where recorded pop songs and TV programs are challenging live music and the once potent appeal of fairs and carnivals. Name bands hardly are mentioned by the teen-agers, but a record by Eddie Fisher sends the swoons up and the nickels fly in the boxes for the "Wish You Were Here"—"You Belong To Me" ilk of hit-paraders. In fact, the Lucky Strike listings appear to mold popularity, the idea being that you're hep if you like what's on the top 10 list. Individual opinions seem few—any of the top 10 are worth a spin, with regional favorites, that this writer never heard of, grabbing a good take in the jukes which seem to be everywhere, even in drug stores.

TV is it, and the bars tune in the best station when they open and the customers appear gladly to refrain from the oldest of saloon delights—conversation—to listen to every rag-tag and bohtail old film and gab program so long as it is continuous and loud, which most of them are. The bartenders seem to prefer this to the old free-swinging repartee.

The old pull of outdoor and smalltime acts has about passed with the advent of Ed Sullivan and other top vaude TV offerings. The best talent is an accepted thing, and outside of the natural sympathetic attention given to locals who sing or perform as amateurs, it's no place for a Gus Sun act to get over. The most distressing development is the number of high school girls who are trying to sing like Jo Stafford. They will break out at the drop of a bobby pin, and this writer, who once considered himself a bit of a judge of talent (having been weened on Fred Waring's Pennsylvanians), found it very difficult to fend off the girls who sang off key and the local vocal groups who had taken a Waring Shawnee course in a hurry and had all the tricks excepting the one that makes them know how to sing.

The few theatre ops we interviewed cried murder. "Unless the picture just opened at the Music Hall they won't even pay our admission of 40c." Perhaps this was a bit of an exaggeration, but there were few patrons in the film we attended. The ventilation was so bad even Disney's enchanting "Robin Hood" sent us back to the (Continued on page 44)

BRITISH GOV'T TO O.O. COPYRIGHT CHANGES

London, Nov. 25.

Music pubs here are beginning to make some headway in their efforts to get a revised British Copyright Law. The pubs have been steadily squawking that the Copyright Law, which dates back to 1911, is outmoded and fails to meet demands of current music biz operation.

To allay the beefs, the government set up an impartial committee to o.o. the trade's problems. After more than a year of investigation the committee recently sent its recommendations that a permanent tribunal be set up to hear and act on the music biz squawks. The government has not yet acted on the committee's recommendation.

Big 3 Starts New Co. For Country Material

Move of the Big Three (Robbins, Feist & Miller) into the country music field has been finalized with the opening of a new publishing subsid, Pine Ridge Music, which will handle the country and western material. Bill Morgan, brother of country singer George Morgan, is working as rep for the Big Three firm in Nashville and will pick up material for approval by New York homeoffice execs.

Another major New York firm, E. B. Morris, also opened offices in Nashville recently, naming Lloyd Hughes resident rep. He will also be on the lookout for country music in behalf of Morris.

Merc Sets Gaylords

The Gaylords, instrumental-vocal trio, have been inked to a term pact by Mercury Records. Combo has been playing Conners' Show Bar, Detroit, for the past two years.

DAILEY GOES DIXIE IN MEADOWBROOK SPOT

Upbeat of Dixieland music around the country is further pointed up with the prepping of Sunday afternoon bashes for the Meadowbrook, Cedar Grove, N. J. The dixieland matinees will be the Meadowbrook's initial move away from its regular danceband pattern. Spot, which has long been known as the eastern mecca for dance orchs, will continue its dance policy for its evening bookings.

Frank Dailey, who operates the Meadowbrook, plans to tee off the Dixieland season Dec. 7 and run it through the winter months. The matinees will be planned along the same lines as the Dixie affairs at the Central Plaza and Stuyvesant Casino on New York's Second Ave. Dailey currently is on the lookout for a promoter to handle the Sunday shindigs. He's been negotiating with Jack Crystal, who operates the Central Plaza, but nothing definite has been set yet.

Jimmy Dorsey and band booked for a one-nighter into the Harvest Club in Beaumont, Tex., Dec. 16.

Vet British Music Publisher

John Abbott

(Director of Francis, Day & Hunter)

has a few observations on

Those Old Songs

* * *

an interesting editorial feature in the forthcoming

47th Anniversary Number

of

VARIETY

1-Party Chi Ballot In AFM Stirring Election Stew

Chicago, Dec. 2.

Elections for officers in Chicago's AFM Local 10 this week cued some raised eyebrows among union observers as the local's administration came up with a one-party ballot. James C. Petrillo, proxy of both the national American Federation of Musicians and Local 10, is running unopposed as are the other officers of the union.

One aspect of the ballot which has aroused criticism is that it gives no opportunity to the membership to vote against a particular candidate on the one-party ticket.

(Continued on page 45)

Local 802 Election Snarl Winds Up This Week As 12,000 Members Cast Vote

Decca's 17½c Swag

Directors of Decca Records declared a regularly quarterly dividend of 17½c. per share at a board meeting last week.

Melon is payable Dec. 30 to stockholders of record Dec. 15.

WHA' HOPPEN' TO CAP'S EAST ACCENT?

In a reversal of last year's pitch to build its eastern headquarters as the centre of its waxing operation, Capitol Records has been holding most of its wax dates on the Coast. Eastern wax sessions have been deemphasized since the transfer of Dave Cavanaugh from his post as eastern artist & repertoire head to the kidisk division on the Coast.

According to Cap execs it's only a temporary shift and the number of eastern wax sessions will pick up after the first of the year. However, Alan Livingston, Cap's veepee & x. topper, is still headquartered on the Coast with occasional hops into Gotham for confabs with eastern brass.

Cap Inks Milt Herth

Milt Herth Trio was inked to long-term pact by Capitol Records this week.

Herth had been waxing under the Decca Records banner for 15 years.

Bi-annual fight for control of New York Local 802 biggest in the American Federation of Musicians, winds up tomorrow (Thurs.) when some 12,000 tooters will ballot for new officers. Main contenders are incumbent proxy Sam Suber, representing the Blue Ticket, and Al Manuti, vet presidential contender who's heading the opposition musicians' group.

Current election battle is marked by the fact that only two main tickets are in the field instead of the three and four party slates present in the last couple of years. United opposition to the Blue ticket is expected to put up an extremely close race, although Suber's chances are still rated high by union observers due to the absence of specific charges against the administration.

Suber is also being aided by his unity maneuver with William Feinberg, who ran against the Blues in 1950 under the Unity banner, and Max Arons, board member and another former opponent. The unity move with Feinberg and Arons, however, resulted in a split-off by two Blue vets, Al Knopf and Hy Jaffe, both of whom are running with Manuti.

Key issue in the campaign is tooter unemployment, although neither side has come up with a concrete program to correct the chronically bad situation among the local's 20,000 members. The administration forces have made recorded, or "canned," music their chief target and have promised to place greater restrictions on the use of recorded music in radio and TV.

The Manuti forces have also been criticizing the administration for allegedly putting Local 802 into a near-bankrupt position due to their free-spending policies. It's conceded that Local 802's financial status is not bright but the administration has pointed to the heavy expenditure for new headquarters in the old Gay Blades skating rink. The headquarters, it's claimed, was opened at the insistence of the membership.

BETTE MCLAURIN FROM DERBY TO CORAL

Bette McLaurin, Negro warbler who hit the bestseller brackets with her etchings of "I May Hate Myself In The Morning" and "My Heart Belongs To Only You" on the indie Derby label, is switching to the Coral label, Decca Records subsid. Also anklung Derby for Coral is artist & repertoire topper Phil Rose, Rose, who takes over his Coral assignment Monday (1), will head the diskery's rhythm & blues department.

Miss McLaurin, who became a pro last year via the amateur night contest at the Apollo Theatre, N. Y., will cut her initial sides for Coral at the end of this week. Miss McLaurin, incidentally, is the second canary this year to use Derby as a springboard to a major label. Several months ago, Sunny Gale anklung the indie for an RCA Victor pact. Miss Gale's big Derby platter was "Wheel of Fortune."

T. B. Harms, Brandom Settle 'Believe Me' Suit

Claim brought by T. B. Harms, Chappell Music affiliate, against Brandom Music for alleged infringement of its copyright, "They Didn't Believe Me," by "Why Don't You Believe Me," was settled out of court this week. Settlement is reported to include a share in the U.S. royalties as well as Harms receiving exclusive rights to "Why Don't You Believe Me" in several foreign territories.

Harms alleged that the identity of melody and similarity of title between "They Didn't Believe Me," which was written by Jerome Kern in collaboration with Herbert Reynolds, and "Why Don't You Believe Me," penned by Lew Douglas, King Laney and Roy Rodde, was cause for the claim. Both firms, incidentally, are American Society of Composers, Authors & Publishers affiliates.

Lou Krefetz named national sales manager for Atlantic Records. He was formerly the indie label's travelling field rep.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 29

National Rating

This Last wk. wk.

Artist, Label, Title	New York	Chicago	Los Angeles	Boston	Philadelphia	Indianapolis	Minneapolis	St. Louis	Kansas City	Seattle	San Antonio	Detroit	Total Points
MILLS BROS. (Decca) "Glow Worm"	2		2	6	2	6	5	3	3	1	2	8	81
JONI JAMES (MGM) "Why Don't You Believe Me"	1	1		3	1	1	1		10	3	1	1	79
PATTI PAGE (Mercury) "I Went to Your Wedding"	8		1		6	3		2	1		5		38
JOHNNY STANDLEY (Capitol) "It's in the Book"			3				2	1	4		8		37
MARIO LANZA (Victor) "Because You're Mine"	7	5				2		10	8		6	7	32
PEARL BAILEY (Coral) "Takes 'Two to Tango'"	4		4		8	5				5	10		30
JO STAFFORD (Columbia) "You Belong to Me"	6				10				2		3		23
HILL TOPPERS (Dot) "Trying"	3			10		10			6		4		22
EDDIE FISHER (Victor) "Lady of Spain"						9		5		2	7		21
DON HOWARD (Essex) "Oh Happy Day"		2		2									18
VERA LYNN (London) "Yours"		10			3			7				6	18
EDDIE FISHER (Victor) "Wish You Were Here"						4		4	7				18
DON CORNELL (Coral) "I"		6			9		9					5	15
JO STAFFORD (Columbia) "Jambalaya"	9							8	5	9	9		15
L. PAUL-MARY FORD (Capitol) "My Baby's Coming Home"				4	4								14
FOUR ACES (Decca) "Heart and Soul"			7									2	13
TERESA BREWER (Coral) "Till I Waltz Again With You"				5								4	13
ROSEMARY CLOONEY (Col) "Half As Much"			5					6					11
NAT (KING) COLE (Capitol) "Because You're Mine"					7					4			11
JIMMY BOYD (Columbia) "I Saw Mommy Kissin' Santa"				1									10

FIVE TOP ALBUMS

WISH YOU WERE HERE	I'M IN THE MOOD FOR LOVE	BECAUSE YOU'RE MINE	NEW FACES OF 1952	LIBERACE
Bway Cast Victor LOC-1007 OC-1007	Eddie Fisher Victor LOC-3058 EPB-3058 P-3058	Hollywood Cast Victor LM-7015 WDM-7015 DM-7015	Bway Cast Victor OC-1008 WOC-1008 LOC-1008	Columbia CL-6217 B-308 C-308

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

PROCESSES

[illegible]

Melchior's Chautauqua Trek With Troupe To Aid Young Musicians

Las Vegas, Dec. 2. A nitery will serve as a testing ground for Chautauqua entertainment for the first time next month when Lauritz Melchior breaks in his new "Musical Dinner" in which he will star with eight young musicians. Layout, which spans 105 minutes, will open at the Sahara Jan. 2 for a one-week run. During its tenure, however, there'll be no service at showtime.

Melchior, who says the 100-city trek is designed to aid the young American artist, has arranged with the National Federation of Music Clubs to have two musicians appear during intermission in each city. They'll compete for a grand prize of \$750, a trip to Hollywood and a screen test.

Troupe will play school auditoria principally. Nut will be about \$125,000 for the trek with troupe getting a minimum of \$250 per week.

Personnel consists of winners of various musical awards and includes George Roth and Ted Sadowski, piano duo; and singers Shirley Emmons, Angeline Collins, Val Valente, Alan Werner, Michael Roberts and Edward Williams. Program will be in six parts, starting with a selection of romance songs, followed by the piano team and selections from grand opera. After the local talent fills in the intermission period, the Melchior troupe resumes with more operatic selections and finally pop stuff. Singers will be used both as soloists and as members of a choral group.

Monroe Skedded For One-Niter Tour in '53

Albany, Dec. 2. Vaughn Monroe played to 1,800 customers at \$1.80 tab in the State Armory here Saturday (29). It was his first appearance here since he topped the bill at Fabian's Palace three years ago.

Monroe will launch a one-nighter tour in the midwest after New Year's. Monroe is scheduled to report at Republic Studios in March for a musical. His previous screen stints for that company have been Westerns.

Loesser Uses Counter In Lobby to Sell 'Hans' Score

Frank Music, Frank Loesser's publishing company, has set up a counter in the lobby of the Criterion Theatre on Broadway, where "Hans Christian Andersen" is showing, to hawk copies of the Loesser score for the pic. Since the pic opened last week, the counter has sold over 6,000 copies on the various Loesser tunes.

Publishing firm's general manager, Herb Reis, is currently eyeing the possibility of using the same setup in other theatres when the pic goes into general release Dec. 26. Reis is considering making a deal with the operators of the candy counters to handle the sheet music on the pic.

Ray Sinatra's Band

Las Vegas, Dec. 2. Ray Sinatra, longtime radio musical director, will debut with his own band Dec. 15 at the new Sands Hotel. He'll backstop the floorshow, which headlines Danny Thomas, in addition to providing the dance beat.

Sinatra recently was musical director for the Mario Lanza show. Prior to that, he accompanied Evelyn Knight on tour.

Gene Block to Army

Gene Block, son of disk jockey Martin Block and programmer of the "Make Believe Ballroom" platter show on WNEW, N. Y., began his hitch in the U. S. Army last week.

The programming chore has been taken over by Harvey Geller, formerly of London Records publicity staff.

Grady to Lanin Mgt.

James Grady, formerly with Mae Johnson Agency, has joined Howard Lanin Management.

He's booking the British Colonial Hotel, Nassau, for that office, plus other accounts.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING NOVEMBER 29

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	2	JONI JAMES (MGM)	Why Don't You Believe Me
2	3	MILLS BROS. (Decca)	Glow Worm
3	1	JO STAFFORD (Columbia)	You Belong to Me
4	4	PATTI PAGE (Mercury)	Jambalaya
5	6	EDDIE FISHER (Victor)	Keep it a Secret
6	5	HILLTOPPERS (Dot)	I Went to Your Wedding
7	7	PEARL BAILEY (Coral)	You Belong to Me
8	10	MARIO LANZA (Victor)	Conquest
9	8	VERA LYNN (London)	Wish You Were Here
10	9	JOHNNY STANDLEY (Capitol)	Lady of Spain

TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	2	GLOW WORM	E. B. Marks
2	1	WHY DON'T YOU BELIEVE ME	Brandon
3	3	YOU BELONG TO ME	Ridgeway
4	1	I WENT TO YOUR WEDDING	St. Louis
5	8	BECAUSE YOU'RE MINE	Feist
6	5	TRYING	Randy Smith
7	7	TAKES TWO TO TANGO	Harman
8	6	JAMBALAYA	Acuff-R
9	..	LADY OF SPAIN	Fox
10	10	IT'S IN THE BOOK	Magnolia

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending Nov. 29

This Last wk. wk.		Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, Krey Music Co.	Philadelphia, Chas. DuMont	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Mus. Co.	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano Co.	Seattle, Capitol Music Co.	Rochester, Neilsen Bros.	Indianapolis, Pearson's	TOTAL POINTS
1	1	You Belong to Me (Ridgeway)	7	1	1	5	..	1	3	1	1	2	8	1	90
2	3	Glow Worm (Marks)	8	2	2	..	3	4	4	3	2	4	2	..	78
3	4	Don't You Believe Me (Brandon)	1	10	..	4	2	..	1	..	3	..	1	2	64
4	2	I Went to Your Wedding (Hill-R)	9	3	4	..	..	2	..	2	4	1	4	..	59
5	6	Because You're Mine (Feist)	10	5	..	10	5	6	5	4	5	9	..	4	47
6	5	Jambalaya (Acuff-R)	..	4	8	7	3	..	7	8	3	..	..	..	40
7	12	Takes Two Tango (Harman)	..	8	9	..	..	5	..	..	9	5	..	5	25
8	9	Outside of Heaven (E.V.C.)	..	6	..	..	4	9	10	6	7	..	..	..	24
9	7	Trying (Randy Smith)	..	..	..	7	..	10	7	..	6	..	10	3	23
10	..	Mommy Kissin' Santa (Harman)	2	..	..	3	..	..	8	..	..	..	..	..	20
11	8	Wish You Were Here (Chappell)	..	..	..	..	..	8	6	5	10	..	..	..	15
12A	..	White Xmas (Berlin)	3	..	5	..	..	..	..	..	..	..	..	..	14
12B	13	Lady of Spain (Fox)	..	7	..	..	9	..	..	8	..	6	..	..	14
13A	..	Don't Let Stars in Eyes (Meridian)	..	..	2	..	..	..	9	..	..	..	..	..	11
13B	..	Keep It a Secret (Shapiro-B)	..	..	..	..	8	..	..	..	..	3	..	..	11

Road to Bigger ASCAP Payoff Is More Tunes, Not Squawks: A. Roberts

Lyricist Allan Roberts holds no brief for cleffers who are continually squawking for revision of the current American Society of Composers, Authors & Publishers writer payoff plan. According to Roberts, these writers are trying to make a living from ASCAP instead of from songwriting. "If the writers would write more," Roberts added, "they'd squawk less."

The dissident cleffers who are demanding a bigger slice of the ASCAP melon want their past efforts to bring in hefty coin return instead of trying to turn out new tunes to cash in on current mechanical and performance royalties. "ASCAP isn't a charity organization," Roberts stated, "and no matter what system the society devised, these writers would still claim it wasn't equitable." Roberts figured that if these cleffers got their current suggested revisions, the majority would end up with about \$10 more on their quarterly payoff.

Roberts revealed that since joining ASCAP in 1937 his total payoff just about reached the \$25,000 mark. "That's not much in 15 years," he said, "but I've been able to make money from writing by supplementing the ASCAP income with royalties on the stream of new songs I've continually got working for me." There are many other ASCAP writers who get as little as \$15 a quarter but who make a comfortable livelihood from cleffing by steadily turning out new material.

Roberts believes that the young writers aren't falling for the quick payoff lure of Broadcast Music, Inc., and are showing a definite preference for an ASCAP affiliation. In the long run, Roberts added, the cleffer winds up with bigger returns from ASCAP while the BMI royalty returns decrease. There's also evidence, he revealed, that a growing number of BMI cleffers are angling to transfer their catalogs to ASCAP.

For the past couple of years Roberts had been turning out a flock of tunes in collaboration with Robert Allen. He and Allen split recently, however, and Roberts now is collabbing with several composers.

Col Packaging LP 'Goodman Anthology'

Extending its long-play packaging program into the pop field, Columbia Records is releasing six Benny Goodman long-play disks in a set which will retail for about \$34. Album will include both of Goodman's "concert" disk sets as well as one collection of his old orch sides and another of his small combo works. Set will be called the "Benny Goodman Anthology."

Columbia previously used the package idea for the two Pablo Casals Festival series, comprising over 10 long-play platters apiece. Despite the approximately \$50 price tag, both sets sold strongly.

Wayne Disbands Orch For Songwriting Chores

Bernie Wayne, orch leader who recorded under the King Records banner, has disbanded his orch to concentrate on songwriting.

Wayne, who penned the current wax instrumentals, "Veradero" and "Vanessa," debuts in the music-comedy field with the score for upcoming tab show at the Versailles, N. Y., which is set to preem Dec. 10.

BSO Gotham Benefit

For the first time in 13 years, the Boston Symphony Orchestra will give a Pension Fund concert in New York, at Carnegie Hall, Sunday (7).

Pierre Monteux will conduct and Met soprano Margaret Harshaw will be soloist.

Riccardo to Do Single

Danny Riccardo, vocalist with the Elliot Lawrence' orch for the past two years, is anking the band to go out as a soloist. He'll be replaced by Jack Hunter.

Hunter was the original vocalist with the Lawrence crew.

Band Review

KEN HARRIS ORCH (8)

With Lorraine Daly
Hotel Muehlebach, Kansas City
The Ken Harris crew is a new-comer to these parts, although the band has been playing the midwest and the south for several years. They are in the Terrace Grill of the Muehlebach for the Thanksgiving season and giving a creditable accounting of themselves.

Music stylings of the outfit are on tenor lines, centered around the piano fingering of the leader. Keynote is dansability and crew accomplishes this nicely with its own particular brand of voicing and variety of rhythms. Harris surrounds himself with an instrumentation of three reeds, pair of trumpets, string bass and drums.

There is an unusual note in the proceedings as Harris has woven an Irish pitch into the stylings. He has the crew decked out in

Kelly green jackets and mixes Irish intros and tunes into the numbers throughout the evening. The Irish kick is becoming an earmark of the organization, and gives it a distinctive flavor.

In the vocal department, Lorraine Daly handles the most of the assignments, "Going pops, ballads and Latin and working in a trio. A stately blonde, her warblings are in the throatier stylings and on the accomplished side.

Leader adds a good deal to the output with his fancy fingerings and takes a frequent turn on the celeste. *Quin.*

Showland Launches Band Policy

Dallas, Dec. 2.
Name band bookings every two weeks will be the new policy at Pappy's Showland, local nite spot. First band into the spot is Johnny Long.

Inside Orchestras—Music

Marking the 75th anni of its founding, the British publishing firm of Francis, Day & Hunter has published a history of the company, "The Story of Francis, Day & Hunter," written by company exec John Abbott, who's currently visiting in the U. S. As Abbott relates the firm was founded in the early 1870's through a conjunction of a couple of minstrel show producers, William and James Francis, with a songwriter, Harry Hunter, who also ran a minstrel troupe. In 1877, they teamed with a young business man, David Day, who joined the firm, which was then known as Francis Bros. & Day.

The book traces the intertwining of the publishing firm's history with Louis and Max Dreyfus, of the Chappell Music empire in the U. S. and Britain; Sir Harry Lauder, the late Scot minstrel, and other show biz names of the era. Abbott also details the impact of the British Copyright Act of 1911 on the music business with stress on the importance of disk royalties and the creation of the Performing Rights Society (Britain's ASCAP).

The 85-page book is illustrated by early sheet-music covers and photos of past and present execs of the firm.

Reviewer in another paper said Eileen Barton's Coral platter of "Little Match Girl" is a "warm reading of this new story ballad about the little match girl," one of Dickens' well-known characters. This would be news to long-gone Danish writer of children's stories, Hans Christian Andersen, whose life story is subject of current film biog.

However, confusion of Andersen with Dickens is not too far-fetched, since the Dane was ardent admirer of the British novelist—an admiration that wasn't completely reciprocated. When Andersen visited Dickens at his Gad's Hill home in 1857, he stayed five weeks and outstayed his welcome. After he finally left, Dickens placed a card on his dressing-table mirror. It read:

"Hans Christian Andersen slept in this room for five weeks which seemed to the family ages."

Revamping their operation to the dominance of the disclick, music publishers are currently arranging stock orchestrations of plug songs to the flavor of the wax version. Idea to tie the orchestrations to the disk interpretation was developed by arrangers Paul Weirick and Fred Barovick, who are selling the orch on a freelance basis.

Jack Gold Music launched the new idea with his stock orch on "My Favorite Song." Included in the orchestration are a regular dance arrangement, a femme vocal arrangement patterned after Georgia Gibbs' hit slice for Mercury and a choral version styled after the Ames Bros. cut for Coral Records.

Further pointing up impact of television as a disk plugging medium is recent revival spurt of the Columbia platter of Les Compagnons de la Chanson's "Three Bells." The French singing team reprised the song about two months ago on Ed Sullivan's "Toast of the Town" via CBS-TV and sales have been climbing ever since. Although the platter was issued last year on Col's pop label, the tele plug is being credited with having pushed it into its current bestseller slot. Disk is currently Col's number three selling trailing Jo Stafford's waxings of "Keep It a Secret" and "Jambalaya."

Show biz sidelight on the current N. Y. State Crime Investigating Committee's probe into politics and racketeering is the prominence of music industry attorneys. Theodore Klendl, counsel for the committee, is special counsel for the American Society of Composers, Authors & Publishers while the attorney for the missing Thomas (Three-Fingers Brown) Luchese is Louis Frohlich, also an ASCAP attorney. Chairman of the committee is former Judge Joseph M. Proskauer, who represented Warner Bros. in the antitrust consent decree hearings.

Country Chatter

Frank Kelton left Nashville last week to set up his Kenny, Mason & Dixon, and Franklin pubbery headquarters in Los Angeles.

Fred Rose planed to the Coast Sunday (30) via Phoenix on business.

Ray Price and Webb Pierce together for Georgia dates next week with showings in Albany, Dec. 9. Waycross (10), Macon (11) and Columbus (12). Roy Acuff's group will be flying for Oklahoma City (7); Kenmore, N. D., (9); Huron, S. D., (10); and Springfield, Ill., (11). The Duke of Paducah does an American Legion show in Bluefield, W. Va. (8). Bill Monroe and Grandpa Jones play together in Akron (7). Lonzo & Oscar will headline in Atlanta (7).

Ben Sabia, who has been handling Hill & Range's Nashville post for several months, returned to the Coast last week for an indefinite stay.

The Lee Forster Barndance Gang of WHLD in Niagara Falls, N. Y., are taking over the Ellicott Manor in Lancaster every Friday night with round and square dancing.

Dave Walshak beginning his fifth year at KCTI in Gonzales, Tex., where he directs the programming and carries the rural spinning chores.

Ray Whitley, who has been playing with the Tommy Scott show, has left to take over booking for the group. Whitley hits the southern states this week to set dates in that area.

Tex Ritter currently on a tour in which he will play 30 stands in California, Oregon, Washington and Idaho. Booking was handled by Hal Spector of the Beverly Hills MCA office.

Capitol's Skeets McDonald has signed with Jamboree Attractions of Chicago who will handle his personal appearances, radio and TV business.

Ft. Worth's Dean Turner on KWBC is now in his 20th year in radio, having started as a singer and now one of the area's d.j. personalities.

Buster White of Entertainment, Inc., in Savannah, is lining up top country names for local appearances. White had Hank Williams for a recent appearance at Savannah's Municipal Auditorium and brought Carl Smith in on Dec. 2.

BMI Partying Pubs On 'Hit Parade' Lineup

Broadcast Music, Inc., is holding a dinner at the Waldorf-Astoria Hotel, N. Y., Dec. 11 to gala its affiliated publishers who had tunes on the Lucky Strike "Hit Parade" show during 1952.

BMI tunes have been dominant on the "Hit Parade" show this year by a wide margin over the American Society of Composers, Authors & Publishers, frequently controlling four and five numbers out of the top seven.

Kaye's 5½G 1-Niter

Pottstown, Pa., Dec. 2.

In the next-to-final one-niter of his two-month tour, Sammy Kaye racked up a \$5,550 gross at the Sunnybrook Ballroom here Saturday (29). Orch drew 2,450 payees at a \$2.25 top.

Tour, which teed off Oct. 4, wound up in Holyoke, Mass., Sunday (30).

Toni Arden, Mgr. Split

Songstress Toni Arden has settled her management contract with Jerry Purcell.

She will have no management tieup, temporarily at least, though Music Corp. of America continues to book her.

On The Way!

THIRTY-TWO FEET
and
EIGHT LITTLE TAILS



MILLER MUSIC CORPORATION

Two Great Hits
for Your Winter
Programming!

Greater than ever -

SNOWFLAKES

Recorded by

GUY LOMBARDO-EVELYN KNIGHT Decca
FREDDY MARTIN-FONTANE SISTERS Victor

GEORGE CATES Coral

The Yuletide Favorite -

IF IT DOESN'T
SNOW ON CHRISTMAS

Recorded by

GENE AUTRY (Columbia)
VICTOR YOUNG AND CLARK DENNIS (Decca)

Lombardo MUSIC, Inc.
NEW YORK • CHICAGO • HOLLYWOOD



DANNY WINCHELL

Sings

CAROLINA
IN THE MORNING

THERE GOES
MY HEART

MGM 11335
K 11335

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36 N.Y.

Quarter Million in Two Weeks!

Perry Como



"DON'T LET
THE STARS
GET IN
YOUR EYES"



"LIES"

RCA VICTOR 20/47-5064

This Week's BEST SELLING RCA Victor Records

POPULAR

		Playing Time
APRIL IN PORTUGAL/PENN WHISTLE BLUES.....	20/47 5052.....	3:15/2:25
<i>Freddy Martin</i>		
THE THINGS I MIGHT HAVE BEEN/A TEAR CAN FALL.....	20/47 5081.....	2:53/2:44
<i>Lily Ann Carol</i>		
TWILIGHT BOOGIE/JUNGA-JUNGA.....	20/47 5082.....	3:00/2:52
<i>The Three Suns</i>		
LULUBELLE POLKA/SCOOP POLKA.....	20/47 5071.....	2:33/2:26
<i>Johnny Vadnal and Orch</i>		
GIGOLETTE/OPEN YOUR HEART.....	20/47 5080.....	2:32/2:12
<i>Joe Allegro</i>		

SACRED

JOHN THE BAPTIST/MY HEART GETS SAD AND LONESOME.....	20/47 5061.....	2:35/3:07
<i>Brother Dutch Coleman</i>		

COUNTRY-WESTERN

THE GREATEST SIN/YOU AIN'T SEEN NOTHIN' YET.....	20/47 5062.....	2:30/2:03
<i>Curtis Gordon</i>		
I PLOWED A CROOKED FURROW/HICKORY STICK.....	20/47 5063.....	2:02/2:05
<i>Diamond Brothers</i>		

RHYTHM-BLUES

WAKE UP FOOL/ PLEASE HELP ME FIND MY WAY HOME.....	20/47 5069.....	2:18/2:39
<i>Otis Blackwell</i>		
PEARLY LEE/LOOKIN' FOR MY BABY.....	20/47 5070.....	2:46/2:30
<i>Big Boy Crudup</i>		

CHILDREN'S

TEXAS FOR ME/CHICKERY CHICK.....	W/WY 462.....	2:52/2:50
<i>Dale Evans</i>		

COLLECTORS'

DID YOU SEE MY DADDY OVER THERE?/MOTHER'S PRAYER.....	20/447 0023.....	3:00/3:10
<i>Eddy Arnold</i>		

RCA VICTOR
FIRST IN RECORDED MUSIC



OPS Lifts 5c

Juke Ceiling

Washington, Dec. 2.

Price ceilings on jukeboxes, pin-ball games and other amusement machines were lifted last week-end by the Office of Price Stabilization, because the operation and policing of such ceilings far outweighed the benefits.

The action not only eliminates ceilings on prices which may be charged for the sale of the machines, but also ceilings on the prices charged to the public for plays on the gadgets.

A couple of suits against jukebox ops for increasing the price of plays from 5c to 10c per record, will probably be dropped quietly.

Top Christmas Songs

(Week Ending Nov. 29)

Mommy Kussin' Santa. Harman
White Christmas. Berlin
Rudolph Reindeer. St. Nicholas
Frosty The Snowman. Hill-R
Winter Wonderland. BVC

Top St. Joseph Terperery
Destroyed in 150G Fire

St. Joseph, Mo., Dec. 2.

Town's top ballroom, the Frog Hop, burned to the ground in an early morning fire last week. Loss from the fire was estimated at \$150,000. The ballroom was a wooden structure.

Most of the country's name bands at one time or another have played the Frog Hop, which drew widely from the surrounding territory.

Disk Companies' Best Sellers

CAPITOL

ARTIST

1. IT'S IN THE BOOK (2 Parts) Johnny Standley
2. MEET MR. CALLAGHAN Les Paul-Mary Ford
3. TAKE ME IN YOUR ARMS AND HOLD ME Les Paul-Mary Ford
4. MY BABY'S COMING HOME Les Paul-Mary Ford
5. LADY OF SPAIN Nat (King) Cole
6. BECAUSE YOU'RE MINE Nat (King) Cole
7. I'M NEVER SATISFIED Nat (King) Cole
8. I SAW MOMMY KISSIN' SANTA CLAUS Molly Bee
9. WILLIE CLAUS Molly Bee

COLUMBIA

1. I SAW MOMMY KISSIN' SANTA CLAUS Jimmy Boyd
2. THUMBELINA Jo Stafford
3. KEEP IT A SECRET Jo Stafford
4. ONCE TO EVERY HEART Jo Stafford
5. JAMBALAYA Jo Stafford
6. EARLY AUTUMN Jo Stafford
7. MA SAYS PA SAYS Johnnie Ray-Doris Day
8. A FULL TIME JOB Johnnie Ray-Doris Day
9. IF I HAD A PENNY Rosemary Clooney
10. YOU'RE AFTER MY OWN HEART Rosemary Clooney

CORAL

1. TILL I WALTZ AGAIN WITH YOU Teresa Brewer
2. HELLO BLUE BIRDS Teresa Brewer
3. TAKES TWO TO TANGO Pearl Bailey
4. LET THERE BE LOVE Pearl Bailey
5. NO MOON AT ALL Ames Bros-Les Brown
6. DO NOTHING TILL YOU HEAR FROM ME Ames Bros-Les Brown
7. I Don Cornell
8. BE FAIR Don Cornell
9. HOLD ME, THRILL ME, KISS ME Karen Chandler
10. ONE DREAM Karen Chandler

DECCA

1. GLOW WORM Mills Bros.
2. AFTER ALL Mills Bros.
3. JUST SQUEEZE ME Four Aces
4. HEART AND SOUL Four Aces
5. DON'T LET THE STARS GET IN YOUR EYES Red Foley
6. SALLY Red Foley
7. TAKE ME IN YOUR ARMS Four Aces
8. LA ROSITA Four Aces
9. KEEP IT A SECRET Bing Crosby
10. SLEIGH BELL SERENADE Bing Crosby

MERCURY

1. I WENT TO YOUR WEDDING Patti Page
2. YOU BELONG TO ME Patti Page
3. WHY DON'T YOU BELIEVE ME Patti Page
4. CONQUEST Patti Page
5. FORGETTING YOU Richard Hayes
6. FORGIVE AND FORGET Richard Hayes
7. IT'S WORTH ANY PRICE YOU PAY Eddy Howard
8. KENTUCKY BABE Eddy Howard
9. MOTH AND THE FLAME Georgia Gibbs
10. PHOTOGRAPH ON THE OLD PIANO Georgia Gibbs

M-G-M

1. WHY DON'T YOU BELIEVE ME Joni James
2. PURPLE SHADES Joni James
3. LAZY RIVER Art Mooney
4. HONESTLY Art Mooney
5. JAMBALAYA Hank Williams
6. WINDOW SHOPPING Hank Williams
7. YOU WIN AGAIN Tommy Edwards
8. SINNER OR SAINT Tommy Edwards
9. BE FAIR Billy Eckstine
10. COME TO THE MARDI GRAS Billy Eckstine

RCA VICTOR

1. DON'T LET THE STARS GET IN YOUR EYES Perry Como
2. LIES Perry Como
3. I SAW MOMMY KISSIN' SANTA CLAUS Spike Jones
4. WINTER Spike Jones
5. CHRISTMAS DAY Eddie Fisher
6. THAT'S WHAT CHRISTMAS MEANS TO ME Eddie Fisher
7. LADY OF SPAIN Eddie Fisher
8. OUTSIDE OF HEAVEN Eddie Fisher, H. Winterhalter Orc.
9. BECAUSE YOU'RE MINE Mario Lanza
10. THE SONG THE ANGELS SING Mario Lanza

Tavern TV

Continued from page 39

vichy and bad coffee in the taverns, which seem to tap the cream of the spenders.

The dough comes from agriculture and industry, an unskilled girl drawing down \$65 per week for threading little ones into big ones, and those who deal in cattle and farm produce have new Cadillacs. \$4,000 Buicks are strictly a dime a dozen. Our \$700 second-hand for-

sign car attracted attention only because it looked different.

The unattached kids and an occasional a.k. dominate the amusement patrons throughout this area. The factory workers (without their wives or husbands usually) also chip in plenty for entertainment such as described herein, and the cowhands are a caution on Saturday nights. In sum, this wide strip of mid-Pennsylvania is ranch-type. Square dances really bring 'em out. We doubt if anything just like the present situation has existed and it would be our observation that the jukebox operators and the bars with TV have show biz sewed up.

Femme Orchs

Continued from page 37

will attempt to get into the act. Nitery bookers are showing considerable interest in the new girl groups in recent months, and Ralph Watkins, boniface of the Embers, N. Y. east side spot, has been giving them a top showcase in his club as part of his regular jazz policy.

In past eras there were occasional standout femme jazz musicians, such as Lil Hardin (Louis Armstrong's first wife), who headed a top Dixieland combo, and Billie Rogers, who played trumpet in the old Charlie Barnet band. But the influx of gal tooters into jazz has never been as widespread as it is nowadays.

Youmans' Tune Picked
For March of Dimes Pic

Vincent Youmans' "Through the Years" will be the featured tune in the 1953 March of Dimes film sponsored by the National Foundation for Infantile Paralysis.

Pic, which is being produced by Metro, will feature Howard Keel singing and narrating.

the shawl collar
tuxedo that's making
style news!



After Six
BY RUBEN

THE ORIGINAL
TONY MARTIN
TUXEDO

The slender Skinner satin lapels make you look taller, slimmer, trimmer. The 2-ply imported worsted in midnite blue is lightweight enough for year 'round wear! Look for the Tony Martin signature on the label.

At Better
Dealers Everywhere

DECCA
RECORDS

America's Fastest
Selling Records!

BREGMAN, VOCCO and CONN, Inc.
NEW YORK • CHICAGO • HOLLYWOOD

A Pair of Great
Songs for the
Holiday Season!

There'll always be a

WINTER
WONDERLAND

Recorded by

LOUIS ARMSTRONG—GORDON JENKINS (Decca)
THE VOICES OF WALTER SCHUMANN (Capitol)
GUY LOMBARDO—ANDREWS SISTERS (Decca)

PERRY COMO (Victor)

SAMMY KAYE (Columbia)

TOMMY SOSEBEE (Coral)

FRED WARING (Decca)

THE AMES BROTHERS (Coral)

JOHNNY MERCER (Capitol)

JAN AUGUST (Mercury)

THE THREE SUNS (Victor)

BUDDY CLARK (Columbia)

JAN GARBER (Capitol)

JOHNNY LONG (Coral)

FRAN MCKENNA (Cardinal)

The Merry New Christmas Hit—

SANTA
CLAUS' PARTY

Recorded by

LES BAXTER, HIS CHORUS
AND ORCHESTRA (Capitol)

On the Upbeat

New York

George Shearing Quintet opens at Birdland, N. Y., tomorrow (Thurs.). . . Georgia Gibbs opens a two-week engagement at the Ambassador Hotel's Coconut Grove, L. A., today (Wed.). . . Joni James into Capitol Theatre, Washington, Dec. 11. . . Ella Fitzgerald into Angelo's, Omaha, Dec. 9. . . Nat (King) Cole inked for forthcoming Warner Bros. pic, "Blue Gardenia". . . Jerry Vale, recent Columbia Records pactee, began an indefinite engagement at the Boulevard, Queens, yesterday (Tues.). . . Frances Faye pacted by General Artists Corp. . . Dick Linke, Capitol Records eastern promotion manager, out on a disk jockey tour with 13-year-old vocalist Molly Bee.

Chicago

Ken Harris set for a week at the Casa Loma, St. Louis, week of Dec. 9 before going into the Schroeder, Milwaukee, Dec. 17 for two frames. Harris then repeats at the Casa Loma Jan. 1. . . Paul Neighbors follows Harris into the Schroeder Dec. 30 for two weeks before going into the Chase, St. Louis, Jan. 17. . . Tommy Tucker at the Statler, Buffalo, Dec. 2 for 14 days. . . Harry Ranch's band returns to Colony Club, McClure, Ill., Dec. 16 for a month, the sixth repeat this year. . . Buddy De Franco in for two weeks at the Blue Note, starting Jan. 2. . . Dave Brubeck's group goes into the Midway, Pittsburgh Dec. 12 for a nine-day stand. . . Harry Gibbs pacted for two weeks at the Frolics, Columbus, O.,

Jan. 19. . . Tommy Brown in for two stanzas at the Orchid Room, Kansas City, Dec. 8 before going into the Top Hatter, Dayton, Dec. 24 to Jan. 8. . . Stan Getz crosses the border to play the Colonial, Toronto, Dec. 2 for a week. . . Orioles are at Uncle Tom's, Detroit, Dec. 1 for seven days. . . Tiny Grimes does a 10-day stand at Gleason's, Cleveland, Dec. 15. . . Lynn Hope comes into the territory Jan. 18 for a week at the Ebony Club, Cleveland, Jan. 18, and then goes into Uncle Tom's, Detroit, Jan. 26 for two weeks.

Pittsburgh

Luis Morales band at Carnival Lounge placed under longterm personal management contract by Maurice Spitalny office. . . Ted Jeannette added to Tommy Carlyn's sax section. . . Pled Pipers go into Copa week of Dec. 15. . . Bob McFadden, local baritone who won Arthur Godfrey's "Talent Scouts" recently, landed a singing job at the Blackstone Hotel in Chicago. . . Gene Kurtz and Renn Manetti, formerly with Tommy Carlyn, are now with Bob Scott's outfit. . . Tom Dolby, just out of the Army, new trumpet man with Baron Elliott. . . Vagabonds opened Thanksgiving Night (27) at Vogue Terrace for 10 days. . . Ted Perry, former vocalist with Walter Cable's orch at Ankara, now singing with Wes Parker.

Dallas

Carol Richards is headliner Dec. 22-Jan. 1 in the Baker Hotel's Mural Room. Patti Page follows with a fortnight, Jan. 2-16, with Hal Pruden's orch a holdover for both dates. . . Reta Rey opens Dec. 30 at the Colony Club, where Mel Torme's new date is Jan. 20. . . Ted Lewis orch and revue set for Fort Worth, San Antonio and Alice, Tex., one-nighters before Dec. 9 date at Houston's Shamrock Hotel. . . Sky Club owner Joe Bonds and Houston's Shepherd King, husband of Samia Gamal, jelling a deal for clubs in Austin and Houston. Pair will use the one-price policy of Sky Club (beer and setups free). Acts will open here, then play the new locations.

Omaha

Ruth Coleman's girl orch in at Lincoln's Italian Village, with Nat Towles quintet following until Jan. 20. . . Stan Kenton due in at Peony Park this month. . . Organist Harold Kline opened at Prenger's Ye Olde Tavern, Norfolk.

Best British Sheet Sellers

(Week ending Nov. 22)

London, Nov. 25.
Here in My Heart. . . Mellin
Isle of Innisfree. . . Maurice
Half as Much. . . Robbins
You Belong to Me. . . Chappell
Homing Waltz. . . Reine
Forget-Me-Not. . . Reine
Sugarbush. . . Chappell
Feet Up. . . Cinephonic
Zing a Little Zong. . . Maddox
Walkin' to Missouri. . . Dash
Walkin' My Baby. . . Victoria
Somewhere Along Way. Magna

Second 12

Meet Mr. Callaghan. . . Toff
Faith Move Mountains. . . Dash
Blue Tango. . . Mills
Auf Wiederseh'n. . . Maurice
High Noon. . . Robbins
I'm Yours. . . Mellin
My Love and Devotion. . . Fields
Because You're Mine. . . Robbins
Kiss of Fire. . . Duchess
Moon Malaya. . . Macmelodies
Ecstasy Tango. . . Bron
Faith. . . Hit Songs

Miller Publishing Winning Am Songs

Miller Music, of the Robbins, Feist & Miller (Big Three) combine, will publish the cleffing efforts of two amateurs who won a contest sponsored by the publishing firm as part of its "Steve Allen Song Book" promotion.

Nick Maldo, of Providence, won with his melody to an Allen lyric under the title of "Walking Down a Country Road," while Pearl Kaufman, New York, came out on top with her lyric to Allen's "The Golden Wedding Waltz." Each writer received a \$250 advance from Miller Music.

Chi Ballot

Continued from page 39

Members are required to vote for all candidates in the various categories of trial board members, examining board members, international union delegates and top exec officers.

If all candidates are not voted for, the ballot will be invalidated. In short, it's charged that the administration has rigged the ballot so that every candidate will get the same number of votes, thus ruling out any implied criticism against the less popular men on the ballot.

Leslie Abbott Picks Up U.S. Tunes, Back to U.K.

Leslie Abbott, Southern Music's London rep, planned back to England last week after a three-week o.o. of the Tin Pan Alley scene.

During his stay in New York, Abbott set deals for handling the British rights to "Blues In Advance," a Howie Richmond copy-right; "My Baby's Coming Home," published by Boston disk jockey Sherm Feller's firm, Roxbury Music. Abbott also optioned several tunes from the E. B. Marks Music catalog, among which was the Dixieland oldie, "Oh, Didn't He Ramble."

This Year You'll Have More Fun Singing and Playing THE NEW HAPPY CHRISTMAS SONG

CHRISTMAS ROSES

Words and Music by JOAN WHITNEY, ALEX KRAMER and HY ZARET

as sung by —
JO STAFFORD — FRANKIE LAINE
COLUMBIA RECORD No. 39895

VARIETY
"CHRISTMAS ROSES" HAS
STRONG POTENTIAL . . .
COUNTRY STYLED WITH
CLEVER LYRICS."

BILLBOARD:
"PICKED . . . STRONG,
BOUNCY CHRISTMAS
TUNE . . . SHOULD RACK
UP HEALTHY SALES."

Verse
Moderately
C



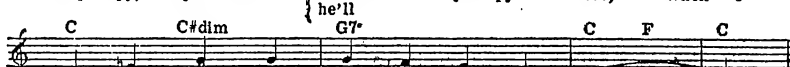
1. Bought a can of plug to - bac-co for my Un-cle Jim,
2. Bought my broth-er Bob the bike that he's been beg-gin' for,
3. Bought a rock - in' chair for Ma to rock her cares a - way,



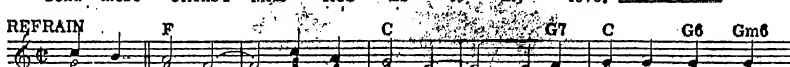
Bought my broth-er Tim a catch-er's glove, Bought a su-per
Bess-'ll get the dress she's dream-ing of, Cous-in Lu-lu
Picked the pipe that Pa's been talk-in' of, Hope I've made 'em



pres-sure cook-er for my sis-ter Kate, But I'm
who got mar-ried got some pots and pans, But I'm
hap-py, hope that she'll be hap-py too, When I



send-ing CHRIST-MAS ROS-ES to my love,
send-ing CHRIST-MAS ROS-ES to my love,
send those CHRIST-MAS ROS-ES to my love,



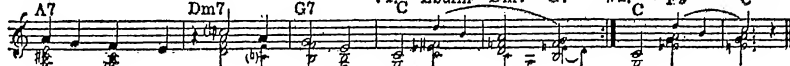
REFRAIN
CHRIST-MAS ROS-ES, CHRIST-MAS ROS-ES, Oh, I'm send-ing CHRIST-MAS



ROS-ES to the flow-er of my heart, An' what she knows is that with the ros-es



goes my young and ea-ger (do not b-open) true an' faith-ful



(un-till Christ-mas) Ev-er lov-in' heart, heart.

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DARTMOUTH MUSIC, Inc.

LORING BUZZELL, Gen. Prof. Mgr.

666 Fifth Avenue

LUCKY WILBER, West Coast Representative

New York 19, N. Y.

Another BMI "Pin Up" Hit DON'T LET THE STARS GET IN YOUR EYES

Published by 4 Star

Giselle MacKenzie—Cap.; Lola Ameche
—Mer.; Perry Como—Vic.; Slim Wil-
let—4 Star; Eileen Barton—Coral; Ray
Price—Col.; Skeets McDonald—Cap.;
Red Foley—Decca.

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Miami Operators Trot Out Slide Rules To Figure Divvy in Tall Competition

By LARY SOLLOWAY

Miami Beach, Dec. 2. Greater Miami cafe, hotel, restaurant, bar-lounge and retail business is gearing for the annual "biggest" season in history. This is in face of the fact that there are more operations in all fields ready to go than ever before, with a fierce competitive battle in prospect. It's a granted fact that the spread along hotel row from the Ft. Lauderdale line down to this sector may thin patronage in too many instances.

On the cafe side, the same prospect of tough battling for the spender faces the scores of ops from the small to the big, including the hotel-cafes which can absorb losses, marking their red items off to "publicity." That all the big straight niteries will run is realized, despite the litigation in which some are still involved, with sky-high payoffs being offered the draw acts.

Copa City, though legal entanglements are still to be worked out, has set its first show to open during Xmas holidays (Jack Carter, Ames Bros., Szonys, production, etc.), to be followed by Martin & Lewis—once their pic commitments are straightened out—with Jimmy Durante also skedded. Murray Weinger, who will manage the spot he built, was in New York looking for further deals on toppers to keep the plushery in the "biggest" category among the area's glitter belts.

Status of Beachcomber
Question mark is the Beachcomber. Current status has Ed Fielding, Philadelphia steel biggie, aligning with the Schuyler brothers in the operation. Negotiations were going on with Harry Richman to host and head up the show, with possible change of name to Club Richman. However, Fielding is the type of backer who likes his own ideas, basically plenty of femmes, lush production and the type of name that will bring them in on novelty angles or definitely proved draw value. No matter what, the spot will be in operation and provide plenty of competition, thanks to Fielding's release from last year's lease clause which prevented him from booking any names while the Schuylers were associated with the Copa.

(Continued on page 48)

Brighton Hotel, A.C., Sold For \$2,000,000; Corp. To Expand Cafe Talent

Atlantic City, Dec. 2. A syndicate headed by prexy Morris Corson, and including Samuel Corson as v.p.-treasurer and George Rosen as secretary, has bought the beachfront Brighton Hotel. Seller was the Indiana-Boardwalk Corp. headed by Alan M. Graff. Sales price was reported as approximately \$2,000,000.

Corson said his syndicate will begin a complete renovation and remodeling program, together with a new promotion built upon the service standards established by the hotel in former years. Represented also in plans for the new operation is the Punch Bowl Liquor Sales Corp., with Daniel Gerson as prexy and Robert Kramer as treasurer, which will operate the Punch Bowl and the nitery. Gerson and Kramer also are operators of the Latin Casino in Philadelphia. Management of the hotel will be turned over to the Corson Operating Co., with Morris Corson as prez of this group also.

Included in the sale are such hotel properties as the Hotel Brighton pool, cabana colony, Brighton Cottage, once home of the Press Club of Atlantic City and known to many who have covered stories in the city; a laundry and large parking lot.

The Punch Bowl Liquor Sales Corp., as operators of the nitery, already has made plans to bring top talent here during the season to compete with other cafes and hotel grills.

The corporation has secured approval of the city for transfer of the liquor license held by Angelo Melandra as receiver in bankruptcy for the hotel, but only after \$6,000 owned the resort in luxury and other municipal taxes is paid.

Fort Wayne Piston Co. Sets Up Show Biz Org

Fort Wayne, Dec. 2. Zollner Production, Inc., has been organized by Zollner Pistons to handle projects other than basketball and fastball. Zollner Pistons has sponsored "Holiday on Ice" for five years and recently presented the "Biggest Show of 1952" (Nat "King" Cole-Sarah Vaughan-Sten Kenton). It brings the "Olsen & Johnson-Skating Vanities" roller revue to the Coliseum for a six-day run opening tonight (Tues.) and the Gene Autry show to the same arena Thanksgiving afternoon.

Plenty U.S. Names Ready & Willing (for Top Coin) To Play London Palladium

Enough top U. S. names are willing to play the Palladium, London, to insure a variety season at that house, according to Harry Foster, head of the Foster Agency, London, who returned to New York this week after a quickie to the Coast. Foster, whose firm represents the William Morris Agency in England, declared that prices being asked by toppers are on the same level as last season.

The Palladium is currently playing pantomime and will resume the variety season in mid-March. Forster said he'll confer with Moss Empires' managing director Val Parnell when he gets back. They will go over the list of availabilities and then line up their schedule.

Foster stated that two cafe acts have been set for Coronation week. Evelyn Knight has been signed for the Bagatelle and Noel Coward will make a return trip to the Cafe de Paris.

Foster is slated to fly back to London at the end of the week.

Ex-Dancer Sues Cafe

Chicago, Dec. 2. In an unusual "invasion of privacy" action of prececedental implication, Mrs. Letitia O'Brien Stadelmann has filed a \$100,000 suit against the Gayety Cafe and its owner, Jack Spiegel, in Cook County Circuit Court here.

She charges that a picture of her, fully clothed, is used for display purposes among other photos of scantily clad entertainers, some in suggestive poses. Retired dancer, who worked from 1935 to 1942, asserts that she worked only the better niteries and never at the Gayety and that the display has caused her much embarrassment.

'Holiday' 108G, Toledo 11, Overtaking Last Year's 12

Toledo, Dec. 2. "Holiday on Ice," at Toledo Sports Arena, Nov. 22-30, for 11 performances, grossed \$108,640 before taxes, with 53,000 attending. Icer had sellouts Friday and Saturday night and the Sunday matinee, with additional seats being installed, and chalked up its best record of its six annual visits to the Arena. Scale was \$1.50 to \$3. It scored a 6% gain over last year's stay.

Chi Court Rules Vs. Cafes on Sales Tax of \$239,683

Chicago, Dec. 2. Judge Harry Fisher, Cook County Circuit Court, last week ordered 17 more niteries to pay the Illinois sales tax of \$239,683. Jurist four weeks ago made a similar ruling, asking six other cafes to cough up \$70,953.

Action continues the upholding of the State Supreme Court's ruling that cafes are not entitled to withhold taxes on their claim of being in the entertainment business primarily, rather than in the food and drink field, both of which are subject to levies.

However, the 23 clubs and hotels are filing suit in Circuit Court asking that the amount of tax only be applied to that part which is spent for food and liquor and that which pertains to entertainment be non-taxable. They also seek to leave cover charges untouched.

Among the 17 spots hit by the latest decision are the Ivanhoe, \$63,806; Math Igler's Casino, \$16,783; Club Alabama \$12,272, and several rooms in the Hotel Sherman, \$96,640.

SUNDAY SHUTOUT HITS SOUTH JERSEY CAFES

Gloucester, N. J., Dec. 2. The New Jersey Superior Court dissolved a temporary restraining order permitting Gloucester taprooms and cafes to remain open two weekends following the "dry" victory in the Nov. 4 elections, which voted a Sunday closing for this city.

The injunction had been obtained by the Gloucester City Licensed Beverage Assn., representing 35 bars and four cafes, after the ban on Sunday sales was voted in a referendum, 3,423 to 3,152. A recount of the vote asked by the liquor men failed to change the tally. Cafes offering floor shows are expected to lower their entertainment budgets, since South Jersey clubs depend in large measure on weekend trade from dry Pennsylvanians.

AGVA Notifying Ops of Year-End Pact Expiration as Key Step in Welfare Plan

Cleve. Quartet's Cafe Buy for Own Showcase

Cleveland, Dec. 2. Musical comedy team of Recchi Bros. & Greta, which has been doubling between TV and local niteries, has bought a cafe of its own. Quartet took over DeLiberos Cafe, formerly operated by orchestra Don Anthony, and plan to furnish all entertainment themselves. Composed of three musicians and girl singer, they will continue appearing on the Old Dutch telecasts Mondays over WEWS.

Berle Angling for Cafes As Miami Commuter; To M.C. WW's Pet Benefit

Miami Beach, Dec. 2. Milton Berle, vacationing here at the Saxony Hotel, set a date with the Police and Firemen's Benevolent Society to emcee their annual charity affair at Miami Beach Kennel Club. He'll replace Walter Winchell, who in past years made the shindig his top choice on the benefit agenda.

With it, Berle is mulling offers from the big niteries—and one hotel—for a five or six-day appearance during the fourth-week hiatus from his TV chores. At any rate, he's making the Saxony his sunrest spot every month.

Benefit show will occur at height of season, probably at end of February. Deal was thoroughly exploited via local newspaper-pic breaks and full coverage by WTVJ cameras, with gag scenes covering visits to police station and ride with fire trucks around town. Understood calls for tickets started coming in when the Sunday night (30) telecast featuring the films was completed, just prior to the Winchell newscast from New York.

Seattle Delays Action On Fate of Cafe License

Seattle, Dec. 2. The City Council here deferred action on revocation of the cabaret cafe-dance license for the Wagon Wheel, downtown nitery, after numerous witnesses, including Rev. A. G. Colbourne, rector of St. Clement's Episcopal Church, testified the establishment had been well-conducted.

The Council had ordered a nix of the license at the police department's request. Police officers had asserted, that the operators, Mr. and Mrs. Lloyd Ecker, had been uncooperative and had interfered with police efforts to check servicemen's ages.

The American Guild of Variety Artists is seeking to negotiate most of its minimum basic agreements as one step in its campaign to get its new welfare program rolling. Union is now sending out registered letters to many cafe owners notifying them that the contract now in effect will expire at the end of the year and a new contract will be negotiated.

Cafe ops getting this notification are holding union contracts that have long expired but were continued on a year-to-year basis with a 30-day cancellation clause. Newer agreements are not affected.

Ostensibly, reason for the cancellation is the fact that many working conditions must be upgraded, and minimums in the pacts now being cancelled are "unrealistic" in that they do not take into consideration the increased living costs since they were negotiated. However, the important by-product will be the institution of its welfare program.

It's an open secret that there is considerable resistance by cafe owners and club-date bookers to the union's welfare program tax of \$1 per club date; \$2.50 weekly for steady engagements in the indoor field, and \$3.50 weekly for steady engagements in the outdoor field. For these sums, to be paid by the employer, the union will purchase insurance at the rate of 40c. per club date and \$2.50 for a weekly engagement. Act gets a \$7,500 accident insurance policy.

AGVA is expected to have a difficult time negotiating individual agreements. Since its June convention in Atlantic City, union has frowned upon negotiating with groups. It prefers to deal with each operator or agency individually. It may take a long time to evolve bilateral agreements between operator and union.

However, AGVA spokesmen feel that the task will be made easier by the fact that fringe benefits for welfare programs are accepted in most industries and should be made part of show business contracts as well.

Aussie's David Martin In U.S. Eyeing Ice Talent In Super-Bike Sked

David N. Martin, managing director of the Tivoli circuit, Australia, and currently in the U.S. to line up skating talent for a new edition of "Ice Follies," which has been running for three years Down Under, faces one of the toughest schedules ever assigned any visiting showman. During his casing of ice talent with his producer, Armand Perren, he'll traverse the greater part of the country looking at shows.

Martin and Perren will start Friday (5) by seeing "Ice Capades" in Hershey, Pa., Saturday in Syracuse, "Ice Follies;" "Hollywood Ice Revue," Sunday, Milwaukee; Monday, Chicago, the icer at the Conrad Hilton Hotel, and Tuesday, "Skating Vanities" in Kansas City.

They'll gander the acts and routines and will then ask Eddie El-kort, head of the N.Y. office of Low & Leslie Grade Agency, to pact the desirable talent. Grade Agency reps the Tivoli circuit in the U.S.

Martin has also set the London legaters, "Zip Goes a Million" and "Affairs of State," for Aussie presentation.

Martin observed that it costs more money to produce shows these days, but runs are much longer. New revues must be better than they have ever been to make the grade, but returns are greater.

He said that the Tommy Trinder show will achieve a run of 33 weeks, beating the previous record-holder, "Tourist Trade," by 10 weeks. Martin would like to use more U.S. headliners, but the economics of the two countries are different. In Aussie, he stated, an act works steadily, while in the U.S. employment is more sporadic and performers must have higher salaries. He feels that steady employment should be a factor in the alarics asked.

Mimi Warren Trio set for the Copacabana Lounge, N. Y., starting tomorrow (Thurs.).

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Miami Ops Figure Divvy

Continued from page 47

Biggest money-maker last season, Lou Walters Latin Quarter on Palm Island, probably the most lavishly laid out pleasure palace around, will tee off the Santa Claus period—always the opening week for the big shows—with the French idea associated with Walters as the pull. He'll bring in several new European importations plus the additions of U. S. talent that fits the production. It is expected by most in the trade that he'll duplicate last year's click.

Ciro's Name Parade

Ciro's is also being readied. In the Copa-Beachcomber area, its opening is planned for Dec. 23, though the preem show has not been set. Booked for futures after that date are Nat (King) Cole, Billy Eckstine, Harry Belafonte, Edward Arnold's "Diamond Jim Brady" revue, and tentatively, for a March date, Frank Sinatra.

On the mainland, Jack Goldman has had his checkbook open for any of the toppers wanting a date in his Clover Club. He's

tbed himself a solid lineup with an agenda of Johnnie Ray, Lena Horne, Billy Gray & Ben Lessy-Patti Moore, Jackie Miles and probably Spike Jones and his unit. The Vagabonds, down the line from the Clover, return to their operation first week in December and will feature their standard recipe — solid young supporting acts, with their own draw to bring the customers coming.

Martha Raye's Draw

One of the more consistent money-makers on the beach, Martha Raye's Five O'clock Club looks set for a top take through the big months, with the Raye name value the answer to the dough design. Location in mid-Beach along the oceanfront is a plus factor. Among the intimate cafes, Bill Jordan's Bar of Music opens this week with the moderate budget setup that has marked a successful operation for some years for the pianist-host. Charlie Farrell has shifted his entertainment wares from the Park Avenue (which decided to discontinue the bar-lounge) to the Brook Club in Surfside. His big following developed here through the past decade is expected to make the new showcase a hit. Supporting acts will be in same line—that of younger acts looking for a spot to show their talents.

Mother Kelly's is reopening again under direction of Chicagoan Lou Collins. He'll follow same policy which marked Julie Wilson, Gene Baylos and others as upcomers in past years. Pat Morrisey, who gained attention in the landmark last two seasons, will return for the preem frames early next month.

Hotel Competition

Hotel row will provide the biggest problem in the fight for patronage. Saxony is going all out with three distinct operations. Pagoda Room will be a 350-seat supper club with two shows featuring Los Chavales de Espana, Trini Reyes, and Pupi Campo orch. Lineup is booked for minimum of 13 weeks, with two shows a night. The Shell-I-Mar Room has been converted into a theatre-restaurant layout with stage moved onto the former dining terrace. Val Olman orch will play there with a top single act or two for the aud-appearance. Third spot is the Bamboo Lounge, which will present a trio plus local songsters.

Sans Souci has lined up the per-

formers who've clicked there before to make the Blue Sails Room one of the most popular around. On the booked list are Lenny Kent, Betty Reilly, Arthur Blake—typical of the policy—with runs from 10 days to two weeks, thus shelving one-week with option deals.

Others skedaddled at Sans Souci are Reverlee Dennis, Phil Foster, Evelyn Knight, Dick Shawn and Johnny Johnston. Nautilus Hotel's Driftwood Room shapes to go along with the idea of one show, one act. They've Gracie Barrie current with others of that calibre to follow. Casablanca has set Myron Cohen to initiate the Club Morocco season around the holidays. The dinner and supper show policy will again prevail here with hotel's owners looking for the class singles playing the svelte hostel-cafes around the country, to follow.

Casablanca will stress comedy names, with Billy Vine and Jackie Miles set for four weeks apiece and probably singing femmes in support.

New Operations

Entries this year in the patron-pull sweepstakes will be the new Algiers and the Biltmore Terrace. The Algiers has set Doretta Morrow, Joyce Bryant and Rosalind Courtwright with others in that class being dickered with. Definite also are Earl Wrightson and Tyrell & Winslow. Biltmore has been angling Monte Proser and Nat Harris to run their cafe, far up-town near Surfside, but the commitment stage has not been reached. It's a cinch, though, that they'll be booking in the same type of performers as the others once the 250-roomer is finished.

The Lord Tarleton's Jolson Corner, which presents the top acts on a club-date setup (once they've finished playing regular dates); the Sherry Frontenac, the San Marino with Phil Brito hosting-performing, and the score of other oceanfronters in the club-date (weekends) bracket fill out the picture of the competition expected.

Then there's the stripperies; the cafes featuring "femmes," working in male clothes since recent crack-downs; the auditoriums in the twin cities which will present touring shows such as "South Pacific," "Mr. Roberts," among others; the concert and opera offerings; St. John Terre's Music Circus season beginning in January. Thus the winter panorama of show biz here spreads into the biggest contemplated in the history of this resort coast.

Gambling Nix

Nearby, by plane time—40 to 90 minutes—is Havana with its gambling casino plus plush productions; Varedero Beach, Nassau and the Bahamas for further distractions for local operators. They pose a problem for the big reason that there'll be only sneak gambling hereabouts, thanks to Walter Winchell breaks on contemplated re-initiation of the old "wide open" days with resultant Crime Commission and local newspaper front-paging of the "pending" return of the "hoodlums" and undesirable elements. The law enforcement contingents immediately set up special squads to prevent any such return.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 2. Jesus (Gracia) Dominguez, WB Cuban manager, took the thoracoplasty operation with a smile and is now back at the V. C. hospital resting in comfort. Ditto Ray (Loew) McCarthy, who mastered his second stage of the operation. The passing of Frank J. Birk, who built the Swiss Chalet supper club here in 1923, came as a blow to this mugg. Many times during Prohibition days would he call on us to fill in as emcee when he was short an act. He was always at the top on the list of donors for the old NVA and the present Will Rogers Hospital.

Bob Smith of the Mello-Larks in from Gotham for medical observation routine. His roommate is Thomas Hamn of the same quartet who recently checked in for the o.o.

Morris Dwyarski, V. C. hospital laboratory director, takes time out to act as chairman of the United Jewish Appeal fund for Israel.

Sam (RKO) Kelley, ex-Rogersite who graduated here in 1950, in for his annual checkup and rated a 100% to go back to work.

Louis Williams (Pops & Louie) hit the jackpot and is now ambulatory. Ditto for oldtimer Joe Fennessy, who kayoved surgery.

Thomas (IATSE) Shea, Middletown, Conn., IA exec, shot into the general hospital for the bronchoscopy operation, which was successful.

Write to those who are ill.

Chi Chez Books Joe E. In Jane Froman Missout

Chicago, Dec. 2.

Failure to obtain Jane Froman as the headliner of the remodeled Chez Paree for Dec. 29 has caused host Dave Halper to pact Joe E. Lewis for the second time in six months.

However, comic will be in for only nine days as he has prior commitments. Chez then brings in Tony Martin Jan. 15 for two weeks and options with one headliner likely between the 8th and 15th. Club shutters for the first time in 20 years Dec. 6 for painting and alterations.

KAYE SETS FOUR ACTS FOR N. Y. PALACE

The act lineup for the Danny Kaye show inaugurating this season's two-a-day at the Palace Theatre, N. Y., Jan. 18, is virtually set. Darvas & Julia, Piero Bros. (2), Three Duncans and Marquis & Chimps are pacted. Last-named is a European act that will make its first N. Y. appearance on the Kaye bill.

Another act is still to be signed. Most likely candidate for the singing spot is June Roselle, who toured with Kaye in the northwest. Darvas & Julia may double at the nearby Latin Quarter, where they recently completed a long stand.

Illness Forces Piazza To Cancel Memph, Others

Memphis, Dec. 2.

Met and TV soprano Marguerite Piazza was forced to cancel a skedded one-nighter here last Wednesday (26) due to a severe cold. She wired local promoters that she was running a temperature of 103 and was ordered by her physician to cancel several of her southern bookings, including her appearance at the Auditorium here.

The local appearance was being hyped as a "homecoming" as the star in private life is the wife of Memphis business exec Graves McDonald. No arrangements were made by the promoter here for another Piazza booking.

Vaude, Cafe Dates

New York

Fran Warren joins the Danny Kaye Xmas show in Dallas. . . . Dick Shawn tapped for the Latin Casino, Philadelphia, Dec. 22; follows with Tic Toc, Montreal, Jan. 14, and the Sands Hotel, Las Vegas, Jan. 29. . . . Dave Barry pacted for the Yule show at the Stanley, Pittsburgh. . . . Joe E. Lewis into the Carousel, Pittsburgh, Jan. 22.

Houston

Mary McCarty and Eddie Peabody opened a stand at the Shamrock Hotel, with Henry King the orch. . . . Jack Carson and his troupe have been signed by the hostelry to open New Year's Eve. . . . Booked for the Mural Room of the Baker Hotel, Dallas, are Los Chavales de Espana, Dec. 11-21.

Chicago

Ted Harbert has been named assistant to Merriel Abbott, director of entertainment for the Hilton chain. . . . Regal Theatre is bringing in Dinah Washington, Cootie Williams band, Swallows, Herb Lance and Joe Chisholm Dec. 10 and Duke Ellington and Bill Bailey Jan. 9.

Dallas Gilds the Lily With Cuffo Champagne For Kaye's Eve Extra

Dallas, Dec. 2.

Special New Year's Eve midnight show by Danny Kaye and his five-act revue has been set for State Fair Auditorium during Cotton Bowl Week, Dec. 25-Jan. 1. Extra show, at \$6 top, offers free champagne to customers at 11 p.m. lobby party and cuffo Continental breakfast after the show. Gratis decorations and favors also go to patrons at the preshow celebration.

Comic's revue will show nightly, with Saturday and Sunday matinees. Scale is \$1.20-\$4.80 for the 10 performances.

With Texas U.-Tennessee U. again Coffo Bowl opponents New Year's Day, Cotton Bowl Athletic Assn. has added sports lure by skedding the second annual Southwest Conference pre-season basketball tournament for Dec. 26-30. All seven conference teams and Arizona U. will participate.



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- Casino "Cafe of Tomorrow," Chicago
- Brook Hollow Country Club, Oklahoma City (Asked back)
- Casablanca, Canton, Ohio (With Bill Farrell)
- "The Mounds," East St. Louis (Hold over 3 weeks).

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"Miss Seeley is living proof that if you've got it you never lose it."

KAP
Variety

"Nostalgic was the return of Blossom Seeley after many years. The reception she received at the Cocoanut Grove must have warmed her heart and that of her devoted Benny Fields. I have seldom seen a better turnout."

LOUELLA PARSONS

"Blossom Seeley the singer who syncopated the jazz age is solidly back in show business with singer Benny Fields, her equally famous husband, at the piano. Miss Seeley Wednesday night gave the Cocoanut Grove it's starriest and most nostalgic opening night in years. All the old showmanship was still there. Many a young singer would do well to catch this act."

JIM BACON, A. P.

"There is the only real down to earth show business opening the Grove has had in years."

MIKE CONNOLLY
Hollywood Reporter

"When she opened in the famous Cocoanut Grove it didn't take her long to capture her audience, because she still had that electric spark which had zoomed her to stardom early in the century."

LYDIA LANE
L. A. Times

"Fond memories were draped all over the place. . . . This was strictly 'show business.' . . . It was like a Sunday night opening at the Orpheum Theatre twenty years ago."

JIMMY STARR
Los Angeles Herald & Express

"The greatness that was show business in the time of the two-a-day has been revived at the Ambassador Hotel. The opening Wednesday night marked the return to showbiz of Miss Seeley, in retirement for too long. It was more than a triumphant return. It underlined the appeal of King Vaudeville in the era when there was only live entertainment and before scientific progress brought in a new media and the NY Palace went the way of all flesh houses. . . . If there was any doubt about Blossom Seeley's place in entertainment annals, she dispelled it immediately with the opening show. She works with an ease that belies the long vacation and exudes an authority that is felt immediately and to the far reaches of the room. . . . Act is staged with skill and savvy and with great taste."

KAP
Daily Variety

"Blossom Seeley and Benny Fields found out last night that 'somebody loves them,' and they didn't need to wonder who. The big room was crowded. It's always a pleasure to watch the surefire technique of well-seasoned troupers and last night was no exception."

FLORABEL MUIR

"Miss Seeley is still a strong song salesman and, with Fields, should pack a real wallop in boites that cater to a trade that's given to nostalgia. . . . All of their ditty selections prove that a good song never dies. An A & R man could wisely spend some time digging these two."

JOHN SIPPEL
Billboard

"There is no denying that the names of Blossom Seeley and Benny Fields will be indelibly inscribed in the annals of show business greats, and there will be few nights in Cocoanut Grove history where nostalgia will be so prevalent as it was Wednesday. It was a genuine warm greeting from those who know the trials and tribulations of show business."

TOM KETTERING
(The Rounder)
Los Angeles Mirror

"The return of Blossom Seeley and Benny Fields to show business as the featured attraction at the Ambassador's Cocoanut Grove was a gala event that should be entitled 'A Stroll Down Memory Lane.' These favorites struck forth a routine of songs and some dance that were the rage in their starring days and which still packs a wallop and provides many comparisons for modern performers to study. Greeted by an overflow crowd and fellow performers, including George Burns, who introduced the act, the event proved festive and provided entertainment that earned top response."

JAC WILLEN
Hollywood Reporter



*and it's BLOSSOM SEELEY and BENNY FIELDS

and many thanks to Paramount and ALL its wonderful people for their kind cooperation.

Just Completed Sensational 3-Week Engagement at the Ambassador Cocoanut Grove, Los Angeles

Direction — WILLIAM MORRIS AGENCY

Hotel St. Regis, N. Y.

Fernanda Montel; Milt Shaw and Horace Diaz Orchs; \$1.50 and \$2.50 cover.

Fernanda Montel is almost two other fellers since her bow at Lou Walters' Latin Quarter on Broadway this past winter. Here at the St. Regis' Maisonette is exemplified the class impact which was predicted when she played the mass-capacity room, and the fact that she is socko in either league is the kind of insurance any performer can't scoff at.

An effective personality, flashing a knockout profile, a classy chassis that knows how to select the glad rags to suit her wagon, topped by a silver blonde coif, she's even more suited to an intimate room where nothing is lost. The Maisonette is a perfect cameo. Miss Montel supports everything with a savvy show style and a slick selection of songs which owe much to maestro-violinist Milt Shaw's virtuoso assist on the strings. In fact Miss Montel seemingly more than recognizes this, as manifested by her generous appreciation of Shaw's AFMing.

Her tunes are well styled for her sophisticated and glam manner, being mostly the standard Franco-American hit parade, done either in English or the original French such as Charles Trenet's "At Last," "Padam," "I Hate Sundays" (which Edith Piaf also brought over), "April in Portugal" and also an American pop, "Somewhere Along the Way." Somehow the French lyrics get more meat 'n' meaning into their wordage—either that, or the diseases know how to extract more from the lyrics, with result that a Gallic song stylist has more than the Continental nuances as an audience advantage. Of course, in the case of Miss Montel she could be singing the third pressed duck from La Tour d'Argent and make it sound very SACEM.

Pierre Bultinck, managing director of the St. Regis, seems to have a flair for picking the right babes for his class bistro, such as Julie Wilson who has since succeeded Mary Martin in the London company of "South Pacific," but who is a b.o. regular here. Miss Montel bids fair to carve the same niche. Succeeding her is Russell Nye (another returner) and Jane Morgan follows thereafter. Along with the room's regulars, Horace Diaz's alternate combo is an expert alternate to the main Shaw d'ansation; and as an expert overall greeter at the door is maitre d' August who commands one of the best all-round closeups of the town's gababouts, and knows how to cope with almost any exigency, since the room's capacity is constantly taxed. Abel.

Liberty's, Paris

Paris, Nov. 29.
Les Freres De Lait (2), Noelle Normand, Fernand Sardou, Mick Micheyl, Jackie Rollin, Charpinet & Brancato, Denise Clair, Claude Vega, Jacques Meyran, Mannequins De Liberty (6); \$3 minimum.

This is the most Parisian of the slick niteries with its kaleidoscopic intine show that brings on the acts conveyor-belt fashion on the small stage in this tastefully styled room. Though management is of the gay set, the clientele is primarily Gallic carriage trade.

Even for those not understanding the language it is worth a trip for the frothy atmosphere, good songsters and some outrageous but hilarious limp-wrist acts (Charpinet & Brancato). It is genial, loud and never a dull moment as prexy Ton-Ton shouts out the acts from his position by the door. Tab is in the stiff category with \$3 minimum for a drink but a descending scale if drinks mount. Long show makes a higher tab necessary, according to manager Fifi.

Dinner is served at 9 and show begins at 10. It starts with the march of the Mannequins of Liberty (6) who are also the waiters. They mince through with drag costumes and depict the Queens through the ages for a rib-tickling opener. A trio of sax, piano and accordion hardly gets a chance to play more than a few bars before a screech from Ton-Ton has another act on, which is a good thing.

Les Freres De Lait (2) have a patter act on the hygienic products of Paris, takeoffs on letters to the editor, with good timing and material and a nice share of laughs. They give way to Noelle Normand, legit actress, who does an effective disease number. She recites and gives the offbeat twist to wistful songs of forbidden love to good mitting. The Mannequins come through again to do a reverse striptease that rates yocks. Ton-Ton and Fifi end this up in

a rush-through in femme attire. All of it is inoffensive sex. Fernand Sardou is a Marseillaise comedian who tells a flock of salty stories for good laughs. Small and rotund, he ends with surprising romantic crooning of the character who could never get to cut down the tree before his window as life went by. He begs off.

Hefty, throaty chanteuse Jackie Rollin, looking like a bloated kewpie doll, gives out with a few torrid renditions of oldtime faves to end with a zany backing of the whole staff for intermission.

Show goes on until 2 a.m. with Denise Clair, Comedie Francaise actress, who lends a dramatic note to proceedings, for good change of pace. She recites and declaims with telling effect and top thespic backing. Raoul, a singing waiter, is so bad that he serves as a shill for staff and aud heckling. His obliviousness of crowd makes him a heavy puller of cackles in this one-man Cherry Sisters routine. Claude Vega has a whole kit of takeoffs which are uncanny in precision but suffer in being typed here by most impressionists. Jacques Meyran, a fast-talking comic, ends show with a barrage of stories, old and new, that gain by his timing and delivery. Biz was tops when caught with a turnover going on through the long bill. Mosk.

Fairmont Hotel, S. F.

(VENETIAN ROOM)

San Francisco, Nov. 29.
Jerry Lester, Ernie Heckscher Orch (12); \$2 cover.

The brawly hoke which is Jerry Lester's chief dish manages surprisingly well in this polite spot, and to gauge by audience reaction, he's on the plus side. It's further proof that the old saw about a hotel supper room requiring fancy fare is becoming passe. Held within the bounds of good taste, as Lester does, solid and even brash vaude sits oke with the pashy customers. They lap up his monkey-shines while sipping the vintages and ask for more even while munching their mutton.

Lester, of course, is no cup of tea. His speciality is thick broth and for those who like the heavy stuff he's aces. He's strictly for broad laughs in the belly region and those who have no stomach for that sort of text are out of place. But he's not dull and he has curtailed his burley pitch to pass muster with the pinky set.

There is no set formula to his act, which runs the gamut from gag verse, two-bit prop tricks and a wild-eyed Harry Richman routine, to a straight Ted Lewis closing item. Interlarded are wise-cracks of no general description, banter with the patrons, hokey chatter with the band and a song item encompassing the hotel personnel. The copy has less logic than even shape, but farce doesn't necessary call for sense and Lester justifies his 45 minutes in the eyes of the spenders, which means value received. This is nothing for the daisy-chain brigade, but neither is most of the current crop of bon vivants.

Music by the Heckscher crew hits its usual top level for both show and terping. Ted.

Club One-Two, Toronto

Toronto, Nov. 27.
Louise Carlyle, Johnny Niosi Orch (5); \$3.50 minimum.

On first Canadian date, though she's known for her "Sam & Delilah" disk, plus her "Girl Crazy" album with Mary Martin and that recent "Ira Gershwin Lyrics" album with Nancy Walker and Charlotte Foley, Louise Carlyle has been held over and is packing them into the plush Club One-Two, town's top class bistro.

With ladylike assurance in the Continental idiom, the shapely stacked and well-groomed brunet presents her songalog with plenty of intelligence and subtlety in a pleasant and unruffled manner that makes a decided impression on delivery. Apart from the attributes of voice and rhythm, here is a vocalist with plenty of charm.

She opens with a lilting "There's Gonna be a Great Day," followed by a restrained torch version of "Remind Me," a sotto voce "You Belong to Me." Second set includes a dramatic "Begin the Beguine," her "Tenderly" for whisper effects, "I'll Never Smile Again" in tribute to Ruth Lowe, the composer (who was present), and a bang-up finish on "Do It Again," this rating a begoff.

Miss Carlyle is an arresting stylist and, despite the current intimacy booking, is tops for any spot. She possesses remarkable range and controlled volume, plus clear diction, with no voice tricks or mannerisms. Johnny Niosi's orch lends neat and disciplined support. McStay.

French Casino, N. Y.

Frank Sinatra (with Bill Miller), Dominique, Rudy Cardenas, Ginette Wander, Jane Laste, Laura Tunist, Vincent Travers Orch; \$5 minimum.

Frank Sinatra is knocking off a couple of weeks at this cellar joint in the Paramount Hotel, and The Singing Reed is this bill's saving grace. There are a couple of occasional flashes of entertainment in the rest of the layout, but it remains for Frankie Boy, at \$10,000 per, to sock over the showmanship and personality he has acquired with the diminution of his voice.

A clik in the metropolitan area early last summer, when he played the Riviera in Fort Lee, N. J., Sinatra is even more effective this time. He has cut out much of the former first portion of his act as done at the Riviera, and instead there is now stronger material and a sharper pacing, capped by his smash rendition of the Soliloquy from "Carousel." Gone are the "Black Magic" and Judy Garland bits, the latter especially having formerly slowed him to a walk, with Sinatra's current numbers including, after the opening "When You're Smiling," the especially sockeroo "You Belong to Me."

There is a lyrical suggestion of Sinatra's own personal experiences in the latter, and it's nifty spotting. The No. 2 number in every singer's routine should strive for a peak, because this is where you have got to get 'em and hold 'em after the invariably casual opener. This second number of Sinatra's has very obvious lyrical overtones as it segues into some amusing talk about his recent return from Africa, and about how he's worrying about Ava being in the midst of the jungle with lions and tigers while making the Metro picture, "Mogambo," in Nairobi. He made only casual reference to wolves.

Then comes another suggestive tune, "I've Got My Love to Keep Me Warm," a strong followup that maintains the mood of the earlier number. "Birth of the Blues" is given a neat dramatic quality, and this is interspersed with some more brief but well-timed chatter about "the funny thing that happened to me on my way to Africa. . . I met Abe Lastfog . . . and that's how I got booked into the French Casino." It's a bit tradey, perhaps, but a cute laugh-getter regardless.

"Don't Try to Change Me Now" gets a simple, underplayed treatment, after which comes a humorous paraphrase of "Old Man River," which he does as "Old Man Crosby," who just keeps singin' along. The "Carousel" Soliloquy is a fitting climax with the intense dramatic quality that Sinatra gives it.

Incidentally, Monte Proser, a longtime friend of Sinatra's, chased over from his La Vie En Rose to do a night job on the lighting for the headliner.

As for the rest of the bill, it's a holdover, featuring the young French magico, Dominique, and Rudy Cardenas, the young juggler. Both get their share of audience interest, with Dominique's infectious personality and clever tricks being particularly outstanding.

As for the girls in the line, they are the tipoff how New York cafes are finding it tough to get lookers. Most of them look as if Ava Gardner booked them herself, just to play safe. Kahn.

El Rancho, Las Vegas

Las Vegas, Nov. 26.
"Windmill Revue," with Joanne Gilbert, Doodles & Skeeter, Carmen D'Antonio, Allan & Ashton, Johnson & Midell, Bill Damian, El Rancho Girls (8), Ted Fio Rito Orch (10); produced and staged by Tom Douglas; choreography by Jean Devlyn & Sonia Shaw; no cover or minimum.

Hollywood decorator Tom Douglas, who refurbished the El Rancho interior last year and is still revising the premises, persuaded boniface Beldon Kalleman to book the young Joanne Gilbert following her rave two frames at the Mocambo. To showcase her, Douglas scripted, designed settings, wrote a lyric with composer-conductor Ted Fio Rito, surrounded the vibrant headliner with talent suitable for framing her turn.

The ambitious undertaking, which he entitled "Windmill Revue," was made doubly difficult to present because of brief rehearsal time and lack of space both on and off stage to house cast and settings. Result: opening was frankly announced as a "dress rehearsal."

Viewers of late show opening night saw the "second dress," in which several sequences were cut following the 8:30 shambles. Running order bore little relation to printed programs on tables, but,

overlooking the stage waits, the audible and often violent backstage shouts, the churning curtain, and bewildered expressions on faces of participants in the melee, attendees gave enthusiastic vent to widely-spaced components of the revue.

Frothy story revolves around the wishful dreaming of a young working gal to get flitting about the posh haunts of Manhattan. In a most effective vignette, Bebe Allan sets up, via verse, her longing for escape from her tenement room. Out she goes to find an eligible partner for her dream spree. Shopping is first, opening into a street scene filled with beminked gals going in and out of Hattie Carnegie's, Cartier's, et al, and the meeting with her dream boy, Barry Ashton. Pair lead action to a niterie on the Bowery, Palace Theatre and "Terrace Club."

Miss Gilbert highlights final sequence. Her piquant quality, good looks and frame, surprisingly compelling voice and unusual wardrobe add up to sock reaction. Trained carefully by her father, tunesmith and act-stager Ray Gilbert, femme lilt with underlying dramatic effects. Tinge of Lena Horne creeps in many times, but is noted particularly in her intense treatment of closer, "Love."

Miss Gilbert dresses in white blouse and sequined trocador pants, not an affectation but a necessity because of her stance which gives awkward lines to gowns. That's the way she sings, sometimes in a half-crouch, or leg extended almost into ballet position. Repertoire blends, sans gab, from "You Shall Have Music" into special "Tweet, Tweet, Tweetheart," "Singing in the Rain," "I've Got Rhythm," "Fascinatin' Rhythm" and "Love."

Doodles & Skeeter bring on the comedies with their kinetic record panto semester during "Palace Theatre" stopover to register big (see New Acts).

Bebe Allan & Barry Ashton are front and centre most of the way, giving neat touches to the theme. Pair become hindered in their terps duos, both on the short apron and in full stage. Hanging chandelier prevents sharp lifting, and boxed-in area binds routine of "Exhibition Waltz" to a large degree. In spite of all such retards, they are given peak mits for all efforts.

Carmen D'Antonio goes lowdown with interps of "St. Louis Woman" in "Bowery" melange. Entering from tonk mood set by El Rancho Girls, goes into torso-twisting choreo with pulsating rhythm background. At show caught, terpers Johnson & Midell suffered from the paring process and were seen only in separated bits.

Bill Damian croons a couple of tunes offstage, with one mood-piece "Dreams Really Do Come True," a product of Douglas and Fio Rito. El Rancho Girls are used in walk-ons other than their "Bowery" terps and brief "Exhibition Waltz" whirls. Ted Fio Rito orch seems to suffer doldrums with rest of cast on certain cues, but gives sharp backing for Miss Gilbert. Settings by Douglas are both rich and amusing, but are too many for too little space. Will.

Lido, Paris

Paris, Nov. 28.
Eileen O'Dare, Craddocks (3), Danny Ray, Margie Lee, John Flannegan, Rosian, Fortunia, Arnaud Bros. (2), Olympiads (3), Rudy Horn, Continental Orch (8); \$5 minimum.

With the main body of the classy Lido revue planing to Morocco for the opening of a new niterie, a new batch of acts has been put in for the interim with two of the ice skaters kept on to keep the blade seat warm. Rumors of cafe closing have been dispelled and when caught, new show was doing fair biz. Bill stays on for 10 days until rest get back to resume the fast-moving floor and ice revue of yore.

Eileen O'Dare, doubling from the Folies Bergere, does her fine acrodance (New Acts). More puchitude is supplied by sinewy dance contortions of Rosian in her cat dance, Fortunia in a strppro that displays a fine body, and solid-looking Margie Lee in her hop skating number on the ice cube that glides out over the raised stage. Ditto John Flannegan who does a clown bit as a big bosomed washerwoman in solid pratfalls for good mitting.

Danny Ray is a personable magico (New Acts) and the three Craddocks do their slapstick routine which for sheer mayhem and eccentric acrobatics is a pleasing number that leads to heavy yocks. The Olympiads are a fine balance of threesome and the juggling of young Rudy Horn is phenom (New Acts). Arnaud Bros. supply their w.k. lovebird and comic violin stin for good results. Mosk.

Copacabana, N. Y.

Jules Podell presentation with, Billy Daniels (Benny Payne at piano); Jackie Miles, Landre & Verna, Ray Steele, Carol Lee, Line (8), Michael Durso & Frank Marti Orchs; staged by Doug Coudy; music and lyrics, Joan Edwards and Lyn Duddy; costumes, Billy Livingston; \$3.50, \$5 minimum.

The Copacabana has given its current display a tremendous lilt with changes of talent surrounding holdover Billy Daniels. The new acts provide renewed interest for the stubholders and make for an exceedingly strong display.

Jackie Miles, in his third trip to the Jules Podell hospice, has a knowing way with this crowd. There's a minimum of new material in his turn, but audience reaction seems to be on the side of the Miles standards. His delivery in these yarns has reached the stage where the mob yell for the pieces he wants to omit. On the midnight show of his preem (27), Miles couldn't get off because of requests to do some of the numbers he wanted to save for the later show. He was on for a lengthy turn and he got maximum reception.

Miles's overlong stay made it somewhat difficult for Daniels to follow. He had an uphill climb, but the Negro singer emerged with his usual hefty mitting. Daniels is an excellent performer, growing steadily stronger as his turn continues. At his "Black Magic" closer he had the mob at a top pitch and provided a terrifically strong finish for the show. Benny Payne at the piano, chips in on vocal as well to help Daniels reach the ultimate impact.

The dance turn in this instance is Landre & Verna, a pair of expert ballroomers who have appeared frequently on the N.Y. cafe scene. Their lifts are among the best in the business. They have a good dance catalog which serves as a fine frame for the acro sections of their act. The music is generally dramatic and points up the unusual parts of their routines. They too take several earned bows.

The production singing is by Ray Steele, a nice-looking lad who shows a good set of pipes. Carol Lee does the production terps. The line is encased in picturesque Billy Livingston costumes and the Douglas Coudy routines hold up well. The Joan Edwards & Lyn Duddy music adds spice to the generally good production.

One of the more notable events concurrent with this show is the return of Joe Lopez as custodian of the tape after a hiatus of several months. It's an event that returns a more familiar tone to this cafe. Ronnie, who served during the interim period, is recovering from surgery. Jose.

Hotel Statler, L. A.

(TERRACE ROOM)

Los Angeles, Nov. 25.
Dorothy Shay (accompanied by Russ Black), Chandra Kaly Dancers 4, Eddie O'Neal Orch (12); \$2 cover.

If there were any doubts about the new Statler Hotel's eventual position in the after-dark life of the town, they should be dispelled by this second offering in the spot's Terrace Room. Layout headlined by Dorothy Shay is potent niterie fare. Additionally, since Miss Shay was a perennial attraction at the rival Ambassador Hotel, this show underlines the fact that other rooms in Los Angeles are going to have to engage in spirited competition to get the acts they want and need as customer lures.

As usual, Miss Shay is selling peak entertainment with her mountain william repertoire. Most of it is familiar, but it hasn't lost any of its charm. And the slick delivery of such standbys as "Uncle Fud," "Mountain Gal" and "Sagebrush Sadie" guarantees constant attention from ringsiders. There are some changes in her patter and she's included a prelude to the inevitable "Feudin'" that cues new laughs.

Chandra Kaly Dancers, in support, build the show to a fine climax with their final Caribbean number. Earlier routines, with Kaly occasionally spotlighted alone and at other times with a trio of eye-filling femmes, are in the East Indian vein. All clik strongly.

Eddie O'Neal orch, new to the Coast, pleases with its dance beat, but its show stint needs trimming badly. Crew is on for a 12-minute opener in which the brass men bleat of their value to the band, but the novelty wears off after about eight bars and could be dropped—especially since the remainder of the show runs in full hour and any trimming is important in a room where all service stops at showtime. Kahn.

St. Francis Hotel, St. F.

(MURAL ROOM)
San Francisco, Nov. 29.
Xavier Cugat Orch. (18), with Abbe Lane; Los Barrancos, Juan Guerrero, Eddie Garson, Jose Wong; \$1.75 cover.

Xavier Cugat's outfit, like Gaul, cuts its appeal in three portions. Firstly there is his slice for the floorwalkers and this succeeds in whipping up a comote of all manner of tunesmithing, from the staid waltz to the frenetic samba, which has the terpers crowding each other for elbow room.

Secondly, there is the entertainment factor for the aged and disabled, the jewel and jowl set, that just wants to listen. Here again Cugat pours it on aptly. It approximates a carousel and a military band fused together which is especially simpatico with those who have had the benefit of an internal alcohol rub.

Finally, there's the show, at which the Cugat crew goes slightly mayhem in its efforts to play the good South American neighbor. Anyone who isn't convinced after an hour of Cugat that Brazilian nuts aren't the dandiest on the market is probably subversive. In any case, Cugat's is the busiest, blaziest outfit ever to use music to cast a voodoo spell. And the jampacked turnout plus advance reservations in this sedate room clearly prove that Cugie knows how to spell.

It's a big band and it plays big. To this end, Cugat amalgams five rhythmists, one each handling maracas, claves, congo, bongo and traps; a French horn which sears when least expected; four reed that mostly play flute, marimba, bass; four brass that aim to be heard; piano and his own fiddle. Eighteen in all the crew rides the octaves with the gusto of a stampede that has even the busboys and waiters lined up to listen. Cugat doesn't relax a moment while turning on the steam-pressure and neither do the couverts out to make a night of it.

Visually, the troupe resembles a whirling dervish enjoying a nervous breakdown. Two of his charges, one a guy with maracas, the other an eyeful with claves, occupy themselves glorifying St. Vitus at each end of the stage. His various sections pop up and down as so many pistons in a musical motor. Movement combines with frenzy and is drenched with tempos to thumbscrew the patrons into a state of cataleptic joy. It's primitive and provocative and it all pays off. If you can stand it, it's good for you.

The Cugat show is more of the same, even if slightly less unique. Juan Guerrero has an excellent tenor and his offering of "Granada" is choice stuff. Eddie Garson, ventriloquist, is solid, highly amusing and puts over his Chico-Carlo routine with impact, his four-way voice bit being particularly good. Jose Wong, Chinese gentleman who sings in Spanish following mime bits of Billy Eckstine and the Ink Spots, is a better than average comic relief. Los Barrancos, boy and girl terpers who toss up a torrid mombó, click solidly. Abbe Lane is a lush topping of song, looks and movement to wind up the tornado properly punctuated with sex and sentiment.

Any way you look at it, the Cugat melange is not meant for quieting the nerves. It ain't symphonic but neither is a cash register. Suffice that Frisco is paying through the nose with delight for this engagement. The town hasn't had such fun for many a moon.

Sans Souci, Miami Beach

Miami Beach, Nov. 29.
Jana Jones, Ann Herman Dancers, Sacasas Orch.; \$2 minimum weekends.

This oceanfront hostel cafe is probably the leading exponent of the "one act" feature in the area, with entracte the house dance studio instructors, plus the solid draw of the Sacasas terp orch who've proved a healthy pull for the considerable segment looking for exciting hip-swing ideas.

With it, Sans Souci has become a showcase for upcomers as well as for established acts looking for further bids on the class hotel and cafe circuit. Layout makes it perfect viewing from all points of the 250-seater. Typical patronage is a mixture of the regulars along the routes in glitter belts such as New York, Chicago, Philadelphia and other metropolitan centres.

Thus, when a Jana Jones, never seen here before and actually new around Manhattan's confines, comes in to register with the type of aud attracted, she must be marked up as a potent possibility for better things.

A highly attractive brunet thrush, smartly gowned and obviously well trained for delivery, with top arrangements, she still needs more work to realize her potentialities. Based on her talents, however, she can build without the "forced" method of shooting into prominence via a platter and realize her values on the basics contained in her personality, song ability and routining.

As currently set up, she keeps them all the way via a careful blending of a series of tunes not kicked around, such as the teofer, "Love Isn't Born, It's Made," "You're Cheating On Me," "Happy-Bye Blackbirds," and encore sequences, with only w.k. pop "Somewhere Along the Way." Tops her canto with "Can't Help Lovin' That Man" and "Runnin' Wild." Addition of some of the better tunes high on the jukebox parade would help.

As is, she reminds here and there of Lena Horne and on her own stylings, gets them with a warm delivery, though at times that delivery becomes overaccented. This is a tendency easily eliminated with experience. Lass has charm, a full-ranging set of throaty vocal-muscles and a sense of showmanship.

The Ann Herman Dancers set up some Latino ideas in good fashion. As for Sacasas, he's one of the top dance draws in the area plus one of the best showback outfits around.

La Maisonette Carol, Montreal

Montreal, Nov. 25.
Nina Dova, Gilberto Asias; no cover or minimum.

Still one of the top restaurateurs in Montreal and a cafe operator who has been responsible for some of the best intimacy talent ever to play this town, Carol Grauer is currently offering the multi-lingual talents of chanteuse Nina Dova, with her guitar.

A familiar chirper via radio, tele and previous cafe tries around Montreal, Miss Dova looks and sounds best in this swank room. Much of this is due to the presentation and the attentive clientele that gathers here—a following Carol has built up in Montreal over the past 20 years.

Perched atop a grand piano with Gilberto Asias giving her solid backgrounding, Miss Dova keeps attention throughout a 25-minute session as she switches easily from French to English into Spanish, etc. Most of her songs are of folk origin and each is preambled by an explanation that is clear and amusing.

Although most of Miss Dova's material is off the usual thrush track, gal can and does inject the occasional pop into songolog effectively. On the whole, however, this is an almost over-specialized type of entertainment slanted more to the small individual boite than big, femme-show patron. As such it is okay and is further enhanced by this attractive room and Carol's astute showcasing.

Gatineau, Ottawa

Ottawa, Nov. 27.
Jerry & Turk, Joey Dean, Nan Houston, The Kings & Their Ladies, Harry Pozo Orch; 75c admission, \$1 Sat.

Clicko comics Jerry & Turk, with assists from diminutive Joey Dean and looker canary Nan Houston, dish out some socko material on the Gatineau Country Club's big floor, but the preem mob caught only the crests. Turk's mike gabbing is rapid-fire and, to a house accustomed to slower-paced comedy, it took nearly a quarter of an hour to get them to listen at the same rate he was talking. Act is overlong for this spot. Trimming about 10 minutes would help here. Otherwise, it's more than okay and when the sitters got around to it, they guffawed without letup.

Dean's coiled-spring tap terps are smooth and fine. His comedy with the others is so-so. He uses aud participation in getting customers to whistle and hum "April Showers" and "Tea For Two" while he dances. Miss Houston, tall, well-filled and well-distributed, uses a Gershwin tribute arrangement plus "I Feel A Song Coming On" and "You Made Me Love You" to okay effect. Highlight of evening, after Jerry & Turk do an okay comic jitterbug routine, is a roughhouse opera takeoff which has the payces thundering with their palms.

Held over, the Kings & Their Ladies continue socko. They repeat their click Calypso and Oriental numbers, and have added a blues routine. Their performance is solid throughout.

Harry Pozo emcees a bit and leads his capable band for show and dancing.

Hotel Chase, St. Louis

(CHASE CLUB)
St. Louis, Nov. 25.
Quintetto Allegro (5), Boliana Ivanko (4), Clyde McCoy Orch (17); \$1-\$1.50 cover.

With the exception of Clyde McCoy and his tooters who have scored on previous visits, new faces are featured in the current layout at this class west end spot and all are acquitting themselves with considerable eclat. The Allegro quintet, all young Italian males, uncork a wide variety of click stints and they were loudly rewarded at session caught.

In white tie and tails the lads display top musical talent, each being able to play a multiplicity of instruments, switching from one to another during their fast routines. Highlight occurs when they pratt one another at the piano and manage to hit the ivories, individually and in group. When one is crowded out, he leaps onto the bended backs of the others to do his share of the work. It's sock.

Their interop of "Passing of the Regiment," done with three violins, a trap drum and piano, wins a solid mitt as the soft music starts with the room in semi-darkness, continues to full brightness and ends in the gloom. Boys also dish out "Who Plays the Instrument," "O Solo Mio," "Gossiping Old Maids," "La Vie En Rose," and for an encore, an outdated band of three ancient horns, bass drum and clarinet. The "La Vie" number was sung in French by the baritone, who has nifty pipes.

The Ivanko Four, a tiny brunet looker and three stalwart males, also click as they toss the gal around as if she were a rag doll in an adagio chore. They climax via the gal swung as a jumping rope with one of the lads hopping over her twirling body half a dozen times.

McCoy contris to the layout with a sturdy trumpet solo of "I Went To Your Wedding" after an unbilled baritone with the orch cops a heavy mitt for warbling the same ditty. Bary and McCoy also score heavily with their "Old Phonograph Record" during which they pantomime Bonnie Baker, Frankie Laine, Johnnie Ray, Ted Weems, among others. Proceedings wind up with McCoy manipulating what he claims is the smallest playable trumpet in existence, for his "Sugar Blues" themer. Sahu.

Desert Inn, Las Vegas

Las Vegas, Nov. 25.
Frankie Laine, Paul Gray, Tommy Wonder & Margaret Banks, Carl Fischer, Don Reynolds, Donn Arden Dancers (8), Carlton Hayes Orch (11); no cover or minimum.

Strictly class is this combination destined to keep this niterly in over-capacity even beyond the Thanksgiving holidays.

Frankie Laine hasn't put forth his energetic warbles in Vegas for some time. Differences between former and present appearances are marked. He sings better, has groomed his gab into sleek quality. No longer the brash, hard-edged hurly-burly shouter, Laine had advanced far along the route of the performer who can hold composite audiences in respect.

Laine hasn't lost his electric quality enroute. His "Sunny Side of the Street" propels setup with solid beat to contrast with mystic "Ruby and the Pearl." Takes one from the old days, "Black and Blue," and imbues with driving emphasis, then gives with the plaintive "High Noon," in carbon of his Columbia top-selling platter. His "Jezebel" has a feverish, sexy note, while "Mam'selle" is purred softly. Lauds accomper-arranger-88er Carl Fischer seated alongside at the Steinway, then joins him on the piano bench in duo of "After You've Gone," relaxed and bright. Bluesy "One For My Baby" receives terrific treatment, edging in to big-voiced "Jealousy" for ovation.

Paul Gray, impeccably dressed and looking the antithesis of a comedian, proceeds to disprove the latter by belting over a superb sesh of yockworthy material. His comedy is disarming, intellectual, and satirical in the sense that although he buttons his various characterizations, none is warped with bitter humor. Ribs "young, brash comedians" and their approach to the laugh, then sets forth in display of "human" types. Gets audience thoroughly pocketed following "silver screw" story, then goes into a mad catalog of quickie ditties leading into "September Song" parody. Reception for this is big, calling him back for lampoon on "Back in Your Own Back Yard." Gets off to salvo.

Tommy Wonder & Margaret Banks are delightful pair of terpers who dispense with most ballroomology to capitalize upon singular abilities. Following a duo turn, Tommy brings on the

mitts by .ophat and cane strut, splits and excellent legwork. Miss Banks is plus visually with her waltz on toes during solo spot, sequenced by another Wonder whirl. Pair finish off with brief pas de deux. Act should concentrate upon flashier duet choreography, particularly at finish.

Donn Arden Dancers bring gasps with lavish wardrobe during two productions. Opener is the talk of the town, with several lovelies terping with top French poodles. Don Reynolds is outstanding with his warble of "Early Autumn" during midway dance scene. Carlton Hayes and orch sound polished backgrounds throughout.

Town & Country, B'klyn

Nita Bieber & Gerald Gotham, Cece Blake, Lenny Maxwell, Johnny Morris Orch La Playa 6; \$3.50 minimum.

Current Town & Country layout, while off its regular budget, contains some lively entertainment. Boniface Ben Maksik is in the enviable position of being able to get off the nut via weekend business. This outsized spot seems to do rather well for itself.

The show is sans names, but the acts are well constructed. Bill starts off with Nita Bieber & Gerald Gotham, whose terps in the modern idiom are frequently exciting, although their work is out our for the more urbane entertainment centres. Their stint shows Jack Cole influences, but there are sufficient twists to set them off on their own. They do two numbers, both of which show imprints of sophistication and smartness. The act is somewhat ahead of the patronage in this Brooklyn spot.

Singer Cece Blake, former Vaughn Monroe vocalist, has progressed far beyond the bandage stage. She's somewhat unusual these days, inasmuch as her sole gimmick is good singing. Miss Blake has a well-developed set of pipes, vivid projection and sufficient personality to put her across in the person's appearance fields. She negotiates rhythm and novelty tunes effectively and hits a fine stride with a medley of torch tunes.

Lenny Maxwell, a youthful comic, is a skilled impressionist, but still needs to develop added savvy in presentation. His material mixes both familiar takeoffs along with those that are infrequently done. In the latter category is Louis Armstrong and it's a fairly expert delineation.

Chez Agnes Capri, Paris

Paris, Nov. 25.
Agnes Capri, Robert Dhery & Co. (4), Marthe & Annie, Monsieur & Mme. Boulau, Max Chomette, Paulette Zoiga, Pierre Latour, Roland Jacobson; \$2.50 minimum.

This is a new cabaret on the site of a famed old niterly that nurtured many of the present variety greats. Spot has been enlarged, but the old baroque decor has been maintained. Gilles, who runs Chez Gilles nearby, also keeps this but has built it around the talent and draw of Agnes Capri.

Though it is a gamble now to open a new boite, cafe presents a fine, balanced show, and with tab on average level and champagne not obligatory, it should have a good chance to build on word-of-mouth for the niterly set seeking offbeat talent. Located in the Opera district, 300-seater is still languishing and the next month will decide its fate. Whether it stays on or not, it has showcased some good young talent as well as refurbished the setting for some tried and true cabaret artists here. Though Gallic in presentation, there is enough here to entertain the tourist.

Show is emceed by smooth-talking Pierre Latour, in wite gloves and derby, who also does out a few effective stories on the doings of the bored upper classes and the sufferings of a simple, hapless, digested man who marries a harridan. Impressionist Paulette Zoiga, Robert Dhery & Co. (4), and Monsieur & Mme. Boulau contrib well to the crowd risibilities and enjoyment. (See New Acts).

Max Chomette recites macabre poems of hunger and wonder with good thespie backing for the staple in this type of cabaret. Marthe & Annie are fetching young girls who deliver fast takeoffs on love-lorn columns and beauty aids for refreshing effect. Rapid-fire delivery is combined with an ease and emphasis that never let a laugh languish. Then comes Agnes Capri of a pleasing show (New Acts). Roland Jacobson pianos for show and lulls. There is no dancing, and bill is presented leisurely. Mosk.

Copley Plaza, Boston

Boston, Nov. 25.
Kay Thompson & Williams Bros. (4), Johnny Turnbull Orch (9), Paul Clement Trio; \$2-\$2.50 cover.

With Kay Thompson and the Williams Bros. giving out with their special brand of sophisticated vocal and terp antics, the Oval Room has again taken on an atmosphere of glamor, the exception rather than the rule lately. Miss Thompson was last here a couple of seasons ago sans the four freres. Full group results in nifty entertainment for the class trade.

The songstress is a perfectionist and the entire stanza reflects painstaking rehearsing which, strangely enough, doesn't detract from the general impress of spontaneity. There's plenty of movement and each number is a production in its own right.

Group tees off with "Jubilee Time," a lively hoedown number which winds with Miss T. being held aloft by the quartet followed by zany "Mad About the Ballet," wherein ambition of "Peaches" to appear in toe work is finally assured when "Daddy" buys the troupe. Finale, with femme as movie star surrounded by her handpicked claue, is a devastating slap at Hollywood parties. Sharp, witty and clever, it's sophisticated stuff and should result in brisk biz during the two-week stand here.

Musical backgrounding is furnished by Johnny Turnbull's orch aided by the act's pianist and drummer. Paul Clement's versatile trio fills the lulls.

Ciro's, London

London, Nov. 25.
Cecil Landeau's presentation of "More New Faces," with Liselle Stranzinger, Aud Johansen, Shari, Hughie Diamond, Terence Theobald & Ruth Hilary, Brenda Wilkinson, June McComb, Sidney Simone band; \$5 minimum.

Once again Ciro's is housing a new Cecil Landeau revue. Like its predecessors, it's a smartly dressed and smoothly staged production, but although quite pleasant to watch will have dubious value as a lure. And that's what's desperately needed these days, particularly as the first signs of the pre-Christmas slump are becoming evident.

With the illness of Diana Monks who was kept out of the show on opening night with a sprained ankle, the routine had to undergo a last-minute reshuffle. It needs further rejuggling if the production is to have pace and impact. Before the show gets into its stride the floor is taken by June McComb with some bofo magico, but she has far too big a slice of the program and in any event she should be shifted higher up the bill.

Dance routines have style and verve and are handsomely interpreted by Terence Theobald & Ruth Hilary. Hughie Diamond, warmly fills a vocal spot, but Liselle Stranzinger's rendering of "Silent Night" is not niterly fare. Other members of the cast go through their paces with energy.

The Sidney Simone combo, who have been occupying the dais since the cafe reopened several months back, backgrounds the production with commendable skill as well as supplying lively dance music.

Riverside, Reno

Reno, Nov. 26.
Dorothy Dandridge, Paul Gilbert, Tom & Jerry, Riverside Starlets (8), Bill Heathcock Orch; no cover or minimum.

Dorothy Dandridge is the one solid cafe sophisticate who has appeared in Reno and she's blooming. A voice that is pleasant and on key has little to do with her click. Her emotional, sensual and warm salesmanship are as appreciated here, as they were at La Vie En Rose, N. Y. For others of the similar genre anticipating a stint in Reno, only this room can properly display them.

Miss Dandridge, stunning in a tight black sequin gown, tees off with "I Never Knew I Could Love Anybody" in up tempo. Tall and trim, she deliberately squirms through "I've Got You Under My Skin," sliding over some particularly long notes with languor. She builds a nice mood.

Next set consists of blues—"Talk Sweet Talk to Me," with a little rhythm, plus "You Gotta Buy Buy for Baby," with some brow-mopping writhing. "Blow Out the Candle" is a production number, with candelabra holding three tapers. As she blows out choruses, she dittos the candles. Windup is "You Gotta See Your Baby Every Night." Her little advances to the fore, of the

(Continued on page 52)

Riversi, Reno

(Continued from page 51)

forum are captivating as she hobbles forward in tight skirt for friendly bows and big smiles.

Paul Gilbert is in Reno and the Riverside for a second time. Young comic is full of new material that's practically devoid of skits. Still using the shock opener—"I've just been to see my psychiatrist and everything is all right"—whereupon he does a complete forward flip, straightens out rigid in mid-air and hits the floor with a thud that shakes the tables.

Gilbert sticks with fast delivery and only moves into a character part once with "High Noon," as a tobacco chewing cowpoke. As a horse player, he loses everything at the track down to a long shirt (knee length) and in that rig he spends the last 15 minutes of his act, cavorting, dancing and playing a trumpet.

Tom & Jerry are openers on bars. As clown and straight, they engage in fancy bar flying with flips, blindfolds bits and hopscotching the apparatus sans hands.

Starlets spring a new opener with gigantic dice which they spin, toss and terp on. The complicated routine, with a song intro, "The Hard Way," works the gals breathless. George Moro has produced a "Rumanbo" for his finale—a combo rumba and mambo—also extremely complicated. He's more concerned with authentic dancing than in displaying his dolls. Result is usually one of the best parts of the show and for best viewing must be caught from the far reaches of room as ringsiders miss all the movement and intricacies.

Bill Heathcock orch is playing its first show in this spot. Mark.

Celebrity Club, Sydney

Sydney, Nov. 19.

Guli-Guli, Guy Parkinson, Celebrity (8), Abe Romaine Band; production under supervision of Joe Taylor; \$3 minimum, no cover.

Current show is a weakie and in only for a limited span. Operator Joe Taylor has always set a high standard at this ace niter, but apparently found himself short of talent chips in the pre-Yuletide period. Taylor is currently dickering for top overseas acts for this spot and expects to have a solid lineup covering the plush Yuletide-New Year season, with a strong followup throughout '53.

Headlining the current show is comedy magician Guli-Guli. Working in Indian rigout he's good for some laughs from mainly carriage trade customers but appears better suited to vaude than in this type of cafe. His act lacks the class to win solid appeal from those who look for glamor in Celebrity floorshows.

Guy Parkinson, spot's featured singer, has what it takes to win the femmes and gets away to strong applause with "Come Back to Sorrento" and "Gandy Dancers' Ball." Young, with looks, he's a natural for the niter loops both here and abroad.

Abe Romaine, longtime feature in film house presentations, replaces Daniel Mas as bandleader. Romaine is a top showman and knows how to sell a number from hot to sweet. He should have little difficulty building up quite a rep at this stand.

Highlight of show is the nifty ballet featuring eight of Australia's most luscious femmes and surefire with the male customers. Gals work in perfect harmony in both semi-classical and fast-moving routines. Ballet is boniface Taylor's best bet presently. Rick.

Bellevue Casino, Mont'1

Montreal, Nov. 29.

The Tokayers (7), The Albins (2), Don Wallis, Martin Bros. (2), Court & Saunders, Barbara Eskofier, Line (10), Bir Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; \$1 admission.

Regardless of spotty biz in most other saloons and the occasional disparate gimmicks used by operators to lure in the customer coin, Harry Holmok's Bellevue Casino continues apace, hitting capacity biz on the first show, better than average on the second during the week and then sellout weekends.

The reasons are obvious and apparent to even the most naive patron. For the single buck admission, there's a big, lavish show with plenty of handsome dolls (who are also good hoopers), solid visual acts and the lavish Mme. Kamarova production numbers that run the cultural gamut from "La Boheme," which is current, to a rousing girl-led French item. Present layout does more than a little to confirm any regular Casinoite that he is still getting the best all-around value in town. Headliners, other than the

Kamarova spectacles which always score, are the Tokayers. The six guys and a gal offer the best teeterboard routines seen here to date. Group builds easily after a few warmup bounces to a rousing climax as a small member is somersaulted to the lofty wicker chair. Most of the action is by the male element with lone femme looking pert and occasionally assisting in some of the minor acrobatics.

From the group, one of the members, Don Wallis, cuts away to offer a single for fine ovation. Guy works atop of a tall ladder which in turn is balanced by a confere and his handstands, layouts, etc., on this fragile perch are clicko.

The Albins, who have appeared in this room before, sell their comedy ballroomology as handily as ever. The Martin Bros., also repeaters, are featured with their marionets in the "La Boheme" number and then follow with a separate that is click but familiar. In such an unlimited field as far as subject matter goes, there seems to be little imagination used by the average manipulator and the freres (with their skeleton dancers, etc.) aren't exactly any exception to the rule.

Besides the femme display by the pony line, ballet dancer Barbara Ruick, Eskofier, boosts general appeal with her fine toe work. Dick Court & Genie Saunders are effective in all vocal slots and the Bix Belair band backgrounds in usual steady manner. Newt.

Flamingo, Las Vegas

Las Vegas, Nov. 27.

"Stars In Your Eyes," with Bobby Van, Alan King, Barbara Ruick, Skylarks (5), Flamingo Starlets (8), Torris Brand Orch (11); sketches by Sid Kuller; music by Hal Borne; produced by Sammy Lewis; no cover or minimum.

More and more, the special packets are being whipped up for this desert gaming delta. "Stars In Your Eyes," an idea of Sammy Lewis to encompass some new personalities in an overall medium-budget show, comes off okay, although little deviation from standard niter format has been cooked up for the occasion. Biz should be bright, however, with some dropping off of attendance after the long holiday weekend. Word-of-mouth could circumvent that factor.

Buzz should be good along the Glitter Belt. "Stars" is far from pretentious, maintaining a bouncing buoyancy from curtain to curtain. Alan King, Bobby Van, and Barbara Ruick are making Vegas niter debuts, with all three capturing okay acclaim. Skylarks have made the trek to town many times, but have never put on such a showstopping visitation before.

Guiding the show along is comedian Alan King. His ease and quick wit suit well for emcee role and he shines in his own spot prior to finale. Yocks are fast in coming, with King belting more and more juicy fare for audience to digest. He bases most of his material on running tales of his boyhood on New York's eastside, kidding youthful dalliance, and growing into digs at marriage state. Makes a funny to-do with "Babalu" before retiring to outsize mits.

Bobby Van appears as a youthful and upstart Ray Bolger, with long legs kicking up the floor in fancy motions. Carries a feeling of spontaneity throughout stint, and self-assurance is noted all the way. Deft footwork follows brief "Good Day" mimicry of Grant, Cagney, Stewart, Brennan and Lane. Stepping lightly, breezes through softshoe, contrasting with tophat and cane struts in "Puttin' On the Ritz." A jitterbug quickie and Pat Rooney cleat complete his terping.

Barbara Ruick as well as Van are from the Metro stable of pic hopefuls. The lovely blonde miss, also a Capitol discer, has style and sexy quality. Voice is soft, with purring intonations even on bouncing opener, "Getting To Know You." Takes care of the evergreen, "You Took Advantage of Me," in capable fashion, and marks upbeat time on "You Just Can't Have Everything" for okay exit.

Skylarks never looked or sounded better. Choreography as well as harmonies are tops. Three males and two femmes make each tune a solid click. Chasing "Hallelujah," "Walkin' My Baby Back Home," "Swing Low Sweet Chariot," "Zing a Little Bong" and socko "St. Louis Blues."

Entire cast works in opening sketches. "Triangles," for boffs Flamingo Starlets' terp "Good News," a segue from curtain-raiser with Skylarks vocalizing. Line of lookers return for finale, again spotting Skylarks on warble of "Nothing," and the gang tossing in some gags on musical breaks.

Thunderbird, Las Vegas

Las Vegas, Nov. 27.

Tennessee Ernie, Irene Ryan, Martells & Mignon (4), Martels (7), Johnny O'Brien, Kathryn Duffy Dansations (7), Normandie Boys (3), Al Jahns Orch (10); no cover or minimum.

Responsible for capacity biz in previous bookings here, looks to repeat on current three-frame stopover.

Tennessee Ernie, with his big-Some dynamic costar team re-sound pipes, fills crevasses from bouncy "That's My Sister Lou" to a crackling "Mule Train." In the interim, the friendly, drawing plainer brings on the huzzas with "Tennessee Waltz" and slam-bang "Blackberry Boogie." Puts over moody feeling of "High Noon," then draws big yocks in "Three Nights' Experience." Returns to rollicking tempo in reprise of Capitol disclick, "Shotgun Boogie," before quickie return with "Mule Train." Chatter is folksy and several backwoods stories are honeys.

Irene Ryan won her niter spurs at the Thunderbird couple of years ago appearing at a police benefit. Since that showstopping occurrence, she has been a fave in Vegas. Her quavering wails about men and mores tickle risibilities. Oosage of nostalgia is heavy, with comedy combination potent. Unrnels a new special material ditty, "Make Myself Over For You," setting up man-hungry gab, furthered in followup, "My Heart Cries For You." Difference between new thrush delivery and oldtime shouting wins heavy palms, with peep at bloomer gams on flustered runoff of a big yock. Medley of oldies framed around the '20s is piped for windup and effective bowout.

Martells & Mignon pile trick after trick in rapid succession as three formally dressed males toss femme in red leotard around the rafters. Some incredible flinging from one side of stage to the other, whirlarounds, and over-and-over spins bring up the applause for constant tumult. Foursome make a terrific prime act.

Right on the departure of Martells & Mignon, the teeterboarding Marvels amass their flips and catapults. Act has been held over for some weeks here at Thunderbird, and give real thrills when they career high above stage almost grazing the low beams and sloping ceiling.

Kathryn Duffy Dansations spring a Gershwin parade to begin festivities. Johnny O'Brien handles the vocals smoothly and returns with the Normandie Boys for a zinging "Alabama Jubilee" with the brightly stepping chicks. Latter features applause-roping effects during stroblight cakewalking of Christina Carson and Betty Turner.

Al Jahns takes his crew along the measures and scores with competent batoning. Will.

Eddys', K. C.

Kansas City, Nov. 28.

Betty Reilly with Bill Russell and Roy MacNair; Teddy & Phyllis Rodriguez; Tony DiPardo Orch (8); \$1 cover.

Tempo of the entertainment proceedings is livened considerably by this two-act lineup, both first-timers in the Eddy Bros. cafe. The combo scores steadily throughout, and as attractions come in the moderately good vein. Result will be a reasonably fine fortnight in the niter.

Doing the m.c. chore, orch leader Tony DiPardo calls on the team of Teddy & Phyllis Rodriguez for some nifty terping, turn pretty much comprising a resume of Latin dances. Lead off with a "Merry Widow" waltz in soft and gentle mood, then swing into ballroom tango done fancily and speedily to "Tico Tico." Give over an inning to the tango, followed by the Spanish folk dance, "La Jota," which proves one of their best efforts. Change to a "Brooklyn" rumba as male does the entire number with hiball glass on his head. Closer is snappy Latin paso doble. Two are particularly adept in their field and class as one of the better terp teams to play this spot.

The pair keeps things peppery, but the pace becomes virtually boisterous shortly after Betty Reilly gets going. The Irish, senorita takes it a bit easy on "Kerry Dancers" as rhythm opener, then launches into song montage of hits from old Warner musicals, Keeler and Ginger Rogers. Brings atop her guitar to strum as she sits atop the piano and pulls all the stops on Afro-Cuban chant, "Tiena Va Tembla."

Blonde songstress then veers to nonsense with "Molasses," simple tune out of which she gets laughs satirizing song stylists of the day, with the help of her accompanists, Bill Russell on piano and Roy Mac-

Nair on conga-bongo drums. Mood is changed for a softer "How Are Things in Glocca Morra?" but it's back to the boisterous for "Femme Fatale," an original, Latin mood holds through powerful version of "Cumbanchero," and energetic pace continues through "Greene Kosine," "Rhumba Rhapsody" and "Enjoy Yourself."

It's all embellished with good deal of personality and show biz know-how on the part of Miss Reilly, ably backed by her own two-some and the DiPardo orch.

Quin.

Latin Quarter, Boston

Boston, Nov. 25.

Teresa Brewer, Artie Dann, Galli Galli, Martha Ann Bentley, Donn Arden Girls (8) with Alan Martin, Henry Kalis Orch (9), Zarde Bros. Orch (4); \$3 minimum.

Current layout, with exception of headlining Teresa Brewer, adds up to okay niter fare. Thrush fails to impress with song routines that would undoubtedly click with youthful fans but offers little for oldersters or visiting firemen.

Main deficiency stems from fact that Miss Brewer includes little or no change of pace for, with exception of ballad, "Till I Waltz Again With You," balance of songs are the uptempo "Alexander's Ragtime Band," "Music, Music, 'd Man Mose," etc., delivered with too much sameness. Gal, a cute brunet, should do plenty of re-vamping of material to assure clicking on niter circuit.

Lineup tees off with Martha Ann Bentley, a local ballerina of the Harriet Hootor school, who displays nifty agility and grace while in whirls and spins. A looker, she appears to be a comer that can't miss.

Galli Galli, Egyptian magico held over, scores strongly with sesh of baffling tricks involving chicks (barnyard type) which he produces from sleeves, underneath cups, and from an audience stooge's pocket. Interwoven with banter, guy's mystifying stanza grabs near reaction.

Although comic Artie Dann, no stranger to this circuit, had trouble getting across to aud at show caught, he dished out some fairly yockful stuff, much of it relating to his Durante-sized nose. The slick-looking Donn Arden girls are on hand for three eye-appealing production numbers aided by vocalizing of Alan Martin. Henry Kalis batons backgrounding and splits customer terp chores with the Zarde Bros. group. Elie.

Villa D'Este, Paris

Paris, Nov. 19.

Salvador Andre, Carmen De Granada, Noela, France Charles, Francine Claudel, A. Picallo Orch (5), Lillian Sisters (2); \$2.50 minimum.

This intime boîte, off the Champs Elysees, is beginning to go frowzy around the edges. A badly paced, hodge-podge floorshow consisting of singles spotted at random is not helping to give this any word-of-mouth or crux rep. Only draw is bombastic headliner Salvador Andre, who gives the place a medium house of strictly French clientele. Cafe has shuttered and reopened much of late and may be on the merry-go-round again. Drinks are average, with \$2.50 for mixed and \$12 for champagne.

Show starts with cariola dancer Carmen De Granada, who does a hybrid flamenco and obviously seems to have been taught in Paris. Her gyrations follow the prescribed course but have no bounce or pash in them. Noela, a comely lass who cannot dance at all, comes out gawkiy for a terp that suggests a coming strippo. However, all that hits the floor is h.r. skirt and she finishes in a clumsy acro-dance attempt. Then comes France Charles who sings the usual trilling lament songs of love and loss. The throbs is not there.

Francine Claudel fares better in her haunting torch songs. A Buster Brown haircut and pert face with a knowhow stance help perk up proceedings. Lillian Sisters do a swirling can-can that takes slow-moving curse off show. Then topper Salvador Andre comes on for his zestful stinting that shakes the cobwebs out of show. He sings, clowns and cavorts with an irrepressibility that is catching. Reciting and clowning plus a fine voice for both slow and be-bop chanting make him an all-around satisfactory trouter.

Format will have to be changed here to give a semblance of class. Two good headliners with the mediocre stuff annulled might make this a spot for a drink after theatre, for house is snugly built and lit, with acceptable dance music by A. Picallo orch. Mosk.

Metro-Jazz, Paris

Paris, Nov. 25.

Lil Armstrong, Peanuts Holland, Jacques Hess, Michel Attenoux Orch (6); \$1.50 minimum.

This is a new cave jive spot located in one of the old torture cellars in the Left Bank district around Notre Dame. Though a bit dank in atmosphere, this has been converted into a picturesque boîte with hot jazz, both American and French interpreted, bouncing off the sweating walls. Run by Hot Club prexy Pierre Delaunay, it gets the jazz addicts and visiting stateside musicians. Tab is very reasonable at \$1.50.

Lil Armstrong, doubling at Spivy's East Side, delivers her hep piano pounding and chanting in the time-honored Dixieland style that's a staple for the French jazzophile. With her engaging voice and pleasing personality, she rates good mitting.

Peanuts Holland, Negro trumpeter who has been in Europe for four years now, adds his fine-toned playing to the solid atmosphere. His singing is pleasing and he sparks the French combo into good backing. Michel Attenoux orch shows a good interpretive and imitative style of the New Orleans school. Tone, rhythming and ensembling are topflight. Jacques Hess adds his hep clarinet to the picture to make this a worthwhile trip for those seeking some good jazz.

Cave has its offbeat qualities in the torture room where clients are guided for a looksee. Eerie torture implements and rusted chastity belts goosepimple the curious. Mosk.

Last Frontier, Las Vegas

Las Vegas, Nov. 27.

Liberace, Lucille Norman, George Liberace, Corky Hale, Bob Sandy, Bob Manners, Gordon Robinson, Don Baker, Jean Devlyn Girl Revue (12), Garwood Vaa Orch (10); no cover or minimum.

With polish and suavity, Liberace holds his capacity audiences in rapt attention during his keyboard ministrations. Marking his 11th stand in the Ramona Room, this Liberace fortnight tops all others and will have SRO up all the way.

During the interim following his previous stopover here, pianist has won some TV appearances and currently is riding high with a Columbia album. All this shows in his work. Audiences won't let him off following his 35 minutes of widely varied repertoire. Warms up the 88s immediately with a multi-faceted "Crazy Rhythm." The candelabra and lighting effects come into play during "Liebes-traum," as for all his many mood pieces. Tribute to Barclay Allen is nicely phrased, and ditto the stroking on the keys. Penchant for warbling romantic ballads comes into good stead when he softly breathes "It's All in the Game." Tempo hits upward swing in "Slaughter on 10th Avenue," and in request medley, satisfies many a table's wishes. In midst of later, tosses in "Cement Mixer," from left field, singing lyrics in pash fashion for big yocks.

Liberace has surrounded himself with several musicians to complement his pianistry. With brother, George, on the podium, a sensitive background is always maintained, and particularly effective are the many violin obligatos by the conductor, Corky Hale strums harp glissandos, Bob Sandy works the percussion with extra pianist. Gordon Robinson, and Bob Manners plies his bass viol for added rhythmic effects. Lighting, as usual, is terrific. Manned onstage by George Liberace at a special transforme in conjunction with spotlight coloring by Benny Bennington, outstanding results are obtained.

Lucille Norman, strikingly lovely blonde in classic white gown, matches appearance with her lieder. Soprano range is nicely exemplified in "When Will You Surrender?" with lullaby mood theming her sequel, "Go to Sleep." Full voice is used in a dramatic "Granada."

Stepping into other territory, Miss Norman voices a fine "Moody Baby," in solid blues manner. An original composition, the pulsating tune wins socko reception. Don Baker slips into his berth at the Hammond organ for measures of "Because," thrashed by Miss Norman with feeling and forming a very good bowoff melody.

Jean Devlyn Girl Revue grabs off big mitting with an East Indian fantasia, costumes brilliant with sparkling gems and sequins. Gals know their motions in this, presenting fine ensemble precision work. Garwood Vaa orch ties everything together with good backgrounding. Mosk.

Palace, N. Y.

George & Ann Oliver, Raymond Chase, Florida Trio, The Satisfiers (4), Bob Hammond's Birds, Jesse, James & Cornell, Steve Evans, Dalton & Bailey (3), Jo Lombardi House Orch; "It Grows On Trees" (U-I), reviewed in VARIETY Nov. 5, '52.

Current Palace spread is loaded with standard novelties plus other variety familiars slanted toward family trade over the long holiday weekend. Biz is better than brisk and whole layout calculated to please without an individual socko—just fine vaude values from tee-off to eighth.

Show starts off peppily with George & Ann Oliver, a polished, exceptionally well groomed skating duo. Good double work here, plus male's nifty topper and cane solo in which left-foot spins stand out. Fillip is femme's siphoning a cocktail while he gives her a whirl.

Raymond Chase continues the bright pace in the two-spot with his concertina. He makes a lot of music with "Hot Canary" and "Malaguena" and adds a novel note via a miniature instrument encasing a fast medley.

No. 3 furthers the novelty chain in the Florida Trio, a European troupe who first came to local attention at the Latin Quarter three years ago. It's of goliwog persuasion, rarely seen since the Lime act passed from the vaude scene. There's a neat theme pegged around baggage master, femme traveler and her goliwog in trunk who breaks out to cavort and contort on table, stage and platform scale. He uncovers at the finish to show he's flesh and blood. They win with jukes and growlups.

Fourth niche emerges from the dumb act class with the four Satisfiers (one femme) in a pleasing vocal session that has lotsa snap. Their log is warmup "Finculic," changing pace with "Walkin' My Baby Back Home," then a mixture of old and new tunes with intro patter. For closer, they group in a stage inset for a Yule excursion.

Bill goes back to offset with Bob Hammond's Birds, high on comedy as the cockatoos show their learning in arithmetic, gymnastics, aerial swings and capture of a burning fort. Quite an act to have around for laughs, and one that doesn't need corn or sex to hit.

Sixth up is the sizzling acrotop stanzas of Jesse, James & Cornell, with each sepien a top terper in his own right and presenting a different item from the dance shelf to win a large rating in the mitt department.

Steve Evans, next to closing, is a frequent Palace booking. He has all the age groups in stitches, especially with his two big stints, a Polish inebriate and classifications of laughers. He brings the howls, even from the moppets who couldn't be expected to savvy his saucier stuff.

Dalton & Bailey starts as a two-some but soon recruits the femme principal from audience. Latter is as a plain jane in street dress, handbag, etc., lives up the proceedings in misfit comedy trapeze calisthenics. Segues into straight work for an overall winner and characteristic show closer. Jo Lombardi sends his pitmen through an energetic workout in backstopping the show. Trau.

Casino, Toronto

Andrews Sisters (3), Wally Brown, Evans Family (4), The Villenaves, Archie Stone House Orch; "Glory Alley" (M-G).

On weekend five-day grind, warranted by the lengthy and continuous lineups, the Andrews Sisters are packing them in as headliners for one of the nearest stage packages seen here in recent weeks. With their expert split-second timing of harmonic arrangements, plus mannerism delivery on every nuance, the trio exhibits the utmost in showmanship that had continuous customer ovation to final begoff when caught.

In startling poodle-cuts (redhead, brunet and blonde), plus white strapless gowns, trio bounces on for "Pennsylvania Polka" and accompanying skat, then "Carmen Boogie" and their "Feudin' and a-Fussin'," all to interpolated cut-ups and mayhem; a swell travesty on "Sonny Boy"; and the number the customers were waiting, "In Apple Blossom Time." This went over so big the girls had to encore for a smash finale.

Bill is compact and swift-paced, with plenty of diversity, though numerically small on personnel. Confidently walking out to take charge of the proceedings as m.c. is Wally Brown, whose machine-gun patter and song parodies throughout make him an integral personality of the performance rather than an act announcer. Brown is on plenty and is a skilled

ringmaster in his standard but well-timed chatter of a comedian who self-deprecatingly just skirts the blue line and then hurriedly switches the subject. Patrons of all ages give the gabber an enthusiastic applause return on his every entry.

Evans family, always faves here and with new eye-filling wadrob-ing, open in full-stage gold and blue drapes for their two-generation dance contrasts. The kids are terrific in slide taps and shuffles, plus acro in the modern rhythm; the parents ditto for slow soft-shoe routines, a fast tap number and a wham jitterbug finale to show up the youngsters and rating a begoff. The Villenaves score strongly in their comedy and dramatic acro on the two-wheels and unicycles, with daring double mounts. McStay.

Seville, Montreal

Jack Carson Show, with Constance Towers, Mayo Bros. (2), Pansy The Horse (3), Len Howard House Orch; "Blues Busters" (Mono).

Jack Carson's recently formed unit of acts that have appeared with him on his TV layout, together with new entries to the vaudeeries, has solid entertainment value throughout and is ideal for this type showcase.

Carson, of course, is in evidence at all times. As the show's emcee, he warms up house with yock-provoking gabfest and ten breaks into a patter song about how glad he is to be in Montreal. The local references in this obvious and adaptable number pick up a click reception and guy is home free for rest of offering.

Fronted by a glamorous doll in an abbreviated silk and sequin costume, Pansy the Horse takes the opening spot and the manipulators of this broken-down nag (Mayo and wife) manage some nifties that draw laughs. Act needs trimming sharply as there are only a few things a horse of the kind can do before repeating and killing first good impressions. The Mayo Bros., two very hep hoofers, score with ease. Guys work on a small platform and their double and challenge tapping is surefire.

Constance Towers, a tall chirper with a fine figure and an accentuating wardrobe, is a newcomer to present outfit and to the circuit. Blonde chantootsie is a comer and has a melodic sets of pipes that have authority and enough of a change to boost her out of the usual thrashing groove. Songalogs, although not outstanding, is varied, tempos are good and gal has developed a few neat gestures that add nice vaude touches to her numbers.

With the help of Roy Chamberlain at the piano, (who also backs Miss Towers) Carson takes over for a solid stanza of impress bits and general hokum. He winds up stint with Miss Towers and two combine on duet that delights customers.

Len Howard's pit band gives okay support to entire unit to round out a value-plus package. Neut.

Palomar, Seattle

Hot Shots (2), Patsy Jean, Dusty & Norma, Guy Mitchell, Ray Watkins House Orch (10), "Back at the Front" (UI).

Guy Mitchell's ebullience and big voice make this a good one, carrying the show for big returns. Hot Shots, pair of skilled tappers, are good opener, socking over some precision routines and drawing big mitt for some challenge steps. Close, with extra partner chosen from audience, is good for a laugh.

Patsy Jean displays some controlled acro and contortion poses, with Dusty & Norma on next to sell duo of traps and trumpet. Norma displays real talent on the trumpet with "Alexanders Ragtime Band," "Diane" and "Stardust." Pair combine for frenzied wind with "After You've Gone" for big response.

Mitchell goes over sock from moment he comes on to do "Belle, Belle, My Liberty Belle," segueing into "Truly, Truly Fair." Nice acrobatic manner with plenty of savvy makes him truly a personality, capturing not only the bobby-soxers but everyone else.

Changing pace, Mitchell belts over "You Belong to Me" in fine fashion and gets the audience into the act for his "Roving Kind" by having them do rhythmic clapping. They enter in with a will and don't stop here, giving familiar "Pittsburgh, Penna." a noisy welcome.

Windup is currently popular "Pat Him on the Po Po," with Mitchell leaving them wanting more and with a lasting impact. Reed.

Capitol, Wash.

Washington, Nov. 30. Gale Robbins, Earl Wrightson, Gene Baylos, Nora Woolford's Dachshunds; "Monkey Business" (20th).

This is not too impressive a holiday lineup. Accent is on music, with two singers on four-act layout, and pace is on the slow side.

Hollywood chantosey Gale Robbins makes a fetching picture on the big stage, but has less to offer in the voice department, with a routine style. Currently specializing in Metro musicals, gal may have been too long before the cameras to have developed stage know-how and ease. Certainly, she plays it straight with only so-so returns.

Opening number, a rather tuneless version of "Will You Still Be Mine," gets her off to slow start. She picks up considerably in later numbers, and has variety and interest in them. Seems most at home in a torchy tune which she sang in RKO's "Race Street"—"I'm in a Jam With Baby." Also shows to good advantage in a medley of repeats from films she has done, including such ditties as "When I Get You Alone Tonight," "Thinking of You" and "Oh You Beautiful Doll." Also warbles "How Are Things in Glomacorra" and "You Belong to Me." Gal has a passable set of pipes, plenty of looks, but lacks distinction.

Singer Earl Wrightson shows why he has racked up a solid TV rep with a routine of tunes cannily showcased and well sung. Wrightson has dressed up act by parceling his numbers into units, giving them a production format. Impresses well with a breezy "Blow Gabriel, Blow," then goes on to the romantic "Because You're Mine." Hits his stride with a medley of femme titles, prefaced by some patter and "Girls" as his theme song. This gives him opportunity to work in "Charmaine," "Mimi," "Rose-Marie," and winds up with an appropriate "Every Day Is Ladies' Day." Garners solid reaction and returns with another hep presentation, a medley of waltzes tied together with some gab and an air of authority. Customers get off their hands for this one.

Comie Gene Baylos has a hard time gaining rapport with the galleries, but does succeed by end of his routine of double talk, audience harangues, and an imitation of a man at a pinball machine. His is a jerky, formless style, hitting some high spots, with resultant chuckles. Much of his mumb-jumbo misses fire, but footlight personality is appealing, with enough of the troubled little guy to gain sympathy. Gets okay returns.

Nora Woolford brings on her troupe of trained dachshunds, with a chihuahua and a terrier tossed in for good measure. Like most animal acts, there's plenty appeal in the four-footed performers, even when they miss their cues, which was often at show caught. Fine for the moppet trade. Lowe.

Empire, Glasgow

Glasgow, Nov. 26. Deep River Boys (5), Sid Millward & Nitwits (with Wally Stewart), Fran Dowie & Candy Kane, Ron Carver, Agnetta & Silvio, Williams & Shand, Bobby Dowds Orch.

Prime favorites in this key U.K. vaudey, the Deep River Boys return once again, this time billing it from the stage as their farewell appearance for time being. Boys sail to States aboard the Queen Mary Dec. 16, having played Glasgow more than any other town. As previously, they bow off to solid applause.

Act is surefire from outset, using actions and expression to top effect. Boys seem to pluck songs from the very air. They open with the haunting "Somewhere Along the Way," "Who's Sorry Now?" "Walkin' My Baby Back Home," "Only Fascination" and "Kiss of Fire." Warm hand-to-hand music is captured for their interpretation of the "Whiffenpoof Song," and a new novelty number from the States, "Tennessee Newboy," gains approval. Into this the group work, cleverly, names of leading show scribes in Scotland. Irish element is catered to in "When Irish Eyes Are Smiling."

Leader of group has a neat bit of gabbing in which he thanks Glasgow stubholders for being the type of audience they are, full of warm and intelligent appreciation. Tribute is well merited.

Best of the rest on this not-so-strong stanza is the Canadian act of Fran Dowie & Candy Kane, male and a blonde, peppy gal who offer their w.k. travesty of all cowboy film stuff. Dowie enters to big

yocks when outfronters note his boots sparking. Act's pistol-packing type of humor is of good standard, and has strong video potential both with moppets and adults. In opening segment, male does a solo spot minus his wife, scoring as a small boy and as various types of drunks. This is twain's second appearance in Aud Lang Syne land, and they confirm previous clicko.

Ron Carver, young U. S. comic in his Scot debut, promises well with a humorous line of patter which garners continuous yucks in lightsome vein. He also introduces the violin into his friendly turn. At show caught, his spot on program was badly placed, following immediately on the yock-raising skit of Dowie & Kane.

Crazy English bandshow, Sid Millward & his Nitwits, comprises an outfit in which each number is comically barbed. F'rinstance, one wears the Scot kilt and makes much of the sporran. Others wear ancient tuxedos, bowler hats, comedy costumes, and a colored member introduces much funny business with cymbals and drum. Gimmick of crazy "musical fugitives" is useful and takes on novel slant when entire outfit is of same character.

Agnetta & Silvio, dancing duo, provide easy-on-the-eye terping, plus a minor spot of burlesquing, and Williams & Shand are a tricky opener with rhythm on roller skates. Layout is backed by the Bobby Dowds house orch. Gord.

Apollo, N. Y.

Johnny Otis Band (10), Little Esther, Willie Mae Thornton, Sally Blair, We Three, The Jaywalkers (3), Sammy Hinds & Eddie, Leroy Strange; "Rawhide" (20th).

Distaff chirpers dominate the current sesh at Harlem's vaude flagship. In order of appearance they're Sally Blair, Little Esther and Willie Mae Thornton. Miss Blair, making her debut with the Johnny Otis band, rates as a comer. Blonde-haired colored soprano has a cultivated voice and displays plenty of savvy in socking across pop as well as operatic-type tunes. With further training, Miss Blair, a looker, should be a natural for a legit musical. She's ready now for records, vaude and niteries.

Singer scores heavily with "Why Don't You Believe Me," in the pup vein, and "Love Is Where You Find It," which displays her big voice. At show caught, gal had to beg off after explanation from maestro Otis that his crew had only prepared two numbers for her stint. Whereupon a voice from the audience countered with, "She did three for the first show."

Little Esther and Miss Thornton reveal startling contrasts in blues and rhythm warbling. Not only do their styles differ, but there is a remarkable variance in physical appearance. Little Esther, a petite gal, presents her numbers in a knowing, subtle way, showing complete mastery of the blues style. Miss Thornton, a behemoth of a woman, is raucous, almost primitive, and shouts and exhorts in a manner more suitable for a revival meeting. Her gyrations, bumps and movements, however, go beyond the realm of good taste. Some members of the orch don't help the situation when they join the 275-pounder gal in her closing number.

We Three, two guys and a gal, get the sesh off to fast start with their terpology. Ofay act has varied style, shifting easily from tap to ballroom to acrobatics. Their choreography needs polishing, but their versatility makes up for any lack in this department.

Comedy section is competently handled by the Jaywalkers, ofay trio, and Sammy Hinds & Eddie, vent act. Form and content peew-holders with their brand of knock-about nonsense, but to a satirical version of screen duelling encounter. Hinds, flanked by a sepiatdmmy, is an expert verilogist. With better material, he could easily challenge any of the current topnotchers.

Leroy Strange, a handsome one-legged lad, can do more on the one foot than most people can on two. Lad sings and hoofs (yes hoofs) in such an ingratiating manner that one soon forgets that he has one leg missing, cut well above the knee.

Otis crew (three brass, three reed, four rhythm) backs the show neatly and is spotted for three numbers. Maestro scores in a drum solo. However, he's deadpan in batoning and emceeing. Holl.

Gerber, Weiss to MAC

Roy Gerber and Norman Weiss, who formerly conducted an indie agency, have joined the Mercury Artists Corp.

They'll handle club and cafe dates at Mercury.

ABC, Paris

Paris, Nov. 25. Patachou with Leo Clarens Orch (6); Georges Ulmer with Jo Renhart Orch (4); John & Rene Arnaut, 5 Debonnaires, Les Dangolys (5), Billy Banks, Les Yongs (4), Wirilwonds (4), Balmis Sisters (2), House Orch (12) under Rene Mercier.

New show at ABC Theatre is smash with two top pop niterly-radio stars headlining in Patachou and Georges Ulmer. Supporting acts are superior.

Patachou, handsome, hearty blonde, has appeared at same house before and did bonfo biz. Singer owns Montmartre niterly and is famed as comic insultrous and roughhouse hostess who clips lies of male customers and vocalizes in robust fashion with many asides to public. Good-natured delivery has made her one of favorite interpreters of current French songs and her disks sell strongly.

Here, on the stage, she eliminates any audience participation save for asking customers to join her in song finale. She has ability to switch moods fast, going from rendition of torchy "My Man" to loud comedy number full of broad humor. At opening she sang "Histoire de Rose," "Margot," "Gamin de Paris" and potpourri of oldies. Her act is on just before intermission, show's best spot.

Ulmer, who has just completed stint at plush Drap d'Or, is a unique comic. He sings of Copenhagen and Marseilles and about a man who waited 25 years at wrong cafe, hoping his girl would show up. He mimics American gangster pie that's been badly dubbed into French and does imitations of Frenchman, Englishman, American, German and Italian all faced with same embarrassing predicament, caught without funds when a nightclub bill is due.

John & Rene Arnaut do their love-bird duet as show's finale and get big mitt. Billy Banks, American colored singer, handles a round of U. S. songs and the five Debonnaires execute some fancy tap dances. Les Dangolys, juggling family, also rate big palms. Show is set for month's run.

Earle, Philly

Philadelphia. "Stars of Tomorrow" contest with 31 participants. Earle's House Orch. "Juke Alley" (AA).

First sepien amateur talent ever staged here in first-run is being put on at the Earle, with mixed results. Array of 31 contestants culled during three weeks from over 400 auditions has resulted in one of the best nonpro shows around. Public reception is off, however, with only half a house at the Saturday night last show caught.

"Stars of Tomorrow" has been given sound production values by Warner Bros., with Clarence Robinson, former director of New York Cotton Club shows, working valiantly with tyros to whip up sound revue effects.

As might be expected, show is topheavy with singers, but limiting cast (turn to one number lends speed to proceedings. All participants do their stuff four shows a day, with prizes of \$15, \$10 and \$5 given at each performance. Winners are judged by applause meter, managed by Randy Dixon, local deejay, who also does the intros and whoops up reception. All participants get daily minimum, with opportunity to win as much as \$60 a day in prizes. Winner for the week will be booked with Lionel Hampton's orch, slated for a run at Earle beginning Christmas Day.

Dixon in his intros gives background of contestants, who range all the way from a valet, who dances, to a femme medical student, who sings torch numbers. Only act that has a pro look is Prince Darnell's "Dance of Fire," a niterly specialty with Oriental terping while flames lick from the head, fingers and toes of the dancer.

Robinson and his aides have uncovered a wealth of raw talent. Two high school kids score solidly. Clay Shore, 17, does a standout takeoff on Billy Daniels, and a shy 16-year-old girl singer, Lynn Peters, gets a surprising amount of feeling in "Have a Good Time." Local niteries are already casing the new material at the house. Show runs 70 minutes and is varied with three vocal and instrumental groups spotted along the way.

Robinson has costumed the acts brightly and arranged a cafe setup to keep most on stage, using a full line across for his opening and closing numbers. Frank Jule's house band is mounted on stage to back up the performers. Gagh.

Toronto Mgr. Finds Answer to Mail Order Costs; Customers Gladly Pay

By NED ARMSTRONG

Toronto, Dec. 2.

It very much appears as if the Royal Alexandra Theatre has found the answer to one of the perplexing riddles of show business today—the high cost of mail order business. Manager Ernie Rawley has got the customers paying for it.

Several years ago, the mailing list at the Royal Alexandra had climbed to 12,000 names, and with the rise in the cost of postage, the mailing became prohibitive. Last year Rawley decided to take a chance, and wrote to everyone on the list that it would cost them \$1 a year to remain. Nine thousand theatregoers cancelled, and at first it looked very discouraging, but with the \$3,000 received, a new list was made, and by re-estimating costs, the price for the mailing list to each attraction dropped from \$500 to about \$125.

All last winter, Rawley inserted a slip in the program for each show and asked for more names and more \$1 bills. The result was that the list gradually climbed back to 4,000 solid names, and will probably reach 5,000 by the end of the 1952-53 season.

The new list, however, with each playgoer paying for inclusion, is worth far more than the old one was, for the reason that each playgoer now feels part of a priority club membership to the Royal Alexandra.

There are other factors, Rawley feels. One is that each mailing for each show is now sent first class (the subscribers pay the postage with their dollar). First-class mail is delivered in the city, and suburbs, in 24 hours. The old mailing (unpaid by the patron) went third class, and third-class mail often dragged around district sub-stations for two or three days, with many subscribers replying too late to get decent locations.

Full Renewal

The mailing on the Katharine Cornell show, "The Constant Wife," was 50% effective last week, and worth \$11,000. The mail order campaign to the priority list for "Call Me Madam" produced 1,500 pieces of mail within the first three days. Rawley feels the show will open with an advance of \$28,000, at least half of which will be from the list of 4,000 paying names of \$1. "Jane" drew \$6,000 in mail orders from the Royal Alexandra list and the mailing cost to this show was only \$150. All the show pays on the mailing is the cost of the herald and the handling.

At opening of this season, the Royal Alexandra sent a letter to each name on last year's list and offered these playgoers the priority privileges in exchange for their dollar. Everybody renewed.

Duggan Out as Portland Auditorium Head; Ends Hassle Over Dual Role

Portland, Ore., Dec. 2.

William M. Duggan resigned as manager of the Municipal Auditorium here last Friday (28), to devote full time to his show booking activities. Duggan was appointed to the post nearly four years ago by ex-City Commissioner Kenneth L. Cooper. City Commissioner Nate A. Boody will continue to run the house until a new manager is appointed Jan. 1.

On assuming management of the Auditorium, Duggan added to the traditional concerts and guest artists setup a series of top musical shows which brought additional revenue to the city and for the first time in many years put the big house in the black. A new concession deal also added more coin to the treasury.

Duggan was criticized by theatrical interests in Portland for his dual role as booker of shows and Auditorium manager. Duggan pointed out that the Auditorium had been operating in the red for years, and the new shows that he booked personally boosted rental fees and brought new attractions to the Auditorium stage. He was supported by three City Commissioners, despite occasional hassles over show policies.

Duggan will continue to book shows into the Auditorium.

Touring 'M' to Rehearse Under Maurice Evans' Eye

Maurice Evans, star of the Broadway company of "Dial 'M' For Murder," is co-directing the touring version with Emmett Rogers, his production associate. The second company goes into rehearsal tomorrow (Thurs.) with a cast including British actor Richard Greene, Faith Brook, Mark Roberts, Frederick Worlock and Ralph Clanton.

Gertrude Bromberg will press-agent the road edition of the Frederick Knott thriller, which opens Dec. 26 at the Wilbur, Boston, and is tentatively slated for a week's stand in Detroit before going into the Selwyn, Chicago, late in January for an extended run.

Another 'Poster' Melon of \$40,000

Another \$40,000 dividend has just been paid by the two-company "Fourposter" operation, bringing the total distributed profit on the \$40,000 venture to \$164,823 thus far. As of Nov. 1, there was an additional \$13,097 profit available for distribution, plus \$9,750 assets in the form of union bonds.

For the five weeks' operation ended Nov. 1, the Broadway company, starring Betty Field and Burgess Meredith, grossed a total of \$90,722 and netted \$12,203. For the same period, the touring edition starring Jessica Tandy and Hume Cronyn grossed \$132,817 in Chicago for a net of \$25,330.

The original Playwrights Co. production, which moved Monday (1) from the Barrymore to the Golden, N. Y., is currently in its 59th week on Broadway. The touring edition of the Jan de Hartog two-character comedy is now in the finale of a two-week stand in Detroit. The Broadway company lays off Dec. 15-20 week, with Sylvia Sidney and Romney Brent taking over the leads Dec. 22. The road troupe lays off for two weeks, Dec. 15-27, and reopens Dec. 29 for a week's stand at the Taft, Cincinnati.

Equity Library Show

(Dec. 1-14)

"As You Like It"—Lenox Hill Playhouse, N. Y. (3-7).

"World We Make"—Lenox Hill Playhouse, N. Y. (10-14).

Cleve. Tests Whodunit

Cleveland, Dec. 2.

Eleanor and Leo Bayer are having their new whodunit, "Left Hook," tested for tomorrow night (3) by the Cleveland Playhouse under William Sweetland's direction.

Cleveland authors are a Mr. & Mrs. team of professional writers of magazine mystery stories and four published novels. Writing under pen name of Oliver Weld Bayer, they had one of their stories, "Paper Chase," filmed by Metro in 1945 as "Dangerous Corners."

Sleeper Seen in 'Ginger'; Lively Tix Calls Point To Likely Early Payoff

On the basis of its promising start last week and the lively advance buying at the window this week, "Time Out for Ginger" may prove a sleeper at the Lyceum, N. Y. The comedy was brought in for approximately \$22,000 and can break even at around \$12,000 gross, so it could conceivably net approximately \$6,500 a week and get into the black in about four-five weeks' operation.

Although the capacity attendance last Friday-Saturday (28-29) is somewhat discounted because business was sellout for every show in town for the post-holiday weekend, the window trade since the premiere and the lively broker call indicates that the Roland Alexander play should be good for at least a moderate run. Stager and co-producer Shepard Traube is already talking about a touring edition of the show.

"Ginger" was financed for \$50,000 and cost \$26,000 to produce, excluding bonds and tryout. It made about \$8,000 on its preliminary tour, but \$4,000 of that was spent to cancel a week's stand in Washington so script and staging revisions would not be interrupted in Philly.

Backers of the production include Traube, \$11,000, of which \$10,000 is his own and the balance represents an undisclosed individual; Dallas radio station owner Lee Segall, representing a syndicate, \$5,000; associate producer Don Hershey, \$3,500; co-producer Gordon Pollock, \$500; his mother, ticket broker Anna Pollock, \$3,500; souvenir program agent Al Greenstone, \$1,250; dress designer Mollie Livingston, \$1,000.

Also, Mrs. Edward Kook, wife of the Century Lighting executive, \$1,000; scenic builder Chester Rakeman, \$1,000; John G. Cella, of the American Theatre, St. Louis, \$1,000; producer Ethel Linder Reiner, \$1,000; theatrical accountant Maurice I. Sohn, \$500; film writer Michael Blankfort, \$500; Gabriel G. Rubin, manager of the Nixon Theatre, Pittsburgh, \$500; theatrical electrician Ed Kavanagh, \$500, and actor Yale Wexler, \$250.

Chorus Doubling as Grips on Road In Stagehand Lack; TV Seen Factor

Gene Reynolds Stars In Coast's Musical 'Rouge'

Hollywood, Dec. 2.

Former moppet star Gene Reynolds has been signed to play Toulouse-Lautrec in the legit musical version of Pierre La Mure's "Moulin Rouge," which premees here Dec. 18 at the Circle Theatre. La Mure himself adapted his best-selling novel for the stage version. Book already has been filmed, with Jose Ferrer in the lead.

Legit musical is being produced by George Boroff and J. M. Alkow, who are using the local central-staging presentation as a gauge for possible Broadway production in conventional staging. Richard Dugger is directing. Constance Dowling plays the femme lead.

In addition to doing the script, La Mure contributed lyrics to the Jimmy McHugh-Harold Adamson score.

Shubert Trust Suit Action Due

Washington, Dec. 2.

Short of a consent decree or other arrangement, expectation here is that the Justice Dept. will bring the Shubert Theatres anti-trust case to trial by the fall of 1953, or possibly even by late spring.

Shubert case has been in the works since late in 1948 when the Dept. of Justice began to probe the booking situation for legit attractions both in New York and on the road. Early in 1950, Rep. Emanuel Celler (D., N. Y.) launched a Congressional committee probe of Shubert theatrical holdings.

In February, 1950, the then Attorney Gen. J. Howard McGrath filed a civil anti-trust action against Lee Shubert, Jacob J. Shubert, Marcus Heiman, United Booking Office, Select Theatres Corp. and L.A.B. Amusement Corp., alleging monopoly in the control of theatrical bookings.

Case has moved slowly since then, with the next step to be a pre-trial conference in New York next Jan. 23. Court is expected to act on several pending motions by both sides. Now handling the case for the Government is Phillip Marcus, veteran Anti-Trust Division attorney, who formerly specialized in motion picture anti-trust work for the Justice Dept.

* Shortage of stagehands in a number of key legit cities is forcing chorus members of touring shows to double for scene-shifting duties. Situation is especially prevalent in towns having television stations.

"Paint Your Wagon" and at least one other touring musical are reported as having to get ensemble performers to assist the regular stagehands in handling scenery. However, the practice is rumored to be more extensive, particularly involving musicals with heavy physical productions and large casts. Such practices would presumably be contrary to Actors Equity and Chorus Equity rules, but no specific complaints are known to have been made to either union, so no official notice has been taken.

Since stagehand union locals cannot supply complete stage crews in cities where television is active they are ignoring the situation, permitting their members to work with the performer recruits and even give them advice on handling scenery, furniture, etc. Thus far, however, cast members have apparently not been called on for any heavy labor and managements are not paying them for the extra duties.

Entire situation is characteristic of conditions created by the growth of television production in major cities. In New York, particularly, there is a serious shortage of stagehands due to the transfer of men from legit to TV work. This is especially acute among skilled technicians such as head electricians and carpenters. In some cases, men have been doubling between legit and video, and earnings are reportedly the highest in many years.

Although the stagehands union is now giving work permits to some non-union men to take temporary jobs for which it cannot supply union men, there is a particularly severe shortage of department heads for touring shows, a top technicians are reluctant to go out of town and lose the remunerative TV jobs, with the opportunity of doubling in legit. In some cases, managements have been forced to pay more to moderately competent department heads for the road than to all but the leads in the cast.

Lanchester 'Music Hall' Fails to Impress in Its Stopover at Brooklyn

Paul Gregory, who's hitting paydirt with his legit-concert presentations of "Don Juan in Hell" and "John Brown's Body," has apparently come a cropper with Elsa Lanchester in her "Private Music Hall." Miss Lanchester, who has been trouping her company of pianist Ray Henderson and The Madhatters, male quartet, on a string of one-nighters across the country, hit the Academy of Music, Brooklyn, Friday night (28) and audience reaction was negative. Gross for the evening was close to \$4,000, a near-sellout.

Possibilities of settling down on Broadway for an extended run, as Gregory was able to do with the First Drama Quartet's "Don Juan in Hell," look slim for the "Private Music Hall" unless a complete overhauling job is accomplished.

As it stands now, the production is merely an extension of Miss Lanchester's nitery turn, which loses plenty in the transfer from intimacy to theatre. Miss Lanchester is an offbeat performer who needs proximity to an audience to score. Nuances of her facial grimaces and subtleties of her material get lost in the theatre and fail to hit the majority of the

(Continued on page 57)

Actors Fund Drive Set

Contributions from American theatrical people abroad have already begun to arrive for the annual fund drive of the Actors Fund of America, slated for the week of Dec. 29. Direct appeals to the audiences at all Broadway and touring shows will be made during the campaign.

Vinton Freedley, Actors Fund treasurer, is chairman of the drive.

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Hayes in New Role, Promotes Coin For Play (No Part in It for Her)

In an unprecedented move for a star, Helen Hayes is helping raise the capital for a Broadway production. She will not be associated in the management and there is no part for her in the cast. Her sole interest is in the script and its author, although she will presumably invest a modest amount in the production. The actress is currently starring in the ANTA production of "Mrs. McThing," and will go on tour with it starting Jan. 12.

Besides writing to a list of potential backers about the new show, Miss Hayes is holding one of three scheduled readings of the script at her New York apartment. Initial reading took place last Sunday night (30) at the Algonquin Hotel, N. Y.; the second is due next Sunday night (7) at the apartment of Mrs. William Stix Wasserman, and the third at the actress' home Dec. 14.

The play, "Take a Giant Step," by young Negro actor-dramatist, Louis Peterson, is "one of the most moving and exciting that I have come across in a long time," Miss Hayes writes in her letter to potential backers. "It is in the best tradition of the American theatre; it is also, to my knowledge, the first dramatic treatment of American Negroes simply as human beings." She compares it to "My Heart's in the Highlands," "Ah, Wilderness" and "Our Town," but says that the writing "is in no way derivative and presents people and story in their own terms."

In a prospectus accompanying the star's letter, the show's producer is identified as Lyn Austin, with Max Allentuck listed as general manager, John Stix as director and Richard Maney as pressagent. The project is budgeted at \$75,000, with the production cost estimated at \$54,600, and the tryout fund and reserve down for the \$20,400 balance. It's figured the show would break even at around \$12,000 gross and at \$20,000 weekly gross could get on to the profit side in about 14 weeks.

FERRER EYES DUVEEN PORTRAYAL FOR B'WAY

London, Dec. 2.

Jose Ferrer, who went to Italy last week from Paris, planes Sunday (7) for Hollywood with a print of his recently-completed starring picture, "Moulin Rouge," directed by John Huston. He'll stop off in New York to direct Sylvia Sidney and Romney Brent, who are taking over Dec. 22 as leads in the Broadway company of "Fourposter," which he originally staged with Jessica Tandy and Hume Cronyn.

The actor-director-producer has been conferring in Italy with S. N. Behrman on the first draft of the latter's play about the late Lord Duveen, based on the author's New Yorker profile and book. It may be Ferrer's next Broadway production, with himself as director and star.

4th Palm Springs Stock Season to Bow Jan. 13

Hollywood, Dec. 2.

Herb Rogers, who operates a summer theatre at Highland Park, a Chicago suburb, will open a fourth season Jan. 13 at the Palm Springs Playhouse. Michael Ferrall will direct the 12-week season, with a guest-star policy.

The resident company from New York thus far includes Barnard Hughes, Helen Stenborg, Mary Fiskett, Tim O'Connor and Ed Matousek, all of whom were members of Rogers' Tenthous Theatre troupe in Highland Park last summer.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Children's Hour" (D) — Kermit Bloomgarden, prod.; Lillian Hellman, dir.

"Intruder" (D)—Eddie Dowling, John MacArthur, prods.; Dowling, dir.; Dowling, Margaret O'Brien, stars.

"Whistler's Grandmother" (C)—Anthony Parella, prod.; Guy Tomajan, dir.; Josephine Hull, star.

Illness Slows 'Intruder' In Philly; Hayden Joins

Philadelphia, Dec. 2.

Opening performance of "The Intruder," set for last night (1) at the Locust Street Theatre, has been postponed until Thursday (4) due to illness and cast replacements. Julie Hayden has joined the cast, temporarily. The play stars Margaret O'Brien and Eddie Dowling, the latter being also listed as director and co-producer.

Setback of opener caught week's other dramatic arrival, "The Grey-Eyed People," wide off first-night. "People" had shifted its opener to Tuesday evening (2) at the Walnut Street to avoid conflict with "Intruder" and get benefit of first-string reviews. "People" sold out Monday night performance to First Nighters, local cutrate drama organization.

New Formula on Author Royalties for Tryouts Being Used First Time

New formula for author royalties for tryouts, to be a part of the new basic contract between the Dramatists Guild and League of N.Y. Theatres, is being used for the first time by "Time Out for Ginger," which opened on Broadway last week. It's expected that virtually all shows will use the alternative gimmick when the new Guild-League agreement becomes official.

Under the new setup, the "Ginger" producers, Shepard Traube, Gordon Pollock and Don Hershey, put up \$3,000 in escrow with the Guild to cover \$750 maximum weekly royalties to author Ronald Alexander for not more than four weeks' tryout. For the first three weeks in New York, the author's royalties are a straight \$1,000 a week.

After the third week on Broadway, Alexander will get \$250 a week, plus 25% of the weekly operating profit (which would run about \$6,500 at capacity) until the investment is recouped. Thereafter, the author would get the straight Guild minimum of 5% on the first \$5,000 gross, 7½% on the next \$2,000 and 10% on the balance (which works out at \$300 a week less than straight 10%).

If "Ginger" had folded during the tryout, Alexander would have received his regular Guild minimum royalty, and the \$3,000 would have been returned to the producers. Under the new rule, the producers share in all subsidiary rights if the show is brought into New York, regardless of whether or not it runs three weeks there, as formerly required.

Pitt Group Plays Safe With 'Best Foot Forward'

Pittsburgh, Dec. 2.

Pittsburgh Playhouse director Fred Burleigh apparently has had his fill of original book tuners, at least for the time being anyway. With a choreographer, Frank Wagner, and a musical conductor, Ken Welch, on the regular staff of the community theatre now, Burleigh is committed to a certain number of song-and-dancers in the increased Playhouse schedule for two adjoining auditoriums, with number of shows a season upped from eight to 12, but, for his next one, he's going to put on something that's already been proven. It's the old George Abbott hit, "Best Foot Forward," which will be done here in February.

Decision no doubt came about as a result of the bad luck Burleigh's had with the two brand new musicals, "Wonderful Good" and current "Dance for Joy," he's done in the last six months. Both of them were soundly rapped by critic.

Playhouse has done all right with original revues, however. Several that Charles Gaynor wrote were later assembled into the Broadway hit, "Lend an Ear," while the Welch-Dave Crantz "Fifty Grand" in 1950 was good enough to get an option, which was later dropped.

Hinton Mystery Set For Arena Tryout in Balto

"The Fourth Degree," Jane Hinton's dramatization of the Elazar Lipsky mystery novel, "Murder One," will probably be given a theatre-in-the-round tryout starting Jan. 9 as the season opener at the Hilltop Theatre, the Don Swann, Jr., winter stock spot in Baltimore. Chester Morris and Halla Stoddard are set as leads for the tryout. Harold Bromley, Miss Stoddard's producer-husband, holds the Broadway rights to the script.

"Happy Holiday," a Christmas comedy by Irving Strouse, will be tested beginning Dec. 23 at the Memphis stock theatre. Both the Balto and Memphis spots are affiliated with the Arena Guild of America, of which Strouse is an official.

Ballet Troupe to Play All Season in N.Y., Setting New Precedent; See 23 Weeks

An experiment unique in America and in the dance world is being attempted by the N. Y. City Ballet this season. Due to the success of its fall engagement thus far, and the availability of the City Center in N. Y., the dance troupe, which was set for a six-week Gotham run ending Dec. 14, now plans to run through the season, until next April, if attendance warrants.

If venture succeeds, it will be the first time that N. Y. or the U. S. has had a resident ballet company to play the season around. It will mark a 28-week run for the young, five-year-old troupe, putting it in a class with the Sadler's Wells Ballet at Covent Garden, London; with the Metropolitan Opera Assn., which plays a 22-week season in N. Y., and with the N. Y. Philharmonic-Symphony, which plays 28 weeks. It will outclass the legit field, in Manhattan, which no longer can boast any repertory setup.

Management realizes it's going into the December b.o. doldrums, and knows there are a couple of bad pre-Xmas weeks ahead. If early December stanzas prove too rugged, management may fold. But if losses aren't too big, it will continue, encouraged by biz so far, and by belief it's built up a steady clientele, who repeat. The 20% tax lift has been a big help. The fall b.o. has been impressive, with substantial increases each week. First week's gross was \$36,000; second week, \$38,500; third week, \$41,850; last week, \$44,480.

Idea of playing an unlimited dance season at home has never been tried in the U. S., but signposts now point to a public in N. Y. for ballet. Success of Ballet Theatre in its three-week stay at the Met in early fall, at a higher top than previously, is seen as one indication.

A full-season N. Y. run would be a solution for most of N. Y. City Ballet's problems. It would go on as a resident Gotham company, like the Met or Philharmonic. It wouldn't have to tour, which is becoming prohibitive due to the expense. It would keep the corps dancers low, if at all. At present, a couple of dancers are in Broadway musicals, another pair has just returned from time-out for a film in England, etc.

Troupe set one precedent in 1951 with early June and early September seasons (against the advice of wary b.o. men), and both seasons proved financially successful. It will offer some novelties during its extended '52-'53 run, with several revivals planned. The Jose Limon Co. of modern dancers may also join the NYCB as a special unit, to put on its "The Moor's Pavane."

Troupe presented the second of its two fall-season premieres at the Center last Tuesday (25), in George Balanchine's "Metamorphoses," set to music by Paul Hindemith. Lesser Balanchine and minor Hindemith, ballet is nevertheless a pleasant concoction, in an abstraction about people, insects, birds and what have you. A sort of "Blossom Time" or music comedy version of the troupe's current shocker, "The Cage," this new work has spirit, humor and some fine dancing, especially by Tanaquil LeClerq. After Balanchine has done his usual job of revisions, the ballet, though certainly not a first-rate work, will be an agreeable addition to the repertoire.

Bron.

Inside Stuff—Legit

Stagehands' union is forcing a recently-opened Broadway show to employ three extra department heads in a move admittedly aimed at organizing the strawhat field. Wrinkle came to light a few days ago before the show's premiere, when a union official announced the demand to the producer. He conceded that it's customary after a single-set production has opened for the management to drop the department heads employed during a tryout tour, retaining merely the regular theatre department heads. In this instance, however, the union rep explained that since the play involved had had a barn tryout, the extra technicians would be required, even though the Broadway production is not under the same management as the summer tryout. Management is protesting the situation to the League of N. Y. Theatres, meanwhile paying the three extra men the union minimum rather than the scale for department heads.

Playgoer at opening of "Time Out for Ginger" last Wednesday night (26) at the Lyceum, N. Y., apparently a professional or first-nighter, smoked a cigaret in his first-row, aisle seat during the second intermission, in violation of N. Y. fire laws. None of the few patrons remaining in their seats during the interval cautioned the man, who was in evening clothes, and the other members of his party appeared to regard the incident as a joke. An usher, presumably informed of the violation, finally went down the aisle and requested the chap to douse the smoke, which he did.

Jim Miller, company manager of the touring "Country Girl," reports that during a recent stand at the Paramount, Omaha, he was asked for press courtesy by a chap identifying himself as drama editor of the Popcorn News. Which reminded Joe Flynn, the show's pressagent, of the time a few years ago when as advance man for "Oklahoma," he booked a farmhouse in Winston-Salem, N. C. When the local manager heard the title of the musical he exclaimed, "That ought to be a great popcorn attraction."

Henry Duffy, who recently inaugurated "legit on credit" at the Carthay Circle Theatre, Los Angeles, came up with a new credit gimmick last week, designed to put his Coast operation on a regular entertainment charge-account list. Duffy arranged a tieup with the Diners Club, which boasts some 100,000 members, and added the organization's credit cards to the ones he had previously mailed out himself. Club membership will be apprised of the deal in a soon-due mailing.

Legit Bits

Joseph Kramm, author of "The Shrike" and the upcoming "Gypsies Were High Hats," was on jury duty last week. . . . Marjorie Graham, formerly with Jean Dalkryple, has opened her own publicity office. . . . Kermit Bloomgarden's productions of the still-untitled Arthur Miller play will be on Theatre Guild subscription in New York. . . . British actor Richard Greene will have the male lead, played in the Broadway production by Maurice Evans, in the touring edition of "Dial M for Murder." . . . Pending the reopening in mid-December of the Coronet, N. Y., with "Children's Hour," Mack Hilliard is serving as house manager of the Fulton, also operated by City Playhouses, Inc. When Hilliard returns to the Coronet, Tom Clark will take over as regular house manager at the Fulton.

Six gal singers, all pals in the "Top Banana" ensemble, will be in the chorus of "Hazel Flagg." They are Laurel Shelby, Mary Harmon, Sara Dillon, B. J. Keating, Carol Hendrix and Betsy Holland. . . . Dick Williams, editor of Theatre Arts, is doubling as pressagent of the incoming Eddie Dowling-John MacArthur production of "The Intruder." . . . Frith Banbury, who staged "Deep Blue Sea" in London and here, leaves today (Wed.) for England to direct Google Withers as replacement for Peggy Ashcroft in the original West End edition of the play, but is due back in New York early in January. . . . Michael Dominico, a dancer in "New Faces," is due for Army induction during December. . . . Penelope Munday and Lee Montague, who were brought from London for featured roles in Moss Hart's "Climate of Eden," sailed home last week. Rosemary Harris, also imported from England for the show, is staying a few weeks longer for several TV appearances, but she reportedly turned down film bids.

Ben Rosenberg, company manager of the touring "Stalag 17," was in New York over last weekend. . . . Margaret Webster and Rev. Adam Clayton Powell, Jr., will speak at the inaugural program at Community Church, N. Y., Dec. 12, of the Canada Lee Foundation. . . . Harmonica star Larry Adler will return to legit after 12 years as a principal in the revue, "Fasten Your Belts." . . . Chris Seibel and George Frideaux have optioned for Broadway production Francis De Witt's "Beyond the Law." . . . Joe Grossman is back in town after a three-week stint as acting general manager of "Two's Company," of which Clifford Hayman is company manager. . . . Mary Hunter is in charge of acting and staging classes and John and Clytie Mundy will handle training in basic techniques for a course in stage musicals being offered by the American Theatre Wing.

Reginald Denenholz is pressagent for the "Evening With Will Shakespeare," reading troupe of the American Shakespeare Festival Foundation. . . . Richard Rodgers, Oscar Hammerstein 2d, Leland Hayward and Joshua Logan, pro-

ducers of "South Pacific," will give an after-theatre party for Mary Martin next Tuesday night (9) at the St. Regis Hotel roof, N. Y. . . . William McDermott, critic of the Cleveland Plain Dealer, in town this week to see the Broadway shows. . . . With Rodgers & Hammerstein and Howard Cullman among the backers, Franklin Gilbert and John Fearnley need only about \$50,000 more for their \$175,000 (plus provision for 20% overall) production of "Maggie," the musical version of Barrie's "What Every Woman Knows."

Jesse Long will be manager, Bernard Simon pressagent, Samuel Leve designer, Edyth Gilford costume supervisor, and Nicholas Saunders stage manager of "Fifth Season," the Sylvia Kagan play being presented by George Kondolf, with Gregory Ratoff directing and Menasha Skulnik and Richard Whorf costarring. Full cast reading "Evening with Shakespeare" next Friday-Saturday (5-6) at the New Parsons, Hartford, includes Claude Rains, Eva Le Gallienne, Margaret Webster, Faye Emerson, Leueen MacGrath, Nina Foch, Arnold Moss, Staats Cotsworth, Wesley Addy, Richard Dyer-Bennet, Frederick Rolf and Dion Allen. . . . As of this week, "Time of the Cuckoo" will have recouped its \$75,000 investment and returned \$18,750 to the backers, with the balance due to be paid shortly. . . . Instead of closing for the winter season, the Paper Mill Playhouse, Millburn, N. J., will open a revival Dec. 26 of "High Button Shoes" and continue with changes of bill every four weeks.

Edward Choate is general manager of "Time Out for Ginger," with Jack Del Bondo company manager, George Ross, pressagent, Madeline Blitzstein associate, Daniel S. Brown stage manager, Bruce Savan assistant, and L. Arnold Weissberger legal counsel (with program billing). Robert Allen, Marion Morris and Jill Kraft have been engaged as understudies for the show. . . . Cherry Hardy, who was replaced by Mariet E. MacGibbon in the role of the heroine's mother during the Chicago engagement of "Am a Camera," is being paid off in full for her season's contract. . . . Herbert L. Matthews, a member of the N. Y. Times editorial board and former foreign correspondent, has doubled as the sheet's umpteenth-string legit critic on two occasions recently, catching productions of the Renard-Barrault French repertory troupe. Including critic Brooks Atkinson, there are five regular members of the Times drama staff.

'Child's Play' Preem

"Child's Play," a drama by Florence M. Stevenson, will be produced Thursday-Saturday (4-6) at Clothier Memorial Hall, Swarthmore (Pa.) College. Barbara Pearson Lange has staged the production.

The author is a member of the New Dramatists Committee.

Biz Generally Brisk at Chicago B.O.; 'Poster' \$29,913, 'Banana' \$30,100

Chicago, Dec. 2. — Zero weather, plus bad Thanksgiving trade, didn't hurt the box office much. "Fourposter," "Gigi," and "Top Banana" overcame much of the handicap, first-named bowing out with a new house record. "Top Banana" got three excellent notices, but Sidney Harris of the Daily News wasn't over-enthusiastic.

"Tree Grows in Brooklyn" decided to close shop Saturday (29) rather than battle the December doldrums. Also on the closing list, but for a different reason, was the sock attraction, "Fourposter," which has to make other dates.

"Country Girl" opened at the Blackstone last night (Mon.) with Robert Young back as top star after being ill in St. Louis last week. The show got mixed notices. Nothing else is in sight except the three-week stand of the Chartock Gilbert & Sullivan troupe Dec. 25 at the Shubert. "Constant Wife" comes into the Selwyn Dec. 26.

Estimates for Last Week
"Fourposter," Blackstone (10th wk) (\$4.20; 1,535)—Closed Saturday (29) with \$29,913, another new house record. Garnered \$268,010 for its 10-week run.

"Gigi," Harris (4th wk) (\$4.40; 1,000)—Real bright \$18,800.
New York City Opera, Opera House (3d wk) (\$4.90; 3,600)—Ended stay Sunday (30), with strong \$60,000.

"Stalag 17," Erlanger (14th wk) (\$4.40; 1,334)—Special, Thanksgiving matinee was weak, but rest of the week was okay with \$16,250.
"Top Banana," Great Northern (1st wk) (\$6; 1,500)—First week ended up to brisk \$30,100, with mall orders coming in heavily.

"Tree Grows in Brooklyn," Shubert (3d wk) (\$5; 2,100)—Broke up here with slow \$25,500. Last day Saturday (29).

'PACIFIC' WOW \$60,600 FOR WEEK IN WICHITA

Wichita, Dec. 2. — Ordinarily a one-nighter, Wichita turned into a smash eight-performance stand last week with the touring edition of "South Pacific." The Rodgers-Hammerstein musical, with Janet Blair and Webb Tilton costarred, grossed a wow \$60,600 at the 3,940-seat Forum.
Show is playing Little Rock this week.

'Wagon' Neat \$25,000, D.C.; 'Shrike' \$22,700 in Finale

Washington, Dec. 2. — "Paint Your Wagon" grossed a nice \$25,000 for the first week of its fortnight's run at the Shubert Theatre, with considerable word-of-mouth and strong reviews building it steadily.
At the National, "The Shrike" racked up \$22,700 for the second of its two weeks here. Henry Fonda opened last night (Mon.) in "Point of No Return."

'Bell, Book' Dull \$16,000 In 3-Way Split Week

Kansas City, Dec. 2. — "Bell, Book and Candle" had a three-day stand in the Fox Mid-west Orpheum Theatre here Nov. 24-26, followed by a night in Des Moines Thursday, and two days in Omaha Friday-Saturday.
Bad weather and the holiday hurt biz, show doing just over \$16,000 for the week.

'Ozarks' 10½C, Pitt

Pittsburgh, Dec. 2. — John Kenley's production of "Maid in the Ozarks," with Bert Wheeler, did all right last week at the Nixon, grossing around \$10,500. "Ozarks" was circus-plugged all over town, with extra ads in the newspapers' sports section, and the ballyhoo paid off. Nobody paid any attention to the notices, which were all bad.
Nixon has "Shrike" current.

'People' 5G For Haven 4

New Haven, Dec. 2. — Preem of "Grey-Eyed People" at the Shubert last week (27-29) drew words of praise but not much else. In for four performances at a \$3.60 top, take was a light estimated \$5,000.
House is dark until Dec. 15 when "Good Nite Ladies" comes in for a full stanza (15-20).

'Paris' Snappy 17G for 7 In Five Texas Stands

Dallas, Dec. 2. — Cornelia Otis Skinner's "Paris '90" pulled a snappy \$17,000 total last week in a seven-performance string in the Lone Star state. Solo show grossed \$3,000 in a one-nighter Monday (24) at the Music Hall, Houston; added \$3,200 for another single performance Tuesday night (25) at the Texas, San Antonio; picked up another \$2,500 for one show Wednesday night (26) at Paramount, Austin; got \$2,400 more on a one-nighter Thursday (27) at the Majestic, Fort Worth, and wound up with a fine \$5,900 for three showings Friday-Saturday (28-29) at the Melba here.
Production is one-nighting this week.

Lanchester

Continued from page 35

house. Her style and songalot is in the special groove, but her uninhibited delivery, impish garbling and slick phrasing in her song selling makes her, at best, an unusual performer.

Major flaw in the production is lack of pace. Similarity in the grouping of the tunes has a lulling effect and releases her grip on the mood she's trying to sustain. First half of the program shows Miss Lanchester off in a frivolous mood after a charming opening with a flock of English music-hall styled melodies. She essays a sex-starved war bride, who's married to a cowboy who spends his nights on the range, and segues into the role of a whimsical wanton in "Titania and her Cabana," for hilarious results. Miss Lanchester gets most of her visual effects by throwing an appropriate ribbon through her hair or manipulating tresses in a style befitting the character in the song. Also in the first set is "Eaters Anonymous," a lecture in song advocating a Gaylor Hausen way of life, and "The Ballad of the Oysterman," an Oliver Wendell Holmes poem set to music.

Nitery Stuff
Set preceding the intermission is taken over by the Madhatters, who are an okay vocal group but don't seem to fit into the production. Their special material numbers are smalltime nitery stuff which even the zest of their delivery can't help. Best in their turn is a clever arrangement of "Casey Jones" and a charming workover of "Cindy." Miss Lanchester joins them at the windup for a Gilbert & Sullivan medley with an occasional funny special lyric.

In the second portion of the program, Miss Lanchester displays her serious side with reading of Sir Osbert Sitwell's "Sister Ann" and T. S. Eliot's "Song of the Jellicles." She moves back into the song department with "Miss Thompson of Cork," "Maharane of Swat," "Catalogue Woman" and "Fiji Fanny." The whole, however, never equals the sum of all its parts.

Ray Henderson, who does a herculean accompanying job, solos briefly but effectively with Chopin, Beethoven and Gershwin bits. The bulk of Miss Lanchester's material was written by Forman Brown.

Gros.

\$2,000 in Wilmington

Wilmington, Dec. 2. — Elsa Lanchester drew a little over \$2,000 in two performances of her "Private Music Hall" at the Playhouse here last Wednesday-Thursday (26-27).

The Riviera Rover Boys
Jimmy Carhartt & Nicky Winter
writing from their ivory (and sand) tower in Cannes have their own views on
How Playwrights Get to Be Discovered
* * *
one of the many byline pieces in the soon-due
47th Anniversary Number of VARIETY

'Sixpence' \$15,000, 'Jag.' \$9,400, Philly

Philadelphia, Dec. 2. — Big football weekend (Army-Navy, Penn-Cornell) meant nothing to theatre business. U. of Pennsylvania's Mask & Wig Club at the Erlanger tallied the best score.
"Bagels & Yox" opened last night (1) for a week at the Shubert. "The Grey-Eyed People" comes into the Walnut tonight (2) and "The Intruder" opens Thursday night (4) at the Locust.

Estimates for Last Week
"Summer and Smoke," Academy Foyer (2d wk) (350; \$3.25). Okay \$3,870.

"Here's Howe," Erlanger (1,880; \$3.85). U. of Penn group's 65th annual all-male musical. Okay \$30,000 or near for eight days.

"See the Jaguar," Forrest (2d wk) (1,760; \$3.90). N. Richard Nash poetic western, with Arthur Kennedy starred, too sombre for holiday consumption. Down to \$9,400.

Gilbert & Sullivan, Shubert (2d wk) (1,870; \$3.90). Savoyards managed to better poor first week, but still a loser; \$19,200.

"I've Got Sixpence," Walnut (2d wk) (1,340; \$3.90). With Theatre Guild-ATS subscriptions bolstering, John van Druten show equalled opening week take. About \$15,000.

Fonda in Balto Record With \$32,970 for 'Point'

Baltimore, Dec. 2. — Once again this town demonstrated its desire for potent legit by turning out in large numbers for Henry Fonda in "Point of No Return" at Ford's here last week, mounting a new house record for a non-musical with a smash gross of \$32,970. All this after previous takes of \$30,000 for Katharine Cornell's "Constant Wife" and \$20,500 for Van Heflin in "The Shrike." S. M. Chartock's Gilbert & Sullivan troupe is current.

'Oklahoma' OK \$25,800 In Third Seattle Visit

Seattle, Dec. 2. — On the third time here, "Oklahoma" did capacity at every show except on Thanksgiving and at matinees, at the Metropolitan. Scaled to \$4.50, matinees as well as evenings, show hit \$25,800 in the 1,500-seater.
Long jump from Calgary cut the week short, show opening Tuesday instead of Monday.

'Man' \$11,400, Frisco

San Francisco, Dec. 2. — Town's sole legit is "The Second Man," with Franchot Tone, Irene Manning and Betsy von Furstenberg, which opened to fair reviews at the Alcazar last Tuesday (25). Show pulled a nice \$11,400.

'Lover' \$11,260, Toronto

Toronto, Dec. 2. — "Anonymous Lover," with Larry Parks and Betty Garrett, did just a fair \$11,260 here, with the Royal Alexandra, 1,525-seater, scaled at \$3.50 top with tax.
With Friday and Saturday night sellouts, advance on "Call Me Madam" (current) was \$32,000 at \$5 top, tax included.

Holiday Boom Bolsters Glum B'way; 'Ginger' Savory \$16,000 for First 7, 'Itch' SRO \$23,600 First Full Week

The accent was on non-musicals last week as Broadway staged a spectacular recovery over the three-day holiday period after sagging to a low level the first three days. Beginning with the Thanksgiving Day performances, attendance virtually exploded as the street was mobbed with entertainment-seeking vacationers.

For the final three performances of the week there was hardly an empty seat at any Broadway show, so the final totals in many cases were much better than had appeared likely. Perhaps because some of the new straight plays had heavy party bookings, they weren't hurt by the early-week slump. For the first time in many months not a single musical sold out at all performances, but four straight shows went clean at all times.

There were no closings last week, but the Greek National Theatre ends its limited engagement next Sunday night (7), the Renaud-Barrault troupe winds up its French repertory run Dec. 20, Katharine Hepburn in "The Millionairess" finales Dec. 27 and Helen Hayes in "Mrs. McThing" shutters Jan. 10.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Bernardine," Playhouse (7th wk) (S-\$4.80; 999; \$21,500). Nearly \$16,000 (previous week, \$17,600).

"Deep Blue Sea," Morosco (4th wk) (D-\$6-\$4.80; 912; \$26,000) (Margaret Sullivan). Standees all performances again, with party commissions limiting the take to just under \$26,000 (previous week, \$26,200).

"Dial 'M' for Murder," Plymouth (5th wk) (D-\$4.80; 1,063; \$30,495) (Maurice Evans). Also clean at all shows, with party commissions a factor in the gross of \$30,600 (previous week, \$30,000).

"Evening With Beatrice Lillie," Booth (9th wk) (R-\$6; 900; \$24,500) (Beatrice Lillie, Reginald Gardiner). About \$22,000 (previous week, \$24,000).

"Fourposter," Barrymore (58th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Over \$15,300 (previous week, \$15,200); moved Monday night (1) to the 789-seat Golden, with capacity of \$19,195; Sylvia Sidney and Romney Brent take over as stars Dec. 22; production lays off the week ending Dec. 20.

French Repertory, Ziegfeld (3d wk) (C-\$4.80; 1,628; \$33,750) (Madeleine Renaud, Jean-Louis Barrault). Last week's split between "Occupe-toi d'Amelie" and "La Repetition, ou L'Amour Puni" pulled over \$36,700 (previous week's bill drew \$37,700); current week's bill is "Hamlet"; engagement continues through Dec. 20.

Greek National Theatre, Helinger (2d wk) (D-\$4.80; 1,507; \$40,113) (Alexis Minotis, Katina Paxinou). Last week's "Oedipus Tyrannus" drew almost \$32,700 (previous week, "Electra" got \$28,800 for six performances and a preview); current week's finale is a split between the two classics; closing next Sunday night (7).

"Guys and Dolls," (48th St.) (106th wk) (MC-\$6.60; 1,319; \$43,904). Notched \$42,200 (previous week, \$44,000).

"King and I," St. James (88th wk) (MC-\$7.20; 1,571; \$51,717) (Yul Brynner). Nearly \$47,900 (previous week, \$51,000).

"Male Animal," Music Box (31st wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Almost \$17,300 (previous week, \$16,000).

"Millionairess," Shubert (7th wk) (C-\$6-\$4.80; 1,361; \$39,000) (Katharine Hepburn). New straight-play record for the house, \$40,047 (previous week, \$39,700); limited engagement ends Dec. 27.
"Moon Is Blue," Miller (91st wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Just under \$13,300 (previous week, \$11,800).

"Mrs. McThing," 48th St. (34th wk) (C-\$4.80; 926; \$22,927) (Helen Hayes). Nearly \$19,400 (previous week, \$19,600); closing Jan. 10, to tour.

"My Darlin' Aida," Winter Garden (5th wk) (O-\$7.20-\$6.60; 1,519;

\$51,881). Almost \$37,000 (previous week, \$42,000).

"New Faces," Royale (29th wk) (R-\$6; 1,035; \$30,600). Nearly \$27,600 (previous week, \$27,900).

"Pal Joey," Broadhurst (48th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Over \$35,700 (previous week, \$37,700).

"Seven Year Itch," Fulton (2d wk) (C-\$4.80; 1,063; \$23,228). First full week went clean at all performances for almost \$23,600 (previous week, capacity \$13,200 for first four performances and a preview); is raising the scale to a \$6 top for Friday and Saturday nights, boosting potential capacity about \$1,000.

"South Pacific," Majestic (189th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$38,000 (previous week, \$38,200).

"Time of the Cuckoo," Empire 4th wk) (D-\$6-\$4.80; 1,082; \$25,056) (Shirley Booth). Just over \$23,900 (previous week, \$24,200).

"Time Out for Ginger," Lyceum (C-\$4.80; 995; \$22,845) (Mervyn Douglas). Opened last Wednesday night (26) to three favorable notices (Atkinson, Times; Hawkins, World-Telegram & Sun; McClain, Journal-American) and four pans (Chapman, News; Winchell, Mirror; Kerr, Herald Tribune; Watts, Post); first six performances drew nearly \$14,500, plus \$1,500 for a preview.

"Wish You Were Here," Imperial (23d wk) (MC-\$7.20; 1,400; \$22,080). Over \$50,100 (previous week, \$52,100).

OPENING THIS WEEK

"I've Got Sixpence," Barrymore CD-\$6-\$4.80; 1,060; \$28,000) (Edmond O'Brien, Viveca Lindfors). Gertrude Macy & Walter Starcke production of play by John van Druten; opened last night (Tues.).

"See the Jaguar," Cort (D-\$6-\$4.80; 1,056; \$27,700) (Arthur Kennedy). Lemuel Ayers, in association with Helen Jacobson, production of play by N. Richard Nash; opens tonight (Wed.).

"Two's Company," Alvin (R-\$7.20; 1,331; \$47,167) (Bette Davis). James Russo & Michael Ellis production with music by Vernon Duke, lyrics by Ogden Nash, sketches by Charles Sherman; opens tomorrow night (Thurs.), but the critics aren't invited to review the show until Dec. 15.

'Juan' Fine \$50,200, 'Two's' \$42,239, Hub

Boston, Dec. 2. — Only the arrival of Ballet Theatre for a week's stand at the Opera House keeps the Hub from hitting a complete legit blank this week. "Two's Company" moved out, along with "Good Night Ladies," to empty the downtown houses, while "Don Juan" vacated the RKO Boston pix house after a week's run. New Hasty Pudding show tees off tonight (2) in Cambridge.

Estimates for Last Week
"Don Juan," RKO Boston (3,000; \$4.80). Company felt the loss of Charles Laughton in the cast from crux-point of view but the advance rep plus word of mouth following last season's sock one-nighter, lifted take to huge \$50,200. House reverted to films Sunday (30).

"Good Night Ladies," Majestic (6th wk) (\$3.60; 1,100). Final week hyped take with last-minuteers lifting it to \$12,000. House dark.

"Two's Company," Shubert (2d wk) (1,700; \$6-\$4.80) (Bette Davis, Paul Hartman-John Hoyt). Final week went clean as first, but with no press list the gross set a new house record, \$42,239.

'Affairs' Okay \$14,100; 'Camera' Good \$21,200

Los Angeles, Dec. 2. — Pair of legit offerings in town last week racked up good, though not startling, business as the final pre-Christmas shopping drive got into full swing to put a crimp into show biz generally.

Estimates for Last Week
"Affairs of State," Carthay Circle (8th wk) (1,518; \$2.40). Another okay \$14,100.

"I Am a Camera," Biltmore (1st wk) (1,636; \$4.20). Profitable \$21,200, but below hopes, considering rave notices and Theatre Guild subscription list. Finals this week.

Show Finances

"KING AND I"
(As of Nov. 1, '52)

Investment (including 20% overcall)	\$360,000
Production cost	331,000
Profit to Oct. 4, '52	416,564
Profit for last four weeks	53,554
Distributed profit	400,000
Cash reserve, etc.	25,000
Available for distribution	45,118

Plays on Broadway

Time Out for Ginger

Shepard Traube & Gordon Pollock (in association with) present a production of comedy in three acts (four scenes) by Ronald Alexander. Stars Melvyn Douglas, Polly Rowles, Conrad Janis, Laura Pierpont, Phyllis Thaxter, John Ineson, Nancy Malone. Directed by Traube; scenery and lighting, Eldon Elder; production assistant on costumes, Phyllis Thaxter. At Lyceum Theatre, N. Y., Nov. 26, '52; \$4.80 top (\$6 opening).

Lizette	.....	Laura Pierpont
Agnes Col	.....	Polly Rowles
Agnes Carol	.....	Melvyn Douglas
Joan	.....	Mary Hartig
Jeannie	.....	Lois Smith
Clara	.....	Nancy Malone
Eddie Davis	.....	Conrad Janis
Tommy	.....	Larry Robinson
Ed Wilson	.....	Roland Wood
Mr. Hoffman	.....	Philip Loeb

About two-thirds of the way through the evening, author Ronald Alexander finally gets a grip on his subject, so "Time Out for Ginger" turns out to be not merely a somewhat silly treatment of a slim farce idea, but a reasonably amusing and occasionally even a touching play. So it seems a prospect for at least a moderate run, plus a likely film sale and ultimately stock.

The play's basic premise is one of those dizzy ideas that seems to offer scope for farcical development but frequently turns into embarrassing nonsense. However, the author apparently discovered in time that the idea had another facet that was genuine and offered possibilities that were humorous rather than just comic. Fortunately, he seemed to have realized it in time, and been able to take advantage of it.

"Ginger" has two principal characters—the still-adolescent father of three daughters who enjoys making speeches before groups of young people and reliving his fictional exploits as a schoolboy athlete, and his tomboy youngest child, who goes out for her high school football team as a gesture to prove that girls are the equal of boys, and as an instinctive defense against the realization that her father would have preferred a son.

These and the other characters, and the situation they involve, is given surface if occasionally funny farcical treatment in the first act. The yarn lapses into some awkward business about the father's job at the bank and palaver about individual freedom in the second act. It finally deals with the reality of the father's case and the pathos of the girl's in the redeeming third act. Somehow, the final moments, despite their triteness and hokum, serve to make the whole play palatable and even plausible.

Melvyn Douglas, repeating the characterization he played during the show's strawhat tryout last summer, is excellent as seen father. Despite a tendency to seem just a trifle too amused by it all, his playing adds conviction to the show's premise, and his authority, poise, timing and drive keep the entire performance moving. Polly Rowles, as the mother, is skillful in a role whose chief function is to avoid seeming acrid in her comedy reaction to everyone else. Nancy Malone is a find as the tomboy daughter who takes one of her father's speeches too seriously and thus provokes all the trouble, although nothing she or the author can do would convince anyone else could make a high school football team, or even survive an afternoon's scrimmage. Philip Loeb is solid in the small but meaty part of the father's harried banker-boss who retains his sense of values.

Laura Pierpont, whose casting in the rather stereotyped role of the wise and indomitable housekeeper is a pleasantly unconventional touch, gives an expert performance, and there are acceptable portrayals by Mary Hartig and Lois Smith, as the pert older daughters, and Conrad Janis and Larry Robinson as a couple of teenagers, waiting round the premises. But Roland Wood adds a strangely overacted bit as the outraged school principal.

Co-producer Shepard Traube has staged the play effectively and there is a handsome if suspiciously opulent looking smalltown living room setting by Eldon Elder.

Hobe.

Renaud-Barrault Co.

S. Hurok (in association with French Ministry of Foreign Affairs) presentation of Madeleine Renaud-Jacques Barrault Co. At Ziegfeld Theatre, N. Y., Nov. 27, '52; \$4.80 top.

LA REPETITION OU LEAN PUNI
(The Rehearsal of Love Punished)
Satire in five acts by Jean Anouilh. Directed by Barrault. Sets and costumes by Jean-Denis Lalonde.

Madame Renaud	.....	Madeleine Renaud
Monsieur Damiani	.....	Pierre Bertin
La Comte	.....	Jean-Louis Barrault
La Comtesse	.....	Elina Labourette
Le Comte	.....	Philippe Darrieu
Le Comte	.....	Jean-Francois Calve
Le Comte	.....	Simone Valere

All the brilliant talents of the Renaud-Barrault troupe are put on

display as the small cast turns the difficult Jean Anouilh play into a thoroughly enjoyable if not uplifting evening at the theatre. It is a typically French offering, combining biting satire with wit and humor, and it is given a sympathetic and smoothly-coordinated interpretation by the extraordinarily sensitive cast.

Latest in the company's repertory offerings, "La Repetition" should enthrall Anouilh fans. At the same time, it's likely to further puzzle those who have never been able to either understand or appreciate this apostle of existentialism. For the latter group, the performances alone should make it worth the price of admission.

Jean-Louis Barrault holds the stage every second he is on it. His every gesture, expression and inflection underscore the meaning of the text and create a definite character outline. He is alternately cynical, sincere, tender and flippant as the count who finds love and sees it destroyed by the evil forces around him. From tip to toe the actor, Barrault gives an excellent performance.

Staged in only one setting, and not an overly impressive one at that, the play's time is the present. Since it concerns itself entirely with the staging of Marivaux's "La Double Inconstance," the characters are in costume at all times. The story has the count falling in love with a young maiden brought in to play a part in the theatricals. The count's wife and mistress conspire successfully to get rid of the girl, thereby putting across the idea that good doesn't have much of a chance to triumph over evil.

As Barrault's scheming wife, Madeleine Renaud sharply etches the part of a woman who delights in petty intrigues. She is matched by beautiful Elina Labourette, superb in the light banter dotting her scenes. Simone Valere is convincing as the pure-in-heart who can't survive the conspiracy forming against her. Pierre Bertin brings stature to the part of M. Damiani, Miss Valere's worried but not necessarily moral guardian. Jacques Dacqmine and Jean-Francois Calve do fine in supporting roles.

Company might have found a more suitable play to offer at the Ziegfeld, but "La Repetition" shines as a stunning bit of stagecraft, acted by a cast sure of its medium. Barrault's direction is near-perfect. Despite the limited set, and the intricate dialog exchanges, there is nothing static about the play. Christian Dior's gowns deserve comment. *Hift.*

HAMLET
Revival of drama by William Shakespeare in three acts. Staged by Jean-Louis Barrault. At Ziegfeld, N. Y., Dec. 1, '52; \$4.80 (\$6 opening).

Hamlet	.....	Jean-Louis Barrault
Polonius	.....	Pierre Bertin
Horatio	.....	Jean Desailly
Laertes	.....	Regis Oudin
Rosencrantz	.....	Jean-Francois Calve
Guilendern	.....	Gabriel Cattand
Laerte	.....	Jean-Pierre Graval
Francisco	.....	Regis Oudin
Bernardo	.....	Serge Perault
Reynaldo	.....	Jacques Galland
The Player King	.....	Bauchamp
Lucianus	.....	Serge Perault
Gravedigger	.....	Marie-Helene Daste
2d Gravedigger	.....	Pierre Sonnier
Fortinbras	.....	Jean-Francois Calve
Gertrude	.....	Marie-Helene Daste
Opheila	.....	Simone Valere
Player Queen	.....	Anne Carver
Ghost of Hamlet's Father	.....	Jean Juillard

A Dane more determined than melancholy, Jean-Louis Barrault as Hamlet doesn't quite succeed in holding together a loose, 3½ hour production, that lacks power and drive, though interesting in individual scenes. Combination of strong play and past popularity of this French troupe should draw well for the eight skedded performances.

The traditional characterization of Hamlet is more honored in the breach than in the observance, for Barrault plays this part with much more emotion than marked the role as interpreted by Gielgud, Evans or Olivier. Barrault is at his best in the scenes which demand the open valve—like the "rogue and peasant slave" soliloquy—and he is tops in portraying tension and turmoil in pantomime, as when he listens with horror to his father's ghost. But the French actor fails to give a strong central core to the character, and there is no single line of development.

A Gallic touch that sheds light on the play is the stress on physical love, between the King and Queen, and between Hamlet and Opheila, giving motivation to the latter's madness.

Like his acting, Barrault's direction takes no clearcut style or direction, and at times is annoying. For instance, it is impossible for most of the audience to see the King and Queen's reaction to the

play-within-the-play, which is staged directly in front of them. The final fencing-match is the best-staged scene, and here Barrault brings about a striking finish to the play, in contrast to the weak beginning.

These actors, who played Moliere and Anouilh to such perfection, seem unsure of themselves in Shakespeare. Jacques Dacqmine comes off well as Hamlet's keen-minded antagonist, King Claudius; Jean Desailly brings importance to the role of Horatio, and Marie-Helene Daste is sympathetic as the distressed Queen Gertrude. Pierre Bertin's Polonius, played as a complete buffoon, would be more appropriate to Moliere than to this role as Shakespeare wrote it.

Jean-Francois Calve and Gabriel Cattand play Rosencrantz and Guildenstern as weak effeminate spies Claudius sets on Hamlet. Simone Valere is a visually attractive Opheila, appealing in the early scenes and doing as well as possible with the mad scene.

Music by Arthur Honegger is more distracting than helpful. Decor and costumes by Andre Masson are serviceable. *Vene.*

Legit Followup

The Moon Is Blue

(HENRY MILLER'S, N.Y.)

The role of Patty O'Neill, F. Hugh Herbert's whimsical, romantic drawing of a starry-eyed 21-year old, is a deceptively tricky one. Barbara Bel Geddes, who created the part, made it seem like an ingenue's plum, while Maggie McNamara, who replaced her, demonstrated that it isn't quite actress-proof.

Now, Janet Riley, the third thesp to essay the femme lead with the New York company, reveals that it's really an intricate part with many pitfalls for the actress unseasoned in comedy technique. Real comic flair is needed to make Herbert's incredible "professional virgin" believable, and Miss Riley, though a promising young player, shows that she still has a lot to learn.

The management has given Miss Riley costar billing (with Barry Nelson and Donald Cook) in this, her first Broadway assignment, and there are times when she emerges through the fluffy dialog as an energetic, bright young actress who knows how to handle a line.

But the overall impression is that her pacing and delivery leave plenty of room for improvement. Her cuing and uptake are slow and she reads the laugh lines with too-studied care. However, she comes across nicely in the poignant sequences in a winning charming manner.

Nelson and Cook hold the production together with their assured portrayals of the young architect and the rone; respectively. Cook, who has toned down in the 18-month run, makes his caricature of the lush from upstairs a comic gem. Ralph Dunn's etching of the gal's father remains a click.

The principal set, the architect's apartment, has been kept in good condition. *Gros.*

College Plays

Here's Howe

(U. OF P. MASK & WIG)

Philadelphia, Nov. 26.

Here is one that the Mask & Wiggers from the U. of Pennsylvania can really be proud of—best certainly in the last few years and very likely one of the old (65 year) club's best all-time offerings. This is what the films would call a remake; it is not, as some folks might have thought, a revival of the show of the same name the Mask & Wig once did at the old Forrest Theatre here, but merely an offering that uses the same story background and name.

Actually, the new Wiggers' show, which opened an eight-day stay at the Erlanger tonight (21) with big acclaim both from first-nighters and the crix on the dailies who sometimes don't use kid-gloves even for these annual amateur presentations, uses only two song numbers of the 1923 edition, and the book, while vaguely similar (especially as far as characters and settings) is quite different from its earlier cousin, as far as dialog and plot complications are concerned.

Story deals appropriately enough with Philly in Revolutionary War days when General Howe (hence pun in title) and the British occupied the city. Much of the material is vouched for in the program and has an authentic ring. Briefly, it's a yarn about espionage and counter-espionage with a couple of actual historical characters—General Kuyphausen, Hessian chief, a

certain Captain O'Hara (originally a colonel) of the British secret service and a Quaker lady named Cynthia Gowan—involved. The book, by the way, is far ahead of most of the Wiggers' creations, and well ahead of the average college show accomplishment.

"Here's Howe" has the usual Mask & Wig complement of outstanding chorus dance routines, topped by a gorking "Court Room Ballet" affair towards the end of Act I, and including a luxurious number in Act II called "The Mischianza Waltz" (named after a famous historic affair given by the British to the society belles and beaux of Philly during the occupation). There is also a stirring march ("The Royal Grenadiers"), used at the opening and again as finale, with an unusual, exciting drum corps accompaniment.

Most of the score was written by Allison Fleitas (class of 1933) and it's a hummer. In addition to the foregoing (to be classed as production numbers), he has several hit parade possibilities in "Sweet Nuthin's," "Can You Ever Trust a Woman," "Any Distance Between Us" and "You're the Only One For Me." The two holdovers, written by Charles Gilpin (class of 1901) for the '23 show, are "Quaker Maid" and "Little Game of Love," both melodic and engaging.

Cast of principals, which includes quite a few holdovers from last year's (quite inferior) show, is standout, with Franklin Trinitola shining as a tall, lanky but still glamorous Philly Quaker lady, and Daniel Baugh, as a Quaker maiden, Irwin Cohen as the Hessian General, Douglas Mann as a barmaid who is also a spy, George McLaughlin as an orderly, and George Rieder as the rather mysterious Captain O'Hara also very much on the credit side.

Edward Hoffman has done a sock job on the show's production and direction, working with James McHugh's admirable libretto. Walter Keenan has, as usual, worked wonders on the dancing end. The sets are good, and Helen Stevenson West's costumes are even more striking than usual.

This Mask & Wig show, which opened here without benefit of a couple of out-of-town break-ins, looked absolutely ready at the preem. It has two tours (Dec. 6-12 and Dec. 26-Jan. 3) skedded to cover eastern cities and as far west as Detroit (14 performances in all). *Waters.*

Six Characters in Search of an Author

(YALE DRAMATIC ASSN.)

New Haven, Nov. 25.

Ordinarily, the intricacies of putting on a play like Pirandello's "Six Characters in Search of an Author" are left to some sort of professional or semi-pro outfit, so when a group like the Yale Dramatic Assn. does a creditable job of the work, it rates a nod of recognition. Such was the case in the instance of the production on tap for the town-and-gown audience of the Princeton game weekend.

Utilizing the huge stage of the Yale Theatre to good advantage, and employing the expert direction of Leo Lavandero, plus the designing of Edward Zimmerman and the lighting of Bennet Wood, play got off the ground in its early moments and maintained an upper level of interest throughout its two-hour span.

Competently playing the six characters were Ronald Kostus, Betty Jane Dawson, Eleanor Evans, Conrad Fowkes, John Owen and April Kraybill.

Imaginative staging ran from use of bare walls to in-audience-view set changes. *Bouc.*

Melop Isn't Due Till May But Toronto Opens Tix Sale

Toronto, Dec. 2.

Mail orders went on sale last weekend at a heavy \$10 top, with the Rotary Club of Toronto underwriting for the second visit here of the Metropolitan Opera Co., though it isn't scheduled till May. Six-night lineup in the 12,500-seater Maple Leaf Gardens is "Forza del Destino," May 25; "Carmen" (26); "Tosca" (27); "Lohengrin" (28); "Rigoletto" (29) and "Samson and Delilah" (30).

Last season, on the Met's first visit to Canada, this also sponsored by the Rotary Club of Toronto, with all proceeds to charity, the ticket rush at \$10 top for the original booking at Maple Leaf Gardens of "Aida," "La Boheme" and "Carmen" was so enthusiastic that an extra night of "Rigoletto" was hurriedly tossed in to meet the customer overflow. On that four-performance engagement, 43,344 payees passed \$185,500 through the wickets.

Play Out of Town

The Grey-Eyed People

New Haven, Nov. 27.

Albert Selden production of comedy in three acts (four scenes) by John D. Hess. Stars Melvyn Douglas, Virginia Gilmore, Sandra Deel, Tony Bickley, Katherine Anderson, Brandon Peters. Directed by Morton Da Costa; setting, Elton Elder; costumes, Noel Taylor. At Shubert, New Haven, Nov. 27, '52; \$3.00 top.

Silvery Man	.....	John Randolph
Tommy Hart	.....	Edward Brian
Buster Hart	.....	Michael Free
Beatrice Hammond	.....	Sandra Deel
Allice Hart	.....	Virginia Gilmore
Barry Green	.....	Clay Flag
John Hart	.....	Walter Matthe
Simon Blackwell	.....	Brandon Peters
Barry Green	.....	Rosemary Prinz
Second Girl Scout	.....	Clay Jessup
Third Girl Scout	.....	Mary Grace Cunniff
Lucille Blackwell	.....	Katherine Anderson
Ed Schneider	.....	Walter Klavun
Richard Jones	.....	Tom Bickley
Policeman	.....	Ted Tilly
Woman	.....	Jane Lloyd-Jones
Gates	.....	John Martone

"Grey-Eyed People" (which might be sub-titled "What To Do With Ex-Communists") is an entertaining piece of comedy stagecraft that affords diversion coupled with an occasional sobering thought. It's not in the hit class yet, but the remaining two weeks of its pre-Broadway tuneup session can conceivably elevate it to that status.

Strongly in its favor is the freshness of its theme, script being hung on the peg of witch-hunting the erstwhile somewhat innocuous American Communist who has seen the error of his judgment. Although author John D. Hess has no personal axe to grind, he points out that acceptance into society of these falterers must be a matter of individual decision on the part of the simon-pure American, and it must not be a thing approached by the ganging-up method.

For expostulation against the latter procedure, author lays his story in a typical New York suburb which houses the domicile of John Hart, radio-TV contact man for a large Manhattan advertising agency. Hart wants no part of the community life (Men's Club, Volunteer Fire Dept., PTA, etc.), but through the insistence of his employer's wife, who is head of the group, finds himself maneuvered into attendance at a PTA meeting protesting the appearance of one-time Commie Richard Jones, noted puppeteer, before local school children.

When Jones shows up, it develops that he is an old friend of Hart's, and in attempting to go to bat for him, Hart finds himself on the verge of persona non grata. Regarding the situation as a challenge to his rights as an individual, rather than a question of communism, when the board gives Jones the brushoff, Hart arranges for the puppet show to be held in his own back yard.

Some observers will find in this opus a reflection of the Larry Adler-Paul Draper situation, but actually the work is a composite of a number of instances rather than a case history of one.

In this first attempt at legit (Hess has been identified with video scripting), author exhibits good knowledge of play construction. He has the knack of inserting apparently incidental material only to have it dovetail nicely at a subsequent point. He writes witty dialog and creates humorous situations. Also, he fathers lines befitting the dreamer, in the person of Jones (one of the "grey-eyed people" who believe that life was meant to be warm, friendly and emphasizing brotherly love), as well as the man of action, in the person of Hart.

Direction has caught the spirit of this one nicely and keeps pace at an interesting tempo.

Well-balanced cast gives characters good interpretation. Walter Matthau rates an okay stamp of approval for his work as Hart. His timing is exceptional, both on laugh lines and sober phrases. Virginia Gilmore makes a competent vis-a-vis as she portrays Hart's wife, temporarily questioning the soundness of his behavior, but sticking by him when the chips are down.

Sandra Deel as a predatory femme; Tony Bickley as the ex-Commie Jones; Katherine Anderson as the domineering PTA prez; Brandon Peters as the stuffy agency owner, are all good. Walter Klavun, as head of the solid citizens, and Clay Flag, Hart's neighbor, add substantial support, and John Randolph and John Martone contribute good minor thesping.

An attractive living room setting, partially elevated and with a central staircase, provides interesting playing space, on various levels, that keeps action from becoming stagnant. Costumes, in general, are pleasing to look at, but cleavage exhibited by the PTA lead isn't keeping with her reformer-type role. *Bouc.*

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Plays Abroad

The Mousetrap

London, Nov. 26.
Peter Saunders' production of Agatha Christie, directed by Peter Cotes, at Ambassador Theatre, London, Nov. 25, '32. \$2.15 top.
D. Sgt. Trotter, Richard Attenborough
Mollie Ralston, Sheila Sim
Giles Ralston, John Paul
Christopher Wren, Allan McClelland
Mrs. Boyle, Mignon O'Doherty
Major Metcalf, Aubrey Dexter
Miss Casewell, Jessica Spencer
Mr. Paravichini, Martin Miller

Final thriller of the year is this ingenious whodunit by Agatha Christie, whose "The Hollow" last year swung the trend back to worthwhile crime plays. There is suspense and considerable speculation as to the why and the wherefore in this one, which holds attention all through. If it were even less absorbing, it would still command boxoffice attention on the reputation of the authoress and popularity of the leading players, Richard Attenborough and Sheila Sim. It might stand a good chance on Broadway, although its worth would probably be minimized coming after the other current successes, "Dial M for Murder" and "Murder Mistaken."

Before the curtain rises, a murder is enacted in blackout, followed by a radio announcement describing the crime and suspected man. Scene then lightens to an old country manor, recently inherited by a young woman who is opening it as a guest house with her husband. Their first visitors prove an odd assortment: a boyish young girl, a girlish young man, an old army officer, a thorny widow (once a police court magistrate) and a screwball European who arrives unexpectedly claiming a ditched car has stranded him. The radio announcement narrows down the suspect to the assembled company, all of whom appear ill at ease at the unexpected arrival of a police sergeant. The place becomes snowbound, and the law takes aggressive control, interrogating, bullying and reconstructing following a second death in the snowbound house, obviously connected with the first.

The problem seems linked up with an old local scandal when a farmer and his wife were jailed for ill-treating three foster children, the youngest of whom died from cruelty. The conclusion is drawn that one of the other two, now full-grown, is pursuing a malignant revenge. The first victim was the foster mother, the second the magistrate responsible for placing the children at the farm.

All guests are warned of the possibility of a third killing, and there nearly is, the hostess being almost strangled in the dark. The soothing voice of the young amazon is heard calling the murderer back to sanity. It is the pseudo copper responding to the child-hood influence of his sister from whom he has been separated since their early tragic childhood. Neither had realized the other's identity until this crucial moment.

Richard Attenborough cleverly assumes an artificial heavy tone and mannerism suitable to a country cop, never ringing quite true, nor betraying that he is masquerading. Sheila Sim makes a bustling little housewife coping with cooking and crime with impartial concentration. Allan McClelland is excellent as the neurotic architect, while Mignon O'Doherty is heartily imposing as victim number two.

Jessica Spencer is taut and inhibited as the self-confident, missing sister. Martin Muller prances and gesticulates all over as the foreign intruder. Aubrey Dexter is the army officer who painstakingly masks the identity of the real policeman. Peter Cotes directs, the play with competence. Clem.

Ring Out the Bells

London, Nov. 13.
Jack Hilton production of revue (16 scenes), with Nervo & Knox, Bud Plessman, Naughton & Gold, Valerie Tandy, Pamela Austin, Pamela Bromley, The Bogdadi's (4), Bill McCormack, Victoria Bogles, John Tiller, Girls (20), Bobby Drage, Sketches, Bud Flanagan, Talbot Rothwell, Carey Edwards and Greatrex Newman lyrics and music, Ross Barker; orchestra, Fredric Brereton. Booked by Charles Henry, Staged by Alec Shanks. At Victoria Palace, London, Nov. 12, '32; \$1.75 top.

It may be regarded as premature to have the first Coronation

revue more than six months ahead of schedule, but there can be no doubt that the new Crazy Gang production will continue to pack this theatre long after the royal ceremony has been held. Certainly, it is the formula, as before, but that is certainly what the public wants; hence, the SRO should be in evidence twice nightly for a long time.

The production of this revue marks the 21st ann of the Crazy Gang, and, although maturing in years, they're as young and as virile as ever on the stage. There is a pronounced vulgar streak in all their comic business, but it's honest-to-godness vulgarity that does not offend. They avoid the innuendo and unreservedly call a spade a spade. Their humor is always broad and boisterous—there are no subtle nuances. They are as British as the Empire, and their 21 years of front-ranking success has been one of the phenomenons of the local show biz scene.

As in previous revues, the Crazy Gang accepts the laughter-making chore as a natural prerogative. They are masters at interpreting Cockney humor. Their impeccable sense of timing gives an extra polish to the jokes. The show is predominantly theirs and whether leading greyhounds on to a dog track, doing the Can-Can or starring in a girls' choir, they continue to convulse the audience. They are also at their best in a broad sketch on Malayan rubber planters, and in another scene as baby sitters. Bud Flanagan also has a great nostalgic spot in recalling a batch of the Gang's earlier song hits.

Although relegated to secondary positions, the remainder of the cast handsomely pulls its weight. Valerie Tandy has several prominent vocal spots which she fills in vivacious style. Pamela Austin has a breezy singing manner, well-suited to the production while Pamela Bromley shines as a dancer and can also help nicely at vocalizing.

The Bogdadi's standout acrobatic turn (New Acts), excellent songs by Billy McCormack and above-average routines by the Tiller Girls must be listed in a production which has been elaborately staged, handsomely dressed and efficiently directed. Myro.

Bette Davis

Continued from page 1

underway several weeks and the performance is smooth.

In the case of "Company," producers James Russo and Michael Ellis reluctantly decided on the postponement when it became obvious that extensive revisions to the revue could not possibly be completed in time for the scheduled preem tomorrow night. So, although the actual first performance will take place then, the critics will not see the show or review it until it is nearly two weeks old.

As far as is known, the incident has aroused no squawks from critics or drama editors, although it apparently creates a situation in which a sizable public will have seen the revue and will be discussing it before the New York dailies ever it. That has special point, since there is considerable public interest because the production stars film actress Bette Davis in her song-and-dance stage debut.

'Wish' Example

Probability of some such incident as the "Company" postponement has been indicated since the in-town "tryout" last June of "Wish You Were Here." In that instance, because of the elaborate production setup of the Arthur Kober-Joshua Logan-Harold Rome musical, with an onstage swimming pool, the show could not be taken on the road for audience reaction-revisions, so more than three weeks of previews were sold. Lively public interest and curiosity about the musical stirred intensive word-of-mouth comment

before the critics attended and reviewed it.

Odd angle of the "Wish" situation was that the reviews were generally unfavorable, and that only subsequently was Logan able to make the necessary revisions to get the show in shape and build it into a hit. Logan said at the time that he would never again have a "tryout" in New York, and he has since arranged to have the pre-Broadway tours of his forthcoming "Picnic" and "Kind Sir" productions in the midwest, as far from New York kblitzers as possible.

There has been growing managerial dissatisfaction for years about shows that have to be covered by the critics and thereby subjected to life-or-death sentence on the basis of the opening-night performance. The increasing tendency to book theatre parties, particularly previews, has been an obvious move to combat the situation. However, the "Company" incident is the first occasion that a management has frankly asked the critics to stay away until a show could get set, although in this case the move was not planned in advance, but was forced by hectic circumstances.

Stagger System

There have been various proposals for years about delaying the critical coverage of shows, or perhaps staggering the reviews so the impact would not be so shattering.

While it might be feasible to bar the critics, or at least delay their coverage, of shows with major box-office stars, such a step probably couldn't be carried out with shows lacking advance draw. In most cases, favorable reviews either create the public demand for a show, or at least greatly increase it, according to experienced managers. It's generally admitted that in a few instances solidly unfavorable notices quickly close shows, that might have moderate runs with sympathetic critical coverage. But such examples are figured to be much less common than irate authors and producers claim.

In the case of "Company," the postponement became imperative last week when John Murray Anderson was brought in to restage the revue. As a result, Hiram Sherman, who had previously given notice, is continuing as featured comedian, with John Hoyt also staying in the cast as replacement for Paul Hartman, who was briefly set as costar. Several new sketches and numbers are going in this week and next.

Meanwhile, another complication has arisen over the cancellation of a theatre party previously booked for Dec. 15, the new official opening date. Sponsors of the benefit, unable to book any substitute performance because the production is solidly booked into next February, are threatening to sue producers Russo & Ellis.

'Ginger' Snaps

Continued from page 1

show, the Times review concluded that although "as a play it is a little unsteady on its pins, it is fresh, warm-hearted and funny." The HT aisle-sitter wound up with the crusher that the piece, "with its antic and implausible manufacture, is the sort of play that ought to go lie down someplace, and last night I think it did."

Whereas Atkinson liked not only the play itself, but the staging and virtually all the performances, Kerr gave Melvyn Douglas a word of praise for "valiant" effort as star and Polly Rowles a personal rave as femme lead. But while Atkinson asserted that Nancy Malone "gives a first-rate performance that becomes more sensitive as the evening progresses and finishes as something shyly triumphant," Kerr remarked that while "she wrinkles her nose very prettily," her characterization "is largely confined to slitting her eyes, sucking in her breath, and looking fierce enough to intimidate the abashed boy who is secretly fond of her."

The other notices, although not as drastically opposed as Atkinson's and Kerr's, split three against and two for the show. Walter Winchell, subbing for the ailing Robert Coleman, panned the play, as did John Chapman (News) and Richard Watts, Jr. (Post). William Hawkins (World-Telegram & Sun) and John McClain (Journal-American) liked it. The audience reaction was generally friendly, even in comparison to the usual pre-disposed first-night

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Children's Hour" (D) — Kermit Bloomgard, prod.; Lillian Hellman, dir.

"Fifth Season" (CD) — George Kondolf, prod.; Gregory Ratoff, dir.; Menasha Skulnik, Richard Whorf, stars.

"Love of Four Colonels" (CD) — Theatre Guild, Aldrich & Meyers, prod.; Rex Harrison, dir.; Harrison, Lilli Palmer, stars.

"Whistler's Grandmother" (C) — Anthony Parella, prod.; Guy Tomajan, dir.; Josephine Hull, star.

'Roberts' \$17,900 In Mpls.-Rochester Stay

Minneapolis, Dec. 2.
Five nights and a Thanksgiving day matinee at \$3.60 top at the 1,859-seat Lyceum, an exclusive Twin Cities engagement, brought "Mister Roberts" \$14,000. A matinee and evening at Rochester added \$3,900, giving the attraction \$17,900 for the week.

With blizzards, zero temperatures and impassable roads, local turnouts rated well above par.

Current Road Shows

(Dec. 1-13)

"Anonymous Lover" (Larry Parks, Betty Garrett) — Grand, London, Ont. (1-2); Erlanger, Buffalo (3-6); Nixon, Pitt. (8-13).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott) — Davidson, Milwaukee (1-6); Victory, Dayton (8-10); Hartman, Columbus (11-13).

"Call Me Madam" — Royal Alexandra, Toronto (1-6); Aud., Rochester (8-13).

"Constant Wife" (Katharine Cornell, Robert Fleming, John Emery) — Cox, Cincy (1-13).

"Country Girl" (Robert Young, Dane Clark, Nancy Kelly) — Blackstone, Chi (1-13).

"Don Juan in Hell" (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead) — Syria, Mosque, Pitt. (1-4); Stambaugh Aud., Youngstown, O. (5); Memorial Aud., Canton, O. (6); State, Toledo (8-9); Mundy Aud., Dayton (10); Taft, Cincy (11-13).

"Fourposter" (Jessica Tandy, Hume Cronyn) — Shubert, Detroit (1-13).

"Gigi" (Audrey Hepburn) — Harris, Chi (1-13).

"Gilbert & Sullivan (Charlock) — Ford's, Balto (1-6); Shubert, Wash. (8-13).

"Good Nite Ladies" — Met, Providence (1-6); New Parsons, Hartford (8-13).

"Grey Eyed People" — Walnut, Phila. (1-13).

"Guys and Dolls" — Murat, Indianapolis (1-6); Capitol, Wheeling, W. Va. (8-10); Palace, Youngstown, O. (11-13).

"I Am a Camera" (Julie Harris) — Biltmore, L. A. (1-6); Curran, S. F. (8-13).

"Intruder" (Eddie Dowling, Margaret O'Brien) — Locust, Phila. (1-13).

"Maid in the Ozarks" (Bert Wheeler) — Hanna, Cleve. (1-6); Cass, Detroit (8-13).

"Mister Roberts" (Tod Andrews) — Playhouse, Winnipeg (1-6); H. S. Aud., Oklahoma City (8-9); Denfield Aud., Duluth (10-11); LaCross, LaCross, Wis. (12-13).

"Oklahoma" — Capitol, Yakima (1-2); Temple, Tacoma (3-4); Aud., Portland (6-8); Aud., Klamath Falls, Ore. (9-10); Memorial Aud., Sacramento (12-13).

"Paint Your Wagon" (Burl Ives) — Shubert, Wash. (1-6); Shubert, Phila. (8-13).

"Paris '90" (Cornelius Otis Skinner) — Mundy Aud., Oklahoma City (1); Arcadia, Wichita (2); H. S. Aud., Topeka (3); Orpheum, Kansas City (4-6); KRNT Theatre, Des Moines (8); Paramount, Omaha (9); Aud., Pueblo, Colo (11); Chief, Colorado Springs (12); Aud., Denver (13).

"Point of No Return" (Henry Fonda) — National, Wash. (1-13).

"Shrike" — (Van Heflin) — Nixon, Pitt. (1-6); Royal Alexandra, Toronto (8-13).

"South Pacific" (Janet Blair, Webb Tilton) — Robinson Aud., Little Rock (1-6); Mundy Aud., Oklahoma City (8-13).

"Stalag 17" — Erlanger, Chi (1-13).

"Top Banana" (Phil Silvers) — Great Northern, Chi (1-13).

Blacks Setting Shows

For Coronation Year; Five Plays in London

London, Nov. 25.

George and Alfred Black are finalizing plans for Coronation year which will include at least five new shows in London plus six others out-of-town. In addition, they will sponsor a South African tour of a musical-comedy.

In London they are to launch a new all-British musical comedy, an American musical, two new plays and one revue. Out-of-town the Blacks plan to stage two new shows for the Blackpool summer season and are organizing four provincial tours. Currently George and Alfred Black are associated with several West End hits including "Seagulls Over Sorrento," "The Young Elizabeth" and "London Laughs."

'MADAM' FINE \$42,700; 'WIFE' \$22,800, DETROIT

Detroit, Dec. 2.

Third and final week of "Call Me Madam" picked up a fine \$42,700 at the 2,050-seat Shubert. Current is "The Fourposter," with Jessica Tandy and Hume Cronyn, in for two weeks.

"The Constant Wife," with Katharine Cornell, grossed a good \$22,800 in its first week at the Cass.

'Country Girl' Snappy \$17,600 for St. Louis

St. Louis, Dec. 2.

A virus infection suffered by Robert Young forced cancellation of the Friday (28) performance of "The Country Girl" at the American Theatre and refunds were made to 1,700 persons. Young had no understudy.

Piece wound up its one-week stand Saturday with a \$17,600 gross for seven performances at a \$4.27 top. House is dark until Dec. 27, when "Strike A Match," with Pat O'Brien and Eva Gabor, opens a week's engagement.

'Dolls' \$36,400 for Six In Cincinnati Stand

Cincinnati, Dec. 2.

"Guys and Dolls" hit \$36,400 on four night performances and two matinees last week in the 2,500-seat Taft Theatre, Tuesday through Saturday. Top of \$4.92 was tilted to \$5.54 Saturday night.

Katharine Cornell in "Constant Wife" is due next week, at the Cox, at \$4.31 top.

Scheduled B'way Openings

"Whistler's Grandmother," President, Dec. 11.

"Grey Eyed People," Beck, Dec. 17.

"Children's Hour," Coronet, Dec. 18.

Arthur Miller play, Beck, Jan. 17.

"Be Your Age," 48th Street, Jan. 14.

"Love of Four Colonels," Shubert, Jan. 15.

"Hazel Flagg," Hellinger, Feb. 5.

"My Sister Eileen," Century, Feb. 22.

G&S 3G in 4, Columbus

Columbus, Dec. 2.

Snowstorm, combined with school and University vacations over the holiday, cut deeply into the b.o. for the American Savoyards at the Hartman.

Gilbert & Sullivan outfit got only \$3,000 in four performances despite glowing reviews. Top was \$3.75.

BALLET TH. \$27,400, MONT'L

Montreal, Dec. 2.

Ballet Theatre last week racked up a very good \$27,400 at Her Majesty's Theatre here.

Troupe opened a week's run in Boston yesterday (Mon.).

"Body" 14G in 3, Mpls.

Minneapolis, Dec. 2.

Scaled at \$4.80 top in the 1,859-seat Lyceum, "John Brown's Body," with Tyrone Power, Judith Anderson and Raymond Massey, came through with a boff \$14,500 for two nights and a matinee last week. Attraction did not play St. Paul.

GREATER EARNINGS FOR YOU IN 1953

"The big money in show business is in small town shows," says Variety. Cash in by joining Empire Producing Company's booking staff. Last year over 2500 Civic Clubs staged our shows (at no cost to them). Sponsoring clubs pay no money down—make no guarantee—net proceeds split 50-50. We operate internationally and are published in leading nationally-known magazines. Advances, bonuses, incentive pay are yours when you book Empire shows. Make 1953 your year to earn \$15,000.00. Must be free to travel. Start January 2nd, 1953. Write S. Franklin, 525 Law Building, 1207 Grand Avenue, Kansas City, Missouri.



CAB CALLOWAY

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Now (8th Week), Stoll Theatre, London

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Literati

Syndicating Wm. Morris Yarn

William C. White's story, "Not in the Cards," amusing anecdote dealing with the late William Morris' community interest in Saranac Lake, has been republished in 10 different world editions of Reader's Digest—Spanish, Portuguese, Canadian, British, Australian, Swedish, German, French, Italian and Japanese. It was first published in the American edition of RD, and deals with the veteran showman's activities in the community life of Saranac where the family's Camp Intermission is a landmark, and where Bill Morris, Jr. is now spending much of his time.

Who Was 'Texas Jack'?

Homer Croy is writing a book on Will Rogers, with whom the author was once associated, and the late cowboy-comedian frequently spoke about a "Texas Jack." Rogers worked in the "Texas Jack" Wild West Show in 1904, at a period when the humorist was doing straight lariat trick work. In the late 1890s "Texas Jack" had a Wild West show working out of Chicago, but historians in Illinois, Texas and other U. S. spots can't assist Croy on the true-name identity of TJ, when he died, etc. If any info, write Croy care of VARIETY.

Frisco Chronicle Axings

An economy fringe wave hit the news staff of the San Francisco Chronicle with 45 staffers, some of them 30 years on the sheet, being let out over the Thanksgiving weekend. The newsmen were given two weeks pay plus their guild severance but no advance notice. It is estimated that cost to the paper is approximately \$65,000 in severance pay to pink-slip the group. Paul Smith, editor of the Chronicle, the city's only independently owned paper, was out of the city at the time the firing took place.

Firings came as a climax to a series of rumors that San Francisco may become a two-paper city, with two of the present four sheets folding. Reports have been current that The Chronicle may be bought by Scripps-Howard's Daily News to move into the evening field exclusively, with the Hearst Examiner and Call-Bulletin combining to take over the morning field. Both papers would publish on Sundays. Present hitch in deal is reported impasse between Scripps-Howard and Hearst organizations with latter insisting that Call-Bulletin plant be bought by Scripps.

Recent shifts in newspaper management circles include appointment of Charles De Young Thieriot, member of the Cameron clan which owns the Chronicle, to the key position of Assistant to the Publisher; Frank R. Ford as editor of the Scripps-Howard San Francisco News; and James Packman as managing editor of the Call-Bulletin.

Now the 'Compleat Publisher'

Ed Rigg, prez of Henry Holt & Co., is an unusual businessman-publisher who, when he took over Field & Stream as a subsidiary venture, almost didn't know a Nimrod from an Izaak Walton. However, in less than two years, by application to the field which his F&S magazine covers, he has become an expert outdoorsman, and is current on an extended hunting trip through Texas and Louisiana, which is legitimately also business, because F&S has a film production adjunct to its publishing operations. Considerable color footage will be shot while the expedition is shooting game.

The Days of Our Years

"The Mark Hellinger Story" (Appleton: \$3.95) is not for quick reading. It's almost a contemporaneous document, not a little on the autobiographical side for anybody and everybody whose paths cross the active-participation orbits from Broadway to Hollywood & Vine. It's the days of our years brought up in sharp focus as projected by Jim Bishop, his former copyboy, later aide and now biographer, developing the passing show business scene from the Roaring '20s to the frenzied '40s, when Mark Hellinger died ahead of his time at 45.

The Hellinger story, as it cavalcades the immediate passage of time, reflects an exciting panorama which echoes the thought that unwittingly most showfolk live a legend without knowing it. Their lives touch on the great, and being touched by them the influences are many. Hellinger in his personal saga of what-makes-Mark-run evidenced that. It is

spotlighted under Bishop's skillful bioging. It was a haste that was not born of eager-beaver or snide ambition, but by the burning drive of achievement—a drive that is necessary to keep apace and perhaps slightly a pace ahead of the fast shifting scenes.

The changing seasons bring sharp changes not only in the show biz sense, but in the influence and personalities of the people who are participants in that excitement of being in and of show biz—not the fringe persons, but the personalities whose achievements make for marquee values. Hellinger wasn't content to let maturity and experience create the durability that comes from the slow processing. He wanted that byline and that marquee billing fast. He got it. It cost him half his mature life, under normal actuarial standards, but he got it. He got plenty of it—glamor, beauty, excitement, a living newspaper all within himself.

"The Mark Hellinger Story" is a sharp insight into a vivid personality whose every mature move was a rebellion against his forebears, his family traditions, his upbringing. He was gay, profligate, generous, roistering—a lovable fast-man-with-more-than-a-buck, a carousing Boy Scout with a tycoon's income, a creative, driving force which excited his contemporaneous greats because he brought excitement into their lives. This verve and bounce killed Hellinger at 45, but as one reads the Hellinger story it is still as alive and of-the-moment as today's Winchell. As Jim Bishop says here, Mark and Walter started together. They were the Damon & Pythias of the speakeasy belt as covered Prohibition-Broadway. Hellinger is gone, and Winchell has now another Damon to focus his interest. For the record, of course, the divergence of interests—one on Broadway, and Hellinger as a Hollywood producer—had already stretched the palps of the '20s some 3,000 miles apart.

"The Hellinger Story" was not an easy one to have done. Not with a beautiful widow, Gladys Glad, offtimes called the most beautiful Ziegfeld girl, looking over the biographer's Remington. Also not making it easier are the many Hellinger pals and fans who would look askance at this or that perspective, depending in which light they viewed him. By and large, Hellinger would have done little copyreading on his ex-copyboy's yarn. Bishop did a bang-up job. "The Mark Hellinger Story" is a bang-up Broadway biog that will appeal to the off-Broadwayites as well because it's a human document. It's about a standup guy, and it mirrors a standout era.

Abel.

Carson's Revealing Novel

Next time Hollywood is in the mood for doing one of those "frank" films about its own pioneering days, Robert Carson's new novel, "The Magic Lantern" (Henry Holt; \$3.95) should immediately suggest itself as the ideal vehicle. From the reader's point-of-view the book may have its shortcomings; but Carson stands unsurpassed as a chronicler of the struggle-for-survival in the budding film capital before and during the early '20's.

This is the story of Frank Silversmith—ruthless, irresponsible and yet visionary—and of his son, Ellie, who is taught the craft of motion picture making by his dominating father whom he alternately loves and hates. Ellie tells the tale in the first person, and through his eyes the reader is introduced to the complex world in which the early industry thrived.

In his eagerness to merge fact with fiction, Carson, Academy Award winner in 1937 for his "A Star Is Born" and author of two other novels, has stuffed his book with a great deal of extraneous verbiage. His story rambles along leisurely, but it magnificently catches the feverishly competitive air of the young film capital, the pitiless battle for the survival of the fittest before and behind the camera, the personal rivalries and the surging of creative spirit.

Carson takes his cynical hero from the nickelodeon days, through his turbulent career, to the bitter and lonely end, and it is within the last pages, when Ellie's wife dies in childbirth, that Carson reveals his full and very considerable talents as a novelist. If Silversmith Sr. at times seems unreal in his role as the ruthless tycoon, Ellie's relationship with Honey, his wife, and his stunned reaction to her death are tops.

"Lantern" is the kind of authentic novel the industry has looked

for a long time. It's too bad Carson's film training didn't tell him a sharper editing job was needed before sending his work into print. It's a Book-of-the-Month choice for December.

Hift.

N. Y. News Strike Threat

Following collapse of negotiations for a new contract with the N. Y. Daily News, a strike deadline has been set by the Newspaper Guild of N. Y. as of 8 a.m. Friday (5). Threatened walkout was disclosed Monday (1) by the Guild's executive vicepres, Thomas J. Murphy. Union claims the News management has refused to ink a pact providing for improvements equal to those in new agreements recently signed with the Mirror, Times, Herald Tribune and World-Telegram & Sun.

In event a strike materializes, employees in the editorial, business and circulation departments of the paper would be directly affected.

A threatened walkout of editorial and commercial workers of the Brooklyn Eagle was called off last Saturday (29), when a general agreement was reached on a new contract.

Operatic Masterpieces

BMI, Ricordi and Scribners have combined on a handsome unusual book in "Ten Operatic Masterpieces" (Associated Music Publishers; \$10). Authoritative and impressive, the 370-page oversize volume presents 10 popular operas, from the "Marriage of Figaro" of 1786 to the "Wozzek" of 1925. Olin Downes, N. Y. Times music critic, writes the text, in an extensive discussion of each libretto, the opera's background and other noteworthy facts. Downes also has an interesting introduction on opera history in general.

Varied in content and form, the 10 works—"Figaro," "Hoffmann," "Aida," "Carmen," "Meistersinger," "Boheme," "Tosca," "Rosenkavalier," "Love of Three Oranges," "Wozzek"—furnish a parade of styles and progression, in an evolution of the opera art from classic to modern. There is extensive music in the book, in new piano arrangements of the important vocal and instrumental passages by Leonard Marker. Alberto Sordini's illustrations are also striking. Unusual addition is a special "music locator" for LP opera recordings. Book is a "must" for opera aficionados.

Bron.

Ed Murrow's Click

If you've ever caught Ed Murrow with his five-minute "This I Believe" on CBS, it will be like news from home that Simon & Schuster (\$3) have just released a book made up of the hundred best bits in the series. Book is called "This I Believe," edited by Ed P. Morgan, with a foreword by Murrow, and the word for anyone who's looking for some ideas on which to hang a future. Read it and pick out your own formula for living. The fast buck boys who figure anything's okay today if you don't get caught; the guys with big meat-hooks for the quick grab who have it doped they can get by with all getting and no giving; they're the characters who ought to gander "This I Believe" from cover to cover to find out how 100 VIP's parlayed a handful of brains, faith and talent into a permanent winning streak. These successful types are not necessarily loaded with loot. They've got something better, the confidence and respect of their fellow creatures. It's a great book for yourself or your kids. Just the foreword of "This I Believe" by Murrow himself makes it tough for everyone else in the time to follow. It's worth the price all by itself.

Carroll.

Seldes on TV Writing

Gilbert Seldes, for eight years tele program chief of CBS during the early days of TV, has authored "Writing for Television" (Doubleday, \$3), which covers the complete field of vid-scripting. Detailed handbook has sections on the principles of video as well as its specific working conditions.

Max Shulman

has his own year-end appraisal of the Literati of 1952, in a bright piece entitled

Who Was That Book I Seen You Out With Last Night?

one of many byline pieces in the forthcoming

47th Anniversary Number

of
VARIETY

general rules of dramatic writing, analyses of the various forms of dramatic shows and chapters on the non-dramatic programs, such as documentaries, educational shows, news, comedy, quizzes and panel arers, music continuity, etc.

Sections on professional problems cover such questions as protection of material, writing for special groups (such as local audiences and children; working with the TV code of standards methods of presenting programs and material, and commercials.

Seldes, author of "The Seven Lively Arts," includes a chapter on "The Half-Written Program"—scripting the ad libs for emcees, quizmasters, etc.

Bril.

British Film Year Book

New edition of the British Film Year Book (Gordon White, \$3.50), edited by Peter Noble, is a first-class reference work which includes some 200 pages of biographies of leading film personalities.

Volume is packed with essential data, containing details of all production companies and British studios, releases for 1951 and a comprehensive roundup of various aspects of film production. Editorial features by Sir Henry French, Sir Philip Warton, Sir Michael Balcon and others indicate the standing of this reference work among British production toppers.

Myro.

Good 'Wit and Humor'

A new pocket-sized mag, "Wit & Humor" (edited by Louis Untermeyer and published by Lawrence E. Spivak's Mercury Books; 35c) contains some of the best humor. Stories enjoyed before are brought back to mind. The selection of the different types of humor is very good, as represented by Ring Lardner's "Alibi Ike," P. G. Wodehouse's "The Level Business Head," Sam Levenson's "Meet the Folks," Joel Sayer's classic "Rackety Rax," Alexander Woolcott's "Entrance Fee." Also a special article by Louis Untermeyer, "Old Jokes Never Die." One of the most enjoyable things in this magazine are the excellent cartoons by Saul Steinberg.

Real humor stands the test of time as is proven by the articles in this pocket-size mag. There is room for something that doesn't go for the out-and-out joke, but instead picks the really fine humor and wit of our time. A swell 35c worth.

Joe Laurie, Jr.

Luchow's Prosit

If cookbooks are the traditionally good sellers they are known to be in publishing circles, Leonard Jan Mitchell's "Luchow's German Cookbook" (Doubleday; \$3) should do all right. There are some, of course, who can take their recipes or leave them alone—you don't have to be a chef to appreciate a good meal. It's for those that Mitchell's book on August Luchow's famed restaurant, which he founded in 1882 on New York's East 14th Street, where it still stands, is a good book. The axiom about reaching the heart through the stomach is reflected in Ludwig Bemelmans' introduction and boniface Mitchell's own very interesting chapter on the story of Luchow's. The rest is culinary boilerplate, which chef Charles Pickel supplied, and let them as wants it mess around with the recipes.

Undoubtedly there's a vast appeal there because Luchow's has been entrenched as a landmark of New York for 70 years. With the passing of the founder and the entanglements of his estate, Mitchell—a Dane, not a German—took over, and with slick publicity assistance, plus airconditioning and the general modernization techniques, has given Luchow's renewed vigor. The restaurant itself is renowned for historic associations with Victor Herbert and Nathan Burkan and the founding of ASCAP, with George Jean Nathan, H. L. Mencken and James G. Huneker, with the Tammany Hall sachs and other sports, political, show biz and literati figs. Mitchell has done a good job in recapturing that spirit in recent years. Luchow's, of Sunday nights, looks like a combination of the Stork, 21, the Colony, Pavilion and El Morocco—a meeting-greeting place for the town's Sabbath diners.

Abel.

\$1,680 Top for '52 Poets?

Life's layout on poets who flowered under Harriet Monroe 30 years ago failed to indicate whether they lived off their royalties or their relatives.

VARIETY has spent some weeks polling poets to learn how they are doing today, after being told by Blanche Shoemaker 'Wagstaff that her "The Beloved Son" has sold in excess of 650,000 copies. Poem is a child's life of Christ.

Publishers of contemporary poets, from Holt, publishers of Robert Frost, down to the vanity type-

setters, are uniformly wary about releasing figures on their poets. Even what Nick Kenny, Eddie Guest and George E. Phair are making, is a secret between them and the Bureau of Internal Revenue and probably will be until one of them runs for President.

Mrs. Wagstaff is the mother of Al Wagstaff, of the Sonja Henie ice ballet troupe. She authored "Alcestis," poetic drama which starred Charles Coburn, and adapted "Euripides" into a Hudson Theatre production years ago. But "The Beloved Son" sounds like one of the Ripleys of publishing.

One of VARIETY's muggs claims he has made \$1,680 on a book of verse in the first six months of 1952 and is pitching for the spot of top grosser of the year. That was Frank Scully, for his "Blessed Mother Goose."

CHATTER

Al Helfer, MBS sports gabber, named sports editor of Real mag. "Why Johnnie Ray Cries," by Booton Herndon, in the December Coronet.

Hillis Mills in Hollywood to round up motion picture material for Time mag.

Wade Farnkin in Hollywood to interview film names for the Chicago Sun-Times.

Norman Corwin's "Dog in the Sky" to be published by Simon & Schuster Dec. 11.

Stephen Longstreet is writing Lauritz Melchior's biography for publication by Henry Holt.

Alice Bingham, formerly associate editor of Dance News, now doing promotion for Capezio, Inc.

Edward Gordon Craig, now living at St. Paul de Vence, near Nice, France, writing his memoirs.

Bill Kennedy, L. A. Herald-Express columnist, elected prexy of the Greater Los Angeles Press Club.

WPIX sportscaster Bud Palmer's All-American basketball preview in the January issue of Sport magazine.

Sean O'Casey's next and last volume of autobiography will be called "Twilight and Evening Star."

Ben Schneider, ex-NBC and N. Y. World-Telegram & Sun, named real estate editor of Miami Daily News.

Gordon Irving, VARIETY Scotland mugg, doing monthly piece about showbiz for Radio Luxembourg magazine, "Two-O-Eight."

Harry Slott commissioned by Asahi, Japanese newspaper chain, to tape-record a series of interviews with Hollywood stars.

"Popular Mechanics Picture History of American Transportation," edited by Edward L. Throm, to be published by Simon & Schuster Monday (8).

Authors Guild is voting for 15 council members. Nominations deadline is Dec. 16 and ballots will be mailed out within 10 days after closing.

Farrar Straus & Young is bringing out on Jan. 22 Al Capp's "The Life and Times of Li'l Abner," with introductions by Charles Chaplin and John Steinbeck.

I. F. Stone, political columnist on the recently-folded N. Y. Compass, will issue a four-page letter-size paper, called I. F. Stone's Weekly, starting Jan. 17. Accent will be on Washington coverage.

Victor Lasky has article on political credo of Charles Chaplin in the December American Legion magazine, and piece on radio commentator Frank Edwards in the November U.S.A., the Magazine of American Affairs.

John Gassner has signed with Prentice-Hall to do a tome, "Eugene O'Neill & His Times," for '54 publication. Gassner, editor of Crown's "Best American Plays" series, is a prof at Queens College and lecturer on dramatic art at Columbia U.

Archibald MacLeish and Margaret Webster were principal guest speakers in Philadelphia at ceremonies Monday (1) marking Haverford College's acquisition of the William Pyle Phillips collection of rare books. Several first-folio editions of Shakespeare are included.

A. J. Liebling's "The Honest Rainmaker," which will hit the stalls via Doubleday Feb. 22, was excerpted in the New Yorker mag recently. Liebling originally wrote the Col. Stingo newspaper yarn as a full-length book, and the mag picked up excerpts for three installments.

Hawthorn Books is the tag of the newly organized Prentice-Hall subsidiary, over which Kenneth S. Gignier, former editor-in-chief of the company, will preside as general manager. It will be an independent operating division of P-H to develop and test new techniques in publishing. Howard Goodkind, who was executive editor of P-H during Capt. Gignier's absence in the Army with CIA, has succeeded to the post of editor-in-chief.

Broadway

Metro star Pier Angeli through to the Coast Monday (1) following return from vacation abroad.

Vet South African (American-born) showman M. A. Schlesinger seriously ill in Doctors Hospital.

Salvador Dali, surrealist painter, and actor Boris Karloff in from Europe yesterday (Tues.) on the America.

Mrs. Bob Ruark farewell-suppered her columnist-husband at Toots Shor's before he took off on a Kenya hegira.

Edith and Bill (Universal) Goetz's 21-year-old daughter Judy lives in New York and works on the magazine Seventeen.

Borrah Minevitch still in Hollywood, winding some unfinished business. May detour to Mexico City on a holiday before returning to his Paris home.

Rudolph Halley may vacation in Puerto Rico this winter as part of the N. Y. C. Council president's pitch for the large P. R. (mostly in Spanish Harlem) vote.

Minor Watson, featured in RKO's "Face to Face," in from the Coast to help bally the Huntington Hartford production's forthcoming preem at the Trans-Lux 52nd St. Theatre.

Charles Einfeld, 20th-Fox v.p., to the Coast to confer with studio chief Darryl F. Zanuck and Harry Brand, studio publicity head, on forthcoming pix and promotional campaigns.

Roy O. Disney, president of Walt Disney Productions, and Card Walker, ad-exploitation director, returned to the Coast this week following eastern conferences on the release of "Peter Pan."

Milton Blackstone, adman-manager for Eddie Fisher, flew over to Paris with RCA Victor maestro Hugo Winterhalter for a week's special GI shows which Pfc. Fisher is doing in Germany and elsewhere.

Abe Saperstein, owner-coach of the Harlem Globetrotters, flies to London to set up the 1953 summer schedule; plans to include Norway, Sweden, Finland and Denmark, hitherto untouched by these basketballers.

Pan-American's Wills Player cased London in advance of the Coronation traffic and reports that the esprit in anticipation of the big national event compares with the best Paris traditions in food and gaiety now.

The Copacabana and Danny's Hide-A-Way among six restaurants against which the Federal Government has filed triple-damage suits charging violation of OPS ceilings. The Govt. wants to knock the Copas for \$51,788 and Danny's for \$12,974.

Spyros P. Skouras, prez of 20th-Fox, named honorary chairman of the dinner concert scheduled for the Waldorf-Astoria Jan. 8 in honor of Sol Hurok. Proceeds from the \$100 a plate dinner will go to the American Fund for Israel Institutions.

All the Irving (Ellin) Berlins, including Linda and Mary Ellen and her new husband, fly to Italy pre-Xmas to spend the year-end holidays in Italy and Paris. Only Elizabeth, the third daughter, is remaining behind because of the Xmas parties, etc.

Benay Venuta has sublet a large Park Ave. apartment for herself and children in preparation of starting rehearsals in "Hazel Flagg," in which she costars. Her actor-husband Fred Clarke, who is in the new Bob Hope picture and TV, will fly in for Xmas from the Coast.

Manny Frisch, Randforce Amus. Co. exec, presiding over a meeting of film industry toppers at the Hotel Astor today (Wed.) to prepare plans for the 1952-53 campaign of the Federation of Jewish Philanthropies' amusement division. Drive is in behalf of the Federation's 116 hospitals and institutions.

Walter Winchell reviewed "Time Out for Ginger," because of Robert Coleman's illness. It was his first official legit review for the Mirror in over five years. Technically and officially, Winchell is also drama editor, and drama critic of the Mirror, as well as its columnist. PS—he found "Ginger" not sufficiently so.

Prime and only reason for Danny Kaye deciding to open his Palace "bigtime" vaudeville stint on Jan. 18 is because that's a Sunday and it gives him until the first Wednesday matinee to nurture his energies, as against the former Tuesday night preem which segued immediately into the following day's midday show.

Music publisher Larry Spier plans a two-month Florida holiday after the first of the year to recuperate from his recent minor surgery which, while not serious, has still left him weak. Another slowly convalescent is WMGM deejay Ted

Husing who is still getting his "land legs" back into stride.

When some 1,200 of the RCA 60,000 employees were honored with wristwatches, as members of the 25-Year Club, General David Sarnoff, in turn, was also presented with a watch (pocket variety, because they know he doesn't wear anything else) since he, too, is a quarter-of-a-century vet with the company. The fete was in Camden a week ago Saturday.

Warner Bros. sales chief Ben Kalmenson, circuit operator Walter Reade, Jr., and Metro advertising chief Si Seadler named to film industry committee for participation in the National Conference of Christians and Jews' Brotherhood Week, Feb. 15-22. RKO Theatres prexy Sol Schwartz is national chairman for the picture industry's participation.

Paris

Ernie Anderson here for confabs with Parisian clients.

John Nathan, Paramount prexy here, on a biz trip to Italy.

Roland Petit signed by the Opera Ballet to create a new ballet this winter.

Gypsy Rose Lee winding up European holiday jaunt with three weeks in Paris.

Anny Ross and Blossom Dearie to London to do a two-week stint at the Embassy.

Paul Kohner to produce next John Huston pic, "Matador," in Spain next summer.

Studio des Champs Elysees rehearsing American play, "The Man," for production next month. Ballet Du Marquis De Cuevas getting extended stay at Empire Theatre until next Jan. 7 because of sock biz.

Max Favaletti, Paris-Presse legit critic, won the Chronique Prize for the best reporting of the Paris scene in 1952.

Sacha Guitry winning his case against ex-wife Genevieve de Sereville to prevent her from using his name during her nitery singing date.

Charles Chaplin was not accepted as a member of the Academy of Beaux Arts here because films are not yet accepted as an art form there.

Jean Richard, nitery comic, going into the legit classics with an appearance in Moliere's "Le Malade Imaginaire" at the Edouard VII Theatre.

Jean-Jacques Gautier, drama critic of "Figaro," to visit U. S. in January. Gautier wants to work out exchange deal with a N. Y. reviewer to replace here for month while he is covering Broadway.

Cecil Saint-Laurent best seller, "Caroline Chérie," which has all ready been a successful pic, will be the basis of an operetta with music by Francis Lopez. It will play the spec Chatelet Theatre next season.

Milan

By Luigi Gario

"An American in Paris" (M-G) in its fifth week at the Mignon Cinema.

Spanish dancers Rosario and Antonio in for five days at the Teatro Manzoni here.

"Mata Hari" moves into second-run at Dal Verme after successful initial revival.

New Bill-Riva musical revue, "I Fanatici" (The Fanatics) drew lukewarm reviews.

"Fourposter," starring Renzo Ricci and Eva Magni, doing well at the Odeon Theatre.

Comedian Mario Carotenuto and company reappearing at the Teatro Lirico in a new revue by Costa and Gelich.

Sidney Bechet and Claude Luter with their jazz orch gave their first concert at the Teatro Nuovo prior to an Italian tour. Despite the concert being given at 11 a.m., the house was capacity.

Rome

By Helen McGill Tubbs

Fred Sarnoff heads show at the Jockey Club.

French actor, Michel Auclair, is at the De la Ville.

Bricktop in town from Naples where she finished engagement at the Shaker Club.

Francoise Rosay, vet French actress, here to play a lead in "Bridge of Signs."

Ella Sammello, Finnish coloratura, singing at Pine Arts Theatre, acclaimed by audiences.

Nato DeAngelis left for Naples to scout locations for the forthcoming Errol Flynn-Milton Krims picture.

Edgar Ulmer here for a few days, but will return in January to direct Victor Pahlen's TV series starring Hedy Lamarr.

Martine Carol signed to play opposite Pedro Armendariz in "Lucresia Borgia." Technicolor pic now under way in Viterbo.

London

Harry Green opening the Green Room at Ciro's Dec. 11.

Claire Bloom pacted by Sir Alexander Korda for femme lead in new Carol Reed pic which will star James Mason.

Herbert C. Fontaine promoted to the Board of Granada Theatres with his appointment as assistant managing director.

Sir Michael Balcon bought screen rights to "The Square Ring" which recently had a nabe tryout; signed John Mills to star.

Annette Warren arrived from N.Y. last Sunday (30) and opened a cabaret date at the Colony and Astor the following night.

Norman Wisdom, currently starring in "Paris to Piccadilly," makes his screen debut in Ealing production of "Meet Mr. Lucifer."

Director Anthony Asquith's 50th birthday coincided with his 25th anni in films. He is currently making "The Final Test" at Pinewood.

Jack Hylton's production of "Paint Your Wagon" opened out of town yesterday (Tues.) and is due to come to the West End early next year.

Irving Asher, together with a production crew, arrived in London over the weekend enroute to Ceylon to start filming of Paramount's "Elephant Walk."

Pearl Bailey had to cancel her engagement at the Colony and Astor last week because of illness and was replaced by American songstress Virginia Somers.

Perce Pearce planned to New York last week with a rough-cut version of the Walt Disney's "The Sword and the Rose," which has just been completed at Pinewood.

Sadler's Wells dancer Nadia Nerina is to be guest ballerina at the royal performance of Bertram Mills circus at the Olympia Dec. 18 to aid the London tent of the Variety Club.

Maurice Cowan, has begun production of his new picture, "Turn the Key Softly" at Pinewood. Film stars Yvonne Mitchell, Terence Morgan, Kathleen Harrison and Joan Collins.

Janet Green, whose new thriller, "Murder Mistaken," transferred last week to the Vaudeville, goes to N.Y. at the end of the year for the Broadway production of her play which is being staged by Edward Choate and George Ross.

Chicago

Showcase Theatre is doing "Hilda Crane" for fortnight.

Michael Sloane flew back to catch opening of "Country Girl" (1).

Anita Colby in to address the Cardinal Stritch dinner for Loyola Medical School.

Joan Blondell back to New York after the break-up (29) of "Tree Grows in Brooklyn."

Joe Kaufman in to view theatres for Cinerama, the theatre department of which he heads.

Danny Kaye was grounded here for a day while on his way to Mayo Clinic for annual checkup.

Linda Christian and baby in town for a few days while hubby Tyrone Power appears in "John Byrne's Body."

Hugh Rennie, former stage manager of "Remains to Be Seen," takes over the director's reins at Showcase Theatre.

Robert Young's wife and two small daughters in for stay of "Country Girl." Other two girls come in for Christmas vacation.

John Auer, Republic director, is in for some prelim shots of "City That Never Sleeps." John Ericson of "Stalag 17" will have a featured role.

Las Vegas, Nev.

By Bill Willard

Frankie Laine packing 'em in at Desert Inn.

Lauritz Melchior building long-hair packet for Jan. 6 date at the Sahara.

Ella Mae Morse debuts local circuit with current fortnight at Sahara.

Irene Ryan winning with her Thunderbird comedies during costar opus with Tennessee Ernie.

Last Frontier all decked out with Christmas trappings to showcase Phil Spitalny "Hour of Charms" for a month.

Joanne Gilbert gets special "Windmill Revue" written and staged by Tom Douglas for her two frames at El Rancho Vegas.

Jack Entratter has set Danny Thomas, Connie Russell, Lou Willis, Jr., Ray Sinatra orch, along with line to open the Sands Dec. 15.

Martha Davis set to headline El Cortez chapter starting tomorrow (Thurs.), with Joanne Barton, Dancing Haydens, and Cliff Ferre.

Little Theatre's first big experiment with arena presentation, "Goodbye My Fancy," tops in qual-

ity but poorly attended because of nitery competition.

Sammy Lewis' special, "Stars In Your Eyes," scripted by Sid Kuller with tunes by Hal Borne, toplining Bobby Van, Alan King, Barbara Ruick and Skylarks, a neat Flamingo lure.

Novel Silver Slipper holiday stanza bowing in Friday (5) has Hank Henry and Hollywood Cover Girls handing out special Christmas edition "Silver Slipper Gazette" to everyone in the house. Minstrel show is also slotted at 11 p.m.

Cleveland

By Glenn C. Pullen

Herbert Strauss, former Play House actor-singer here, tapped by Army.

Tony Bennett did turnaround biz on four-day date at Moe Nahas' Main Street.

Hippodrome, 3,700-seater, is getting the TV version of Metropolitan Opera's "Carmen" Dec. 11.

Johnny Leighton's orch replacing Michael Selker's at Hotel Hollenden Dec. 11, with heading back to Miami Beach.

Milton Krantz, manager of Hanna, owns a hunk of road company of "Shrike" which Van Heflin tours into his house Dec. 15.

Cleveland Newspaper Guild-sponsored Press Club moved into new quarters Monday (1) at Herman Pirschner's Eldorado Club, on a part-time basis.

Wilma & Ed Leary's ice show held over third week by Sky-Way which has Jack Carson and his package revue set for Dec. 8, at \$7,500 for six-day date.

John Kenley, former Cleveland-er who still owns property here, in town promoting his production of "Maid in the Ozarks," with Bert Wheeler, current at Hanna.

Bibi Johns did a last-minute job of pinching for Bernice Parks when latter chanteuse came down with laryngitis just before Vogue Room showtime last Saturday (29).

Dallas

By Bill Barker

Danielle Lamarr at Sky Club in her first Texas date.

Joe E. Lewis headlining in Century Room of Hotel Adolphus.

Johnny Long orch opened a fortnight's date at Pappy's Showland.

Rosalind Courtwright doing 10 nights in Baker Hotel's Mural Room.

Cornelia Otis Skinner pulled 900 into Melba in "Paris '90" one-nighter.

Dan Dailey replaces Don Cherry as headliner at first Crystal Charity Ball Dec. 6.

Virgil Thomson to conduct Dallas Symphony Dec. 10, in a new work by the composer-critic, at McFarlin Aud.

Tex Beneke orch and six-act revue drew 3,900 at \$3.90 top in State Fair Aud in a dual show one-nighter for Lions Club.

Third annual Southwestern Square Dance Festival will use 60 callers from 12 states Dec. 5-6 in Fair Park's agriculture building.

Scotland

By Gordon Irving

RKO's "Hans Christian Andersen" may have charity preem in Glasgow.

Deep River boys due in again to top vaude at Empire Theatre, Glasgow, Nov. 24.

Perth Theatre Co. presenting "Aladdin" in three-week stint starting Dec. 23.

Glasgow Citizens' Theatre doing original panto revue "A Glalkit Speel" for Christmas.

Wandy Twoore, Danish violinist, here with Gracie Fields tour, under Harold Fielding banner.

Anne Crawford to Edinburgh for world preem of new play, "The Gift," by Mary Lumsden.

Scot radii producing "Hangman's Noose," play by T. M. Watson, with James Crampsey directing.

Jack Anthony, Scot comedian, hospitalized with nervous affliction following English tour. Aly Wilson, another Scot comic, took over for final week at Hull, Eng.

Seattle

By Don Reed

Truman Capote's "Grass Harp" at Showboat.

"Oklahoma" into Metropolitan for fourth stand here.

Ted Mack Amateur Show in for one-nighter at Civic Aud.

Al Cummings moved daily a.m. program from KRSC to KING.

Eugene Linden translating Puccini's "La Boheme" into English.

Alexander Hull, veteran voice of daily "Concert Hour" on KRSC, has retired.

Columbia Records hosted cocktail party for Guy Mitchell and Seattle disk jockeys.

Hollywood

Terry Moore in from the east. Casey Adams to Honolulu on vacation.

Lindsay Parsons planed in from Honolulu.

Irving Reis in Mayo Clinic for operation.

Penny Singleton returned from Minneapolis.

Trixie Friganza celebrated her 81st birthday.

Lupita Tovar recovering from major surgery.

Carol Richards won a divorce from Carl Aultman.

David A. Lipton back after homeoffice confabs.

Manuel Del Campo returned from the Fiji Islands.

Teresa Wright divorced Niven Busch in Santa Monica.

Betty Hutton and Charles O'Curran planed in from London.

Greer Garson returned after two weeks in Chi and Dallas.

Gil Stratton to Phoenix for the annual winter baseball meeting.

John Wayne made a trailer for American Red Cross at Warners.

Duncan Sisters entertained a mayors' convention at Hotel Statler.

Hayes Goetz checked into Allied Artists to start his new producer contract.

Bud Freeman exits Capitol Records Jan. 1 to devote his full time to writing.

He is Chuck Connors when playing first base but Kevin Connors on the screen.

Herman Rivkin left for Boston after attending the Allied Artists board meeting.

Danny Kaye back from N. Y. to rest until he opens in Dallas on Christmas Day.

Albert Lewin leaves for London next week to prepare production of Metro's "Saudia."

Helen Deutsch in from Italy where she rounded up writing material for Metro's "Nina."

George Jessel and Zsa Zsa Gabor shared emcee chores at The Helpers show at Biltmore Bowl.

Jack L. Warner tossed luncheon honoring studio business manager E. L. DePatie for his 25 years on the lot.

Hollywood Foreign Correspondents Assn. awarded a scroll to Stanley, Kramer for his "Four Poster."

San Francisco

By Ted Friend

Harvey Wing new Press Club prexy.

Johnnie Ray and Georgia Gibbs at the Fox.

Mary Ann McCall inked into Say When club.

Agent Sam Rosey to L. A. for talent hunt.

Ben Swig, Fairmont Hotel boniface, off to the Orient.

Jerry Lester at the Venetian Room of Fairmont Hotel.

Al Williams, Papagaya Room owner, to Mexico for inauguration.

Art Tatum, Slam Stewart, Everett Barksdale and Vernon Alley crew at the Blackhawk.

Dr. (Mom) Chung threw annual Thanksgiving dinner for visiting showfolk with over 100 on hand to share the turkeys.

Pittsburgh

By Hal V. Cohen

Four Lads booked for a return at the Copa week of Jan. 15.

Will Disney directing "The Silver Cord" for Mr. Lebanon Players.

Casino closing Friday (5) for three weeks, reopening day after Christmas.

Tiny Wolf to N. Y. to audition for Stubby Kaye role in London "Guys and Dolls."

Mike Shapiro due back before Christmas from four-month tour of Europe and Israel.

Walter & Jean Brown added to Carousel show when virus felled Jackie Heller again.

Lorella Val-Mery in town beating drums for Henry Fonda's "Point of No Return."

Doctors are building up John Walsh, Fulton manager, for an operation on his back.

Playhouse has Paul Vincent Carroll's "The White Steed" booked for January production.

Weela Gallez into Monte Carlo for a fortnight, with Jana Jones following her in Dec. 12.

Jackie Heller will m.c. B'nai Brith show starring Mimi Benzell at Syria Mosque, Dec. 14.

Jack Schissel, summer opera business manager, in from New York for a board meeting.

Playhouse ushers gave Bill Roberts, house manager, a watch before he shoved off for the Army.

Dorothy Claire goes west after first of year for Reno, Las Vegas, Frisco and Hollywood bookings.

Dancer Betty Benz back on cafe circuit after being laid up for six weeks with auto crackup injuries.

H'wood Real-Life Adventures

Continued from page 1

12 of these biopix are in the musical category. Many will be released under the names of the principals, including such films as "The Grace Moore Story," "The Eddie Cantor Story," "The Helen Morgan Story," "Calamity Jane," "The Ruth Etting Story," "The Sigmund Romberg Story," "Metro," and "Melba," Horizon Pictures.

Metro leads the list with films on 14 personalities, and both 20th-Fox and Warners have six apiece based upon actual persons. In the past, Warners also has been cognizant of the draw biopix have exerted at the turnstiles, and is turning in this direction again.

Metro's Lineup
Metro's lineup is catholic, reaching from the present back into history as far as Julius Caesar, who is subject for a recently-completed film, "King Arthur and the Round Table" is an important upcoming attraction, to be lensed in England, and "Young Bess," story of the first Queen Elizabeth, is still in the editing stage. Queen Victoria will be depicted again in the just-purchased "Victoria Regina."

Ready for release are "Above and Beyond," based upon Col. Paul Tibbitt, U. S. Air Force pilot who was responsible for and dropped the first atom bomb upon Hiroshima; and "Million Dollar Mermaid," the Annette Kellerman story.

Coming up, in addition to films on Ruth Etting and Romberg, are an untitled sequel to "The Stratton Story," fashioned around baseball pitcher Monty Stratton; "Big Mike," story of Mike Marienthel, Los Angeles Jefferson High School coach who lost a leg while in the Marines but continued his coaching when he left the service; "Interrupted Melody," musical based upon Marjorie Lawrence, Met star who was downed with polio.

Ruth Gordon, the actress-writer, also is personalized in her own play, "Years Ago," which details her, early life; Willard Holbrook Coates, a graduate of West Point, who was killed in Korea, is picked up in "I Married West Point." "See How They Run," with an all-Negro cast, shows Mary Elizabeth Wroman, a Southern colored schoolteacher, and "The Lonesome Gal," depicts Evelyn King, a Southern California midnight radio disk jockey.

At 20th-Fox, four biographical films already have been finished and two are coming up. Figures repped, in those canned, are John Philip Sousa, in "Stars and Stripes Forever," Sol Hurok, "Tonight We Sing," Andrew and Rachel Jackson, seventh President of the U. S. and his wife, "The President's Lady," and Duncan MacDonald, a Royal Canadian Mounted Police constable, in "Pony Soldier."

Now in work is "White Witch Doctor," the story of a missionary-nurse, Louise A. Stinetor, in the Congo; and Johnnie Ray will be biopicked in "All of Me," early next year.

Warners' trend toward musical versions is seen in pictures bearing the names of Eddie Cantor, Grace Moore, Helen Morgan and Calamity Jane. James Bowie, inventor of the knife tagged with his name, was taught in the recently-released "Iron Mistress," and "His Majesty 'Keefer,'" ended several weeks ago in the Fijis, is the story of one David O'Keefe, who went to the South Seas in the mid-1800s and set himself up as king.

Paramount is another which latched onto a musical personality in "Somebody Loves Me," now in release, the story of Blossom Seeley and Benny Fields, "Houdini" is now in the cutting rooms.

Universal-International shortly will release "The Lawless Breed," fashioned around the life of the outlaw, John Wesley Hardin, and shortly gets away with "It Happens Every Thursday," based upon the experiences of Bob and Jane McIlwaine in publishing a weekly newspaper in a small Pennsylvania town. "The Life of Glenn Miller" goes in the early spring.

"Blackbeard the Pirate" is subject for an RKO production.

Real-life incidents also figure in a number of films. Twentieth-Fox is dramatizing the sinking of the Titanic in "Nearer My God to Thee," and Metro followed the voyage of the Mayflower in "Plymouth Adventure." Twentieth-Fox also will do the siege of Tobruk in "Desert Rats," in "Destination

Gobi!" told the story of a U. S. Navy weather outfit sent to the Gobi Desert in outer Mongolia early in World War II to establish weather stations; and the invention and early use of the Gatling gun will be narrated in a film of that title.

New Acts

Continued from page 54

range from frustrated love to Juke-type families and takeoffs on child songs.

Young boy and gal are attired in eye-catching Pierrot and Columbine outfits, and possess good looks and poise. They agreeably blend their distinctive voices for good results on "Barbarie," "Lullaby," and "Vive La Technique." Mime and guitar accomp are good and they receive a rousing round of applause. Visual and ear appeal slate them for TV possibilities as well as the nitery rounds. Mosk.

AGNES CAPRI

Songs
15 Mins.

Chez Agnes Capri, Paris

Agnes Capri is known here for her left bank stunting, and is now right banking it in her new boite. Possessing the poise of the veteran, she gives with her songs and poetry recitals with the inflection, manner and knowhow that symbolizes the good showman.

Pipes are nasal and high-pitched, but she shades and projects her songs, which are well chosen for their dramatic quality. Clicks are "C'est Pour Ca," "La Baigneuse" and "L'Inconnu De La Seine." Sharply etched, interesting face also adds to this original chantoisey in the Gallic idiom. Mosk.

DANNY RAY

Magico
15 Mins.

Lido, Paris

Danny Ray is a smooth-talking magico, who, though using standard equipment and much-seen prestidigitation, has a good sleight-of-hand turn plus both English and French patter to make him of interest for stateside spotting in variety.

Good-looking and young, he does some hep, constantly-lit cigaret passes, the transmigration of a torn banknote which ends up in a cigaret, and enough mysto passes to satisfy the clientele. Gets heavy mitting. Mosk.

OLYMPIADS (3)

Acro-Balancing
10 Mins.

Lido, Paris

This is a solid acro-balancing trio that has added sheen with a gold gilding that gives them a Greek statue appearance. Fine composite posings and intricate balancing plus lithe, flowing movements give this a top quality backed by creative lighting.

Act is heavily mitting, and in spite of exertions they do not even seem to be breathing hard. This is a fine act for variety or TV. Mosk.

BETTY NORMAN

Songs
15 Mins.

Chez Zi-Zi, N. Y.

Betty Norman is a personable, goodlooking piper with okay vocal talent. Although her pipes tend to be somewhat brassy, Miss Norman can sell a song via the cuteness of her personality.

Her voice is tailored for comedy and novelty stuff and she wisely accents such numbers as "Nobody's Chasing Me," a Cole Porter legitune, and a hillbilly takeoff a la Dorothy Shay. Herm.

MARRIAGES

Eunice Healey to Herbert Jay Freezer, Nov. 20, New Castle, N. Y. Bride is a producer and former dancer; he a manufacturer and occasional producer-backer.

Doris Swan to Sidney Melville, Toronto, Nov. 29. Both are singers. Dorothy Starrett to Bob Berry, San Antonio, Nov. 29. Groom is member of the WOAI-TV sales staff there.

Joyce MacKenzie to Tim Leimert, Hollywood, Nov. 26. Bride is a screen actress.

Nancy Nugent to Francis de Bethencourt, New York, Dec. 1. Bride is actress, currently appearing on Broadway in "The Male Animal," and daughter of actor-producer Elliott Nugent; groom is an actor.

Jeanne Graver to David Carnahan, Pittsburgh, Nov. 29. Bride is the daughter of Peggy Bruce, KQV record librarian.

Variety Bills

Continued from page 54

Alan Kole Orc
El Mambo
Bobby Escoto Orc
Baro & Rogers
Kay Kayle
Estela
Lilico & Mario
Mambaleites
Versailles Hotel
Nino Rinaldi 3
Bar of Music
Bill Jordan

David Elliot
Guy Remble
Betty Lou Barto
Harvey Bell
Cherry-Frontenas
Jacques Donnet Orc
Aigiers .Hotel
Doretta Morrow
Mal Makin Orc
Lord Tarleton
Michael Selker Orc

CHICAGO

Chez Parce
Sophie Tucker
Ted Shapiro
Harry Mimmo
Sonny King
Johnny Martin
Chest Adorables (8)
Briars Parson Orc
Conrad Hilton Hot
Adele Muge
Eric Waite
Diana Crofton
Charles & Lucille
Cavanaugh
Dennis & Darlene
Lillian Evans
Yvonne Broder
Philip Fraser
Terry Taylor
Donald Tobin
George Zak
Boulevard-dears (8)
Frankie Masters O

Edgewater Beach
Senior Wences
Artie James
Freston Lambert
Dorothy Hild D (10)
Griff Williams Orc
Palmer House
Leo E. Howard
Lulu de Lyon
Lulu Bates
Bambi Linn & Rod
Sussanne
McCafer
Bob de Vove &
Earl Lorraine
Earl Barton
Tom Horgan &
Patricia Manning
Abbott Ders (8)
Trio Bassi
N Broadwaywne Orc

LOS ANGELES

Ambassador Hotel
Georgia Gibbs
Johnny March
Eddie Bergman Orc
Bar of Music
Arthur Blake
Fay De Witt
Bill Hoffman
Eddie Bradford Orc
B Gray's Bandbox
Patti Moore
Ben Lessy
Larry Greene Trio
Blitzner Hotel
Modernaires (5)

Frakson
The Glenns
Hal Derwin Orc
Cafe Gaia
Jimmy Ames
Edo Arndy
Don Sheffey
Ciro's
Amru Sani
The Altons (7)
Dick Stable Orc
Bobby Ramos Orc
Mocambo
Darvas & Julia
Eddie Oliver Orc
Martinique Orc

LAS VEGAS, NEVADA

Flamingo
"Stars In Your
Eyes"
Bobby Van
Alan King
Diana Rulick
Skylarks
Flamingo Starlets
Torriss Brand Orc
Bobbie Page Orc
Desert Inn
Frankie Laine
Paul Gray
Tommy Wonder &
Margaret Banks
Carl Fischer
Don Reynolds
Arden Dancers
Carlton Hays Orc
Last Frontier
Phil Spitalny
Hour of Charm
Evelyn
Vivian
Rose Marie
Louise
Maxine
Henry
Robert & Alda
Linda
Don Baker
El Rancho Vegas
"Windmill Revue"
Joanne Gilbert
Doodles & Skeeter
Carmen D'Antonio
Allan & Ashton

Johnson & Middell
Bill Darian
El Rancho Girls
Tad Fito Rito Orc
Thunderbird
Dancee Ernie
Irene Ryan
Kathryn Duffy
Dangstons
Christina Carson
Al Johns Orc
Jack Martin Five
Normande Boys
Gamelan Orc
Sahara
Gene Sheldon
Ella Mae Morse
The Williams
Gene Nash
Sa-Harem Dancers
Cee Davidson Orc
El Cortez
Martha Davis
Joanne Barton
Dancing Haydens
Cliff Ferry
Dave Rodgers Orc
Silver Slipper
Hank Henry
Woo Woo Stevens
Beau Jesters
Hollywood Cover
Ginns
Dick Spoons
Jimmy Cavanaugh
Bill Willard
Jo Ann Malone
George Redman Orc

HAVANA

Sans Souci
Celia Cruz
Marta Dominguez
Fernandez Valencia
Tondelayo
Roland Gerbeau
Nancy & Rudy
Sans Souci Corps
de Ballet
Tropicana
Amparo Garrido
Chiquita & Johnson Ray Carson

Miguel Angel Ortiz
Ana Gloria
Rolando
Tropicana Chorus
Montmarire
Pedro Vazquez
F Bergaza & J
Bruno Tarzaga
Pina de Villa &
Angel
Seraneta Espanola
Chiquita & Johnson Ray Carson

BIRTHS

Mr. and Mrs. Lenny Wolf, son, New York, Nov. 26. Father is eastern radio promotion director for Decca Records.

Mr. and Mrs. Bill Wright, son, St. Petersburg, Fla., Nov. 10. Father is disk jockey with WFIN there.

Mr. and Mrs. Gene Barry, son, Hollywood, Nov. 25. Mother is the former Julie Carson, actress; father is a screen actor.

Mr. and Mrs. Jack Layton, daughter, recently, Kansas City. Father is disk jockey at WHB there.

Mr. and Mrs. Jerry Gray, son, Burbank, Cal., Nov. 22. Father is a bandleader.

Mr. and Mrs. Lester Bernstein, son, Rome, recently. Father, ex-N. Y. Times drama staffer-Time mag film critic, is now head of latter's Rome bureau.

Mr. and Mrs. Archie Johnson, son, Santa Monica, Cal., Nov. 27. Mother is Roma Burton, actress; father is a photographer.

Mr. and Mrs. Frank Hale, daughter, Nov. 24, Hollywood. Mother is a former model; father is a Columbia lab technician.

Mr. and Mrs. Les Keiter, twins (son and daughter), San Francisco, Nov. 22. Father is a KYA sports-caster there.

Mr. and Mrs. Ivan Hayes, daughter, Hollywood, Nov. 24. Father is a screen actor.

Mr. and Mrs. Maurice Zolotow, daughter, New York, Nov. 25. Father is show biz biographer-novelist.

OBITUARIES

LEOPOLD MARCHAND

Leopold Marchand, 61, French playwright-author, died Nov. 25 in Paris. His first play, "Croquants" ("Believers") was produced in 1919. He wrote comedies and operettas and adapted several foreign plays for the French stage and screen.

Marchand collaborated with Mme. Colette in adapting several of her novels for the theatre. His play, "We Are No Longer Children," dramatized for the U. S. stage by Ilka Chase and her late former husband, William B. Murray, head of the William Morris radio department, was produced on Broadway in 1932. Marchand wrote the screenplay for "Faust and the Devil" (1950) and was co-author of the scenario of "Lucrezia Borgia" (1937). He was co-adaptor of the pict treatment of "Three Waltzes," which he and Albert Willemetz wrote for the stage.

Marchand headed Gen. Maxime Weygand's press office in Algiers in 1941.

GEORGE MCCALL

George McCall, 54, onetime VARIETY staffer and w.k. for his activities in various branches of show biz, died Nov. 28 in Culver City after a heart attack.

His career began in Detroit as an actor with the Jessie Bonstelle stock company. His next stop was the circus, as a publicity man, after which he became Hollywood correspondent for VARIETY and later a member of the DAILY VARIETY staff.

Returning to active show biz, McCall went into radio and organized his own gossip program, "This Is the McCall," sponsored by Old Gold for more than a year. Shifting to pictures, he joined the Howard Hughes theatrical group and managed its Detroit theatre for a few years. Later he organized his own circus, a brief venture.

At the time of his death, McCall was manager of the business affairs of his wife, Ada Leonard, leader of an all-girl band appearing on TV and in ballrooms.

LOCKWOOD A. JOHNSON

Lockwood A. (Pop) Johnson, 74, oldtime fiddler and radio and TV personality, died Nov. 26 in Conshohocken, Pa.

Johnson gave up cabinet-making 25 years ago to become an entertainer. He was starred on "Hayloft Hoedown" and "Ranger Joe" TV programs. He was maestro of his own square dance and American folk dance orch, which included his four sons—Howard, Leo, Cecil and Lockwood. He won many awards for his fiddling throughout central Pennsylvania.

Besides the four sons, he is survived by his wife and three daughters.

MRS. LOUISE LEAVITT

Mrs. Louise Leavitt, 35, secretary to Universal Pictures' exec Maurice Bergman, died in Beth David Hospital, N. Y., Dec. 1 from gas poisoning. Police reported she was found in her gas-filled apartment. Secretary Bergman for seven years, Mrs. Leavitt became ill about a week ago.

Surviving is her husband, Albert H. Leavitt, a dealer in rare stamps. Funeral services will be held at noon tomorrow (Thurs.) at Frank E. Campbell's, Madison Ave. and 81st St., N. Y.

JULIAN J. (JACK) JOSSEY

Julian J. (Jack) Jossey, 59, owner of theatres in northern Ohio and Ontario, died Nov. 21 in Cleveland. He was head of Modern Enterprises, Inc., operated several drive-ins in Canada and also owned stock in the Mayland and Berea theatres in Greater Cleveland, the Highland in Akron and the Medina. He occasionally produced films and held the Bank Night franchise in Cleveland territory.

Survived by wife, two stepsons, two brothers, two sisters and granddaughter.

MIKE LYMAN

Mike Lyman, 65, former vaude performer, died Nov. 29 in Los Angeles after a long illness. Lyman, who was the brother of orch leader Abe Lyman, quit vaude in 1918 to go into the restaurant business. He operated an eatery in L. A. His real last name was Simon, but he and his brother changed it to Lyman when they went into

show biz together in Chicago 50 years ago.

In addition to his brother, his wife, father, two other brothers and two sisters survive.

BRIGIT O'DEMPSEY

Brigit O'Dempsey, 65, former Abbey Theatre actress, died Dec. 1 in London. She joined the Abbey company in 1905 and appeared in "The Eloquent Dempsey," "Deidre" and "The Playboy of the Western World." Miss O'Dempsey toured the U. S. in 1908 and again in 1914 when she played in Atlantic City and New York in "General John Regan."

She was the widow of W. G. Fay, one of the founders of the Abbey Theatre.

BELVA MORRELL

Belva Morrell, 68, veteran legit actress, died Nov. 29 in McCook, Neb. She had been appearing in the Stanley Woolf production of "Jenny Kissed Me" in that area.

Her husband, Arthur Edwards, who is in the same production, survives.

MRS. CORAL CHAPPLE

Mrs. Coral Chapple, 64, former stock and repertory actress in the midwest, died Nov. 28 in Chicago. She was at one time an ingenue with the Jessie Colton stock company which presented the Tent Stock & Repertory Shows.

Her husband survives.

ROBERT F. MOORE

Robert F. Moore, 41, Walt Disney artist, died Nov. 23 in Burbank, Cal., of injuries sustained in an auto accident. He had been with Disney for 20 years and created "Three Little Pigs" and other cartoon characters.

Wife and two daughters survive.

ANDREW LEIGH

Andrew Leigh, 58, radio and TV actor, died in Chicago Nov. 28. He played the part of Judas Iscariot in a Passion Play which toured the country in the '30s as well as trouping in showboat companies.

Survived by a sister and brother.

ANTONIO GUARNIERI

Antonio Guarnieri, 72, Italian conductor, died Nov. 25 in Milan. He directed the La Scala company on tour in the U. S. and Europe.

Guarnieri retired five years ago because of ill health.

MAUDE S. BOTTA

Mrs. Maude Symmetta Botta, former vaude performer, died Nov. 26 in Asbury Park, N.J. She quit vaude in 1918 to open a dramatic school at the resort.

Two sisters survive.

Thomas Achenbach, 57, longhair musician and composer, died Nov. 25 in Easton, Pa. He organized the Achenbach String Quartet in 1923 and was concertmaster of the old Easton Symphony Orchestra.

Michael Mahony, 67, music lithographer and treasurer of the National Music Printers & Allied Trades Assn., died of a heart attack Nov. 30 in Kew Gardens, L. I.

A. F. (Mitch) Mitchell, 74, w.k. in show biz through his 50-year stint as chief clerk at the Algonquin Hotel, N. Y., died Nov. 29 in New York.

Nettie A. Paddock, 54, head accountant and chief of personnel at WTOL, Toledo, for 14 years, and with the station since it opened in 1938, died Nov. 27 in Toledo.

Roy L. Borg, 63, prop maker for 24 years at Warners, died Nov. 22 at the Motion Picture Country Home, Calabasas, Cal.

Father, 74, of Bernice Judis, v.p. and manager of WNEW, N.Y., died Nov. 27 in N.Y.

Ellis Williamson, cinema manager and director, died in Liverpool, Nov. 6.

E. J. Bryant, 67, w.k. in English cinema trade, died in Knowle, England, Nov. 10.

Mother, 88, of the late Tommy Handley, British radio comedian, died in Liverpool, Nov. 17.

Mother of Zelig L. Bass, owner of the Family Drive-In near Pittsburgh, died Nov. 12 in Pittsburgh.

"Hollywood's greatest show in years!..."

L. A. Sunday Times

"...in a class by themselves!"

"...never in my life!"

Never have I seen anything like
Darvas and Julia in my life.
—LOUELLA O. PARSONS
L. A. Examiner

Tuesday night a packed house
turned out at the Mocambo to
applaud what became an over-
night sensation. And it would
seem that the New York column-
ist who called Darvas and Julia
"the greatest act of our genera-
tion" wasn't far off the beam.

Combining perfect poise with
breathtaking variation of ballet,
twists and splits the world-fa-
mous team completely capti-
vated the enthusiastic first-night
crowd. Once they came on
stage, there was not time for a
second breath.

Darvas and Julia begin where
the others end. They are num-
ber one in a field where there
isn't even a number two; they
are in a class by themselves.

—FLORABEL MUIR
W. WILLIAMS
L. A. Mirror & News

"...sensational isn't the word!"

Darvas and Julia are the greatest I've ever
beheld. Sensational isn't the word, but
they are.

—HEDDA HOPPER
L. A. Times

"...the greatest perfectionists!"

Darvas and Julia are the greatest perfec-
tionists of any dancers I ever saw.
—HARRISON CARROLL
L. A. Herald

DARVAS *and* JULIA

Currently
MOCAMBO
— HOLLYWOOD —
AND REENGAGED FOR AUGUST, 1953



VARIETY

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VOL. 189 No. 1

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PIC ACTORS' SHARE-THE-WEALTH

'Goldwyn Story' Pix Clips Spark Sullivan Vs. Colgate Comics Feud

Hollywood, Dec. 9. The long-smoldering feud between Ed Sullivan and the competing Colgate comics on Sunday TV erupted with some violent repercussions over the weekend. In bio'ing the film career of Samuel Goldwyn in two installments on "Toast of the Town," Sullivan is using film clips of stars who appeared in Goldwyn pictures.

This touched off waves of protest in many quarters. Many of the stars, now on NBC-TV, resented use of the footage on a competitive network; NBC is a little unhappy with the "encroachment" and sponsors of the stars have entered their own protest. In the latter vein, Chevrolet, which sponsors Dinah Shore on TV, doesn't like the idea of its singing star helping to sell Lincolns and Mercuries.

Heed was taken by Sullivan only of James Saphier's protest that the Bob Hope footage on "Toast" would be competing against his client's live show Sunday (7) on "Colgate Comedy Hour." Sullivan agreed to put it over to the second installment, originally scheduled for next Sunday but since postponed due to Sullivan's illness. Also appearing in Goldwyn's career saga are clips from pictures made by Eddie Cantor and Danny Kaye. Latter is still unavailable for TV and Cantor is a regular on the Comedy Hour.

NBC is said to have made representations on behalf of Colgate and other sponsors on the network but Sullivan has held his ground, pointing out that Milton Berle on a recent telecast did take-offs on many CBS stars. For all of radio's years, the networks have forbidden cross-reference either to the identity of the competing network or the shows thereon. Television has ignored such policy.

Bad feeling between Sullivan and NBC's "Comedy Hour" stemmed from the latter's high ratings, Mar-

(Continued on page 69)

NBC Lends TV Equipment To BBC for Coronation —And Hopes for a Break

Although it has despaired of maneuvering a live pickup of next June's Coronation ceremonies from London, NBC-TV is still trying to resolve some means by which the network gets a fair shake in bringing the event to American video audiences. To this end, NBC, on request, has loaned some of its TV equipment to the BBC, which has an exclusive on the TV handling of the Coronation, in the hopes that BBC, in turn, won't overlook the network's needs when it comes to world distribution of the regal footage.

Only this week the British Coronation Committee lifted its ban on live pickup of the ceremonies by BBC. Films will be flown to this country.

Catholic Council Deplores Blackface Minstrelsy

Hartford, Dec. 9. The Catholic Interracial Council here has gone on record in opposition to the use of blackface endmen in minstrel shows.

The Council listed two reasons for its opposition.

First is a belief that it stereotypes the Negro as a buffoon and a clown. The other is that it tends to alienate the Negro, who sees himself in such a light.

U.S. Talent Out As Jack Arthur Takes CNE Post

Toronto, Dec. 9. After three years' association with Famous Players (Canadian), latterly as regional supervisor, Jack Arthur has agreed to sign a three-year contract with the Canadian National Exhibition to produce the 24,000-seater grandstand show. Longtime stage and musical producer for Famous, he remains in an advisory capacity with that organization but assumes his CNE duties Jan. 1.

Arthur will receive an annual \$12,000 fee, plus 7½% over \$350,000 gross. Past summer, on an SOS producer call, he picked up some \$18,000 for the chore.

Arthur will drop the usual big U. S. headlines that were the lure of former years (Olsen & Johnson, Danny Kaye, Jimmy Durante, Tony Martin), figuring these are no longer necessary for boxoffice strength and that the new policy of all-Canadian talent and "nationalistic" stage theme will bring in the customers. His theme for the 1953 grandstand show will be hung on

(Continued on page 71)

1 More Cuffo and Lewis Will Hang; Fined \$1,250

Hollywood, Dec. 9. One more cuffo nitery show and Jerry Lewis faces lengthy suspension, American Guild of Variety Artists, ruled in assessing a \$1,000 fine for the comic's latest infraction, a gratis show at Ciro's here.

In addition, Lewis was ordered to pay \$250 for a previous violation for which he was on probation when he got up and performed at Ciro's. He's now on a year's probation.

Suspension could end his vaude and nitery bookings, but wouldn't affect his TV work since that's out of AGVA's jurisdiction.

SEE % DEALS GROWING IN '53

By MIKE KAPLAN

Hollywood, Dec. 9. "With your talent and our money we can both make a fortune."

That pitch from Hollywood's studios is being made in increasing numbers these days—and falling on receptive ears. The highly beneficial results of many of the percentage deals made in the last 12 months have cued tremendous thespian interest in the more practical side of acting for a living. As a result, it's expected that 1953 will be a banner year for participation deals.

From every standpoint, cutting the actor in for a share of the proceeds is regarded in filmland as sound economy. In an increasingly tightening market, the need for operating on the smallest possible fixed overhead has become of paramount importance to the studios. And the actors are discovering that their net return from percentage deals can, under the right circumstances, far exceed what they could get as a fixed fee for a single picture. Moreover, the return is spread over a period of years, thus lessening the tax jolt, as the picture goes through its normal process of release. In the rosy future, too, is the prospect of television residuals.

Universal-International takes the credit for paving the way toward

(Continued on page 60)

Met B.O. Hitting All-Time Peak

The revitalized Metropolitan Opera Assn., now in its third season under the Rudolf Bing regime, is finding its streamlined production techniques paying off steadily at the boxoffice. Already, although the new season got under way only recently, biz has gone ahead of the past two years, with the Met setting new all-time highs in b.o. and subscriptions.

In the first three weeks of the season, to end of November, the Met took in \$356,350 on 18 performances. For the week ending Nov. 29, with seven performances, the take was \$122,000, a gross never equaled in a single week before. Friday night (28) grossed \$18,133; Saturday matinee (29), \$17,980; Saturday night, \$18,191 (18G is capacity).

First three weeks were up \$15,600 over last fall, or better than \$5,000 a week. The Met upped its scale this season in most of its ranges, with top raised from \$7.50 to \$8, but the price rise doesn't explain the b.o. increase, according to management. Better biz, it says, has been the chief factor.

Met subscriptions have also set a new high. For the '52-'53 season,

(Continued on page 69)

Rump Actors' Union Plus Nitery Ops in 2-Way War Against AGVA

Garbo's 50G Offer For 'Omnibus' Spot

Radio and Television Workshop of the Ford Foundation, which produces the "Omnibus" CBS-TV Sunday afternoon series, is reportedly offering Greta Garbo \$50,000 to do a seven-minute dramatic spot on the program.

Miss Garbo has yet to appear on either radio or TV, rejecting all offers. It's recalled that a couple of years ago she was offered \$25,000 for a one-shot appearance on CBS-TV's "This Is Show Business," but she nixed it.

TV on Ike Trip: 'We Wuz Robbed' On Film Stalling

Television industry this week is hinting that it was the victim of foul play for the manner in which its films of the Eisenhower trip to Korea were stalled for two days after newspapers had received still photos of the President-elect's junket. Video execs claim they should have had their films for screening Friday (5), same day the country's newspapers broke the story, and yet the pix didn't show up in N. Y. until Sunday morning (5).

While videotapes won't go on record with their squawks, they point out the coincidence in the fact that, if they had had the films on Friday, they could have scored a two-day beat over the theatrical newsreels, which issue their twice-weekly product on Thursdays and Mondays.

(Continued on page 71)

The American Guild of Variety Artists last week entered into its toughest fight since its stormy inception in 1939 when it started enforcing its demands for welfare payments from cafe operators and club-date bookers. Union has not only gone into an all-out battle with recalcitrant employers, but has taken on a large section of its membership as well.

The two-front fight started with walkouts in Chicago, work stoppages in New York, and, most important, the formation of a rump union by strippers in the Windy City. The Chi development is regarded as the most dangerous in union history. It's the first time that a large section of AGVA members have seceded and started their own organization, called the Chicago Entertainers Union, Local 1. Some years ago, musician members of the union threatened to walk because of an AGVA agreement with the American Federation of Musicians, but movement didn't jell. In the present instance, some quarters give the off-

(Continued on page 17)

Kris Kringle to Jingle Over 2-Mile Route With 180G Bag of Vegas Acts

Las Vegas, Dec. 9. A two-mile stretch of desert highway will blaze brightly during the Christmas-New Year's holiday period in the greatest talent lineup ever assembled in one area with an estimated outlay of \$180,000 spread among seven top spots competing for floorshow attention. Not even Manhattan's nitery belt, in its heyday, boasted the collection of top names signed for this desert resort's top hotels.

Las Vegas, with a normal population of around 30,000 is accus-

(Continued on page 15)

The Hour of Charm

ALL THE ORCHESTRA AND CHORUS
Under the direction of FRANK FORTALONE

MID-WINTER ITINERARY	
Nov. 12, Kansas City	Nov. 28, Denver
" 14, St. Joseph, Mo.	" 21, Laramie, Wyo.
" 15, Omaha, Neb.	" 22, Ft. Collins, Col.
" 16, Boise, Kan.	
" 18, Colorado Spgs.	
" 19, Pueblo, Col.	

LAST FRONTIER HOTEL
LAS VEGAS, NEV.
Nov. 25 thru Dec. 26

N. Y. Times Had Been Set for 2 'Two's' Reviews; Preem Delay Costs 100G

Bette Davis' illness, forcing the postponement of last Thursday's (4) scheduled opening of "Two's Company," saved an embarrassing situation involving critical coverage of the revue. Meanwhile, producers James Russo and Michael Ellis are raising additional financing to cover added costs, with the delayed premiere now announced for next Monday night (15) at the Alvin, N. Y.

Although the management had requested critics not to attend the show's actual opening last Thursday, the N. Y. Times assigned Brooks Atkinson to cover the performance. He planned to write a "tentative," non-committal notice, mentioning that the producers admitted that the revue wasn't ready, and then to attend the official preem and turn in a full-scale review.

Other New York dailies had previously indicated their willingness to pass up "Company" until (Continued on page 17)

MURPHY ROUNDING UP TALENT FOR INAUGURAL

Washington, Dec. 9. Rounding up top name talent for the three days of entertainment built around the Eisenhower inauguration has gotten under way. George Murphy, coordinator of entertainment, was in New York today (Tues.) making contacts for talent, and then headed west.

Uline's Arena (normally for boxing, wrestling, ice shows, pro basketball, etc.) has been selected for the big vaude show to be held Jan. 19, night before the inaugural. With temporary floor seats, place will hold about 7,500. Tab for tix will run from \$2.50 to \$10.

Murphy has extended the first invitation to Fred Waring. Murphy plans using several different emcees, suggesting such names as Walter Pidgeon, Dick Powell, William Gaxton and Adolphe Menjou. On the Coast, Murphy will be working with the Hollywood Coordinating Committee, of which he is chairman, and the talent agencies.

Zukor's Autobiog

Adolph Zukor, Paramount Pictures' board chairman, is prepping his autobiography for fall publication by G. P. Putnam's Sons. His film industry career spans 50 years.

As told to Dale Kramer, the Zukor story reportedly will be a history of motion pictures and reminiscences of the many notables with whom the industry pioneer has been associated.

No Squarehead He, Or Bob Condon's Life Among the Swedes

By BOB CONDON

Stockholm.

Am here scripting a picture called "This Thing Called Love," starring Signe Hasso, a home town girl.

For years the Coast and New York have been having a feud over driving and traffic customs and I think I'm sitting in the middle of the world's champ. No traffic lights except for a couple of red and green ones and no speed limits even in the heart of the city, plus left hand side of the road as against right in the States. It's so confusing my Seeing Eye dog went mad yesterday.

The city is built on dozens of (Continued on page 60)

Hartford, A&P Heir, Opens TV Talent Office

Huntington Hartford, A&P heir, set up Hartford TV, Inc., a TV casting and talent management office in New York last week. Barney Ward, legit director, was named veepee of the new org. He'll be assisted by Frances Moss who'll also be one of the directors of casting.

Hartford, who recently was an indie pic producer releasing through RKO, also operates a model agency in Gotham.



HORACE HEIDT

FOR LUCKY STRIKE
STARTING January 1st

What's With Watts' Quotes?

Minor squabble has broken out over the quote ads for "Time Out for Ginger," new comedy which has made a promising boxoffice start at the Lyceum, N. Y. Principal issue involves quotes from the review by Richard Watts, Jr., in the N. Y. Post, who last week wrote a column taking exception to the ad.

Situation is aggravated by the fact that the ad in question also included quotes from Walter F. Kerr's review in the N. Y. Herald Tribune and Walter Winchell's notice in the Mirror (he was subbing for the ailing Robert Coleman). Although the latter two critics haven't publicly objected to the ad, Henry Morgan has done so on his nightly radio series over WMGM, New York.

As Watts pointed out in his "Two (Continued on page 15)

What Will New Year's Tabs Be? Some Cafes Haven't Made Up Minds

Going out on New Year's Eve is now only for those that haven't been invited to house parties. What was formerly the big night for which reservations had to be made long in advance, has been dwindling steadily to the point where last-minute latecomers must be depended upon for sellouts.

According to bonifaces, charges will be similar to those of last year. It's felt that the traffic won't stand for any increase. However, some niteries will attempt to banquet out a part of their space to organizations for mass affairs. In that way, they'll be assured sellouts and won't have to depend on 11th hour trade.

So little is thought of New Year's Eve trade in the New York sector that comparatively few have gotten around to announcing their scales. Several spots queried do not know what to charge. Among them is (Continued on page 60)

Moss Hart-Chas. Vidor Reteamed for 'Star Born'

The same Moss Hart-Charles Vidor team that did "Hans Christian Andersen" for Sam Goldwyn will script and direct a musical remake of "A Star Is Born," for Judy Garland at Warner Bros. Harold Arlen is doing the songs.

This is a remake of the Robert Carson original which first starred Fredric March and Janet Gaynor in 1937.

Wm. Morris, Jr., to Push Mfg. for Saranac Lake

Saranac Lake, N. Y., Dec. 9. William Morris, Jr., former William Morris Agency prexy, now on the board of directors, will co-chairman a committee with Irving Altman to set up a manufacturing venture here aimed ultimately to employ 100. Saranac Lake currently has no industries and depends only on health-seekers, vacationers and sports for its revenue. Idea was sparked by Jacques DeMottos and Thomas Day, owners of WNEB here. Drive is now on for a \$75,000 fund to get the industry going.

SCULLY'S SCRAPBOOK

By Frank Scully

Under the old OPA I used to say, to keep a small measure of humor alive in an ill-humored era, that I was allowed to praise only four pictures a year. If it were true instead of a joke I'd be inclined to defy the limitation today and blow the ceiling right off after seeing Sam Goldwyn's production of "Hans Christian Andersen."

It's a beautiful picture and should carry boxoffice figures higher than the kite that begins and ends this fairy tale to end all fairy tales. Moss Hart, who wrote the script, should consider himself a very lucky fellow to have a picture like this right now. It draws a gay veil over his recent legit Broadway flop.

As the father of a brood that has for one of its great grandfathers the foremost historian in Scandinavian letters, I can see where a lot of trouble could have been saved if Sam Goldwyn had avoided giving the picture such a literal billing. It's really a fairy story about fabulist Andersen and could have just as logically been called "Once Upon a Time."

To give you an example as to how far off the biographical beam Messrs. Goldwyn, Connelly, Hart and Vidor have gone, Andersen wasn't even a shoemaker. I doubt if he knew a ballet slipper from a ballet slip before he wangled his way as a dancer (he flopped as a singer) into the Royal Theatre of Copenhagen.

Even then he was a pretty ignorant kid. He was fatherless at 11 and didn't get to school after that until Jonas Collin took an interest in him and got King Frederick VI to send him, free of charge, to Slagelse. By then he was 17 and, in the judgment (a fine Danish poet who had befriended Andersen), a failure and deserved to be laughed at as a lunatic, which most people in show biz around Copenhagen considered him at that time.

At Slagelse Andersen was rated the student most likely to recede, and they soon heaved him to a school in Elsinore, the home of all frustrated Hamlets, including the original. By the time he was 22 Andersen was a frustrated, bitter and beaten young man, nothing like gay Danny Kaye, here's the pity.

Hans Takes a Walk, But Long

But two years later Hans began clicking. He published a travel book with a title longer than the voyage ("A Journey on Foot From Holman's Canal to the East Point of Amager"), a second book of verse and his first farce. By the time he was 30 he was out of the woods. A novel called "The Improvisatore" brought in real kroner as well as good notices. That was the year (1835) he published his first Fairy Tales, the trivia which were destined to make him immortal.

He was, however, a pretentious fellow and the Danes resisted this side of him, as Danny Kaye indicates in his portrayal. Had he had Kaye's charm, Charles Vidor's direction, Moss Hart's dialog and Frank Loesser's way with a song, I'm sure Hans would have bowled over the Hanseatic League as easily as he subsequently bowled over the literati of London. He was such a hit in England that Dickens saw him off from Ramsgate pier when he returned to Copenhagen.

All this happened around 1848 while the rest of Europe was in a revolutionary turmoil. Incidentally, as probably a hangover from those days he went to school at Elsinore, Andersen wrote a novel after returning from England and called it "To Be or Not to Be."

In his late 60's he fell out of bed one morning, which was always good for a laugh then as it is now, but in his case it proved a perilous pratfall. He never got well and died at 70.

I don't know whether he ever married, but I find no evidence of heirs. I must ask Jean Hersholt about this. He, I suspect, is a greater authority on Andersen than either Moss Hart or Sam Goldwyn.

Had the poor Hans ever run into anything as beautiful, vivacious and talented as Renee Jeanmaire, described by the Goldwyn-dressers as "a firecracker in tights," or found her married to such a pulchritudinous producer of ballets as Farley Granger, I doubt that Hans would have bothered to keep on living so that he might die famous. He'd have ended it all before she could have danced his "Little Mermaid."

I don't know when the stage has seen a ballerina quite up to this product of the Ballet de Paris company of Roland Petit (who staged all the ballets of this Goldwynner). What she showed as a budding talent in New York in her interpretation of "Carmen" two years ago and her version of "The Diamond Cracker," sometime later in L. A., has now flowered into France's most beautiful fleur de lis. It's her first picture and she could have served the production adequately if she had confined her talent to dancing. But she tosses off some tempestuous love scenes, shows a tenderness toward the disillusioned poet and sings a duet with him that marks her, if not 100 pounds of TNT in tights, then something far more delightful—the girl of your boxoffice dreams.

Jeanmaire Tres Jolie

Kaye is in nearly every scene and Jeanmaire is not far behind. In fact, her ballets take up about 25% of the picture's 120 minutes of running time; and must have cost a fat chunk of the \$4,000,000 which is the picture's reputed cost on 109 days' shooting schedule. This probably includes the false starts Goldwyn has made on the pic since first announcing it in 1936. He had 21 screenplays to throw away before conceding that Moss Hart had delivered what he wanted.

That Goldwyn did not throw in the towel after seeing what Powell and Pressburger had done with Andersen's "The Red Shoes" while the older producer was dithering around with an Andersen fantasy of his own is proof that the old guard of Hollywood never dies and wouldn't even think of surrendering. It hardly seemed like that Goldwyn would top their Moira Shearer with his own Jeanmaire. No one could have foretold such a twist. It's more fabulous than changing Ike from a general into a civilian.

The Technicolor of "Andersen" is of higher quality than "Shoes." Goldwyn has Harry Stradling, who won an Oscar with his camera work on "The Picture of Dorian Gray," to thank for this. Stradling has not made a picture in Denmark but he has in about every other place on the civilized globe.

But the pair most deserving of credit next to old Hans Christian Goldwyn himself are Richard Day and Antoni Clave. They designed the sets and got an old fairy-story quality out of every foot of them. They cost \$400,000, which would make a nice budget for an "A" picture itself these days.

Why Not Hans Christian Goldwyn Then?

To Danes like Jean Hersholt, the foremost living authority on the fabulist, the story bears as much resemblance to Andersen's life as it does to Goldwyn's. I suggested Dr. Hersholt (now an honorary M. D.) might call his own radio program "Dr. Christian Andersen." He thought it a point well taken but feared Sam might sue him for infringement at this late date. *Tiens!*

Jean concedes, however, that it is a beautiful film and only hopes that some day Hollywood will make the true story of Andersen. It will make a great picture, in Hersholt's highly enlightened opinion.

As finally edited and released, anybody who would quibble with this Goldwyn picture as a picture, Dane or no Dane, would prefer the original Hamlet*, who must have been a dope, to Shakespeare's poetic profile.

*I just checked to make sure. In modern Icelandic, "Hamlet" means "imbecile." The word appears in their prose as far back as the 10th century.

12/10



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UA MULLING OWN PRODUCTION

Fabian Buying Out WB Theatres, Syndicate Shelling Out \$6,000,000

S. H. (SI) Fabian, head of Fabian Theatres, will take over controlling stock interests of the Warner Bros. circuit, under a deal worked out with Harry, Jack and Albert Warner, upon divorcement of the WB chain from distribution-production next March. Backed by the First National Bank of Boston, a Fabian syndicate which includes his partner, Samuel Rosen, and James Coston, former WB chain zone manager in Chicago, is buying out the three Warners' interests at a price of about \$6,000,000, or roughly \$6 per share.

Deal has been in the discussion stage for many months and final terms reportedly were agreed upon this week with disclosure of a ruling from the U. S. Treasury Department on terms of the WB divorcement. This provides that the new WB film company will not be required to reorganize corporate assets as has been done by Paramount and RKO under their theatre segregation decrees. Each of the latter two were called upon to form two separate companies, one to operate theatres and the other to run the film end. Under the WB judgment, only a new theatre company must be formed.

WB decree directs that all three Warner brothers must remain in the one enterprise, that is, either running theatres or film-making and selling. They've elected to stay on the film side. Their theatre stock, which is to be listed on the New York Stock Exchange on a "when issued" basis, will be placed in escrow until the Fabian alliance takes it over.

Fabian now operates 50 houses in New York, Pennsylvania and Virginia. Upon completion of WB's program of divesting certain theatres under terms of its anti-trust decree, the circuit will have about 350 houses in operation, thus giving Fabian a new total of 400 situations.

Closing of the deal was announced in a press statement issued yesterday but details were not given. Jack Warner had been in New York until last week at work on the details, and Harry Warner, also in Gotham, probably (Continued on page 18)

SDG Grievance Group To Hear Biberman's Appeal From Ouster

Hollywood, Dec. 9. Grievance committee of the Screen Directors Guild has agreed to hear an appeal by Herbert Biberman, first member of SDG to be ousted in its 20-year history. He'll be heard in about a fortnight after which the committee will submit recommendations to its exec board on whether the matter should be reconsidered.

Board has heard Biberman's plea for reinstatement and decided to dismiss him chiefly on the grounds that he had violated by-laws forbidding any action detrimental to the Guild. He was a member of the original "Hollywood Ten" and served a jail term for contempt after refusing to testify before the 1947 red probe. Guild sources said Communism had nothing to do with the decision but rather that Biberman's entire activities were considered "detrimental."

WB Chain Well-Heeled

Deal by which S. H. Fabian and associates, including the First National Bank of Boston, take over the controlling 20% stock interests in WB Theatres from Harry, Jack and Albert Warner has some unusually important economic factors. Gist of it is that the WB chain is well-heeled.

A large number of the corporation's approximately 350 domestic theatre properties are owned and operated, rather than on lease. Also, the chain will have a working capital of about \$4,000,000 when it's divorced from production-distribution in March.

Eddie Cantor

has an amusing sentimental piece

An Oscar for Santa

a heartwarming byline piece in the forthcoming

47th Anniversary Number

of

VARIETY

Turnover Tax Key to Threat Vs. French Pact

Dramatic French move threatens to nullify many of the U. S. gains under the new Franco-American film agreement. First of the districts to be hit is Paramount, but indications are that all of the American firms may eventually suffer.

French have suddenly shifted their position on the turnover tax, which has been on the books since after the war but has been applied so far only to earnings remaining in France. The Paris government now reportedly has notified Par that the 8% levy must be paid on the so-called New York share, which includes both remittances and coin accumulated in capital accounts and theoretically transferable.

While Par execs in N. Y. refused to be pinned down on the exact amounts involved in the tax demand, it was understood in Washington that the figure, including possible penalties, may run to \$500,000 or more. If this is so, it would wipe out Par's capital accounts balance in France. Even higher amounts would be involved with Metro and 20th-Fox.

George Weltner, prexy of Par in (Continued on page 67)

FILM DIVS CONTINUE TO LAG BEHIND 1951

Washington, Dec. 9. Film industry dividends continue to slip behind last year's figures, the Department of Commerce disclosed today (Tues.).

For the first 11 months of 1952, the melon for stockholders aggregated \$22,817,000, far back of the \$28,371,000 of last year. Publicly reported November dividends came to \$108,000, compared with \$585,000 for the same month last year.

Last month Columbia paid stockholders only \$69,000,000 as against \$396,000 for November, 1951, however, Col is paying another \$168,000 this month.

Consolidated Co. paid \$150,000 in November, 1951, and nothing in November, 1952. However, it has declared a \$125,000 dividend for this current month.

Commerce Department points out that publicly reported dividends in any industry normally amount to about 60 or 65% of all dividends actually disbursed.

Before & After

Perhaps prophetic of the current RKO upheaval is one of the last pictures to be completed at the studio before the entrance of the Ralph Stolkin syndicate.

Filmed under the tentative title of "Break-up," the Jean Simmons-Victor Mature starrer has been given the identical final title, "Break-up."

WOULD BE ACTIVE IN EUROPE, TOO

While it hasn't come to any conclusion, United Artists is mulling the advisability of entering active production in this country and abroad.

Sharp reversal in traditional UA policy is likely to take the shape of heavy financing rather than establishment of a UA studio even though that possibility isn't ruled out. UA management from the start has felt that there isn't any real money to be made in distribution alone and is now beginning to act on that theory.

Reasoning is that the continued strengthening process of UA's position demands a more determining hand in the type and quality of pix flowing through UA channels. Distrib doesn't have to worry about 1953, which is all set, but in blue-printing the 1954 lineup UA isn't ruling out the possibility of handling some of the company's own pix.

Tipoff on the direction in which UA is moving came in the recent deal with the Chemical Bank & Trust Co. under which UA is given the right to approve or reject pic packages before the bank agrees to extend first-money financing. Further and more significant step was the signing in Italy recently by Arthur B. Krim, UA prexy, of a co-production deal with Angelo Rizzoli, Italo publisher and producer. Pix to be made will have American stars provided by UA which also will sink hefty coin in the films.

UA spokesman said last week that the Italian deal was merely an extension of arrangements started already on such pictures as "The African Queen" and "Melba," in which UA has a stake, and that there was no reason why similar deals might not be made in other countries should the opportunity arise.

Decision on whether to apply the same pattern to Hollywood indie producers, or whether to start turning out pix under the UA label, depends to an extent on the success of the overseas filming ventures. UA spokesman believed a limited domestic program may be undertaken, and he stressed, that funds would be available.

History of UA has seen the dis- (Continued on page 67)

Hughes Gives Stolkin Extension To Find Buyer; Odium Stock Deal?

Pete Smith

a film colony vet recalls some

Hollywood Jokers

a bright byline piece in the soon-due

47th Anniversary Number

of

VARIETY

Johnston Due To Enlarge Scope Of Foreign Setup

Reorganization plans for the foreign division of the Motion Picture Assn. of America were confirmed in N. Y. yesterday (Tues.) by Eric Johnston, MPEA prexy. Move aims to enlarge the scope of the department, using the same personnel—"possibly with some exceptions"—according to Johnston.

"The time has come when we must do more for these foreign countries," the MPAA prexy said. "It's definitely our intention to concentrate on the foreign market. It now represents 42% of our business, and it's still growing. Also, the time has passed where we can treat these various countries as just a source of dollar revenue.

"We'll have to start giving them a break in our shorts and our newsreels, to help them attract tourist trade. We will have to try harder to understand their problems and make them understand ours. That takes time, but it is vital that we make the attempt."

Johnston said the volume of correspondence from various nations (Continued on page 15)

Hollywood, Dec. 9. Howard Hughes has given the Ralph E. Stolkin syndicate a new time extension of an undetermined period in which to find a buyer for the controlling block of stock in RKO which Hughes sold to them 10 weeks ago. This was the first indication that Hughes, after all, may not reacquire control of the corporation as had been suggested on many fronts earlier.

This new development served to further underline the possibility that Floyd Odium, head of Atlas Corp., which held control prior to Hughes, could once again take over the helm via a stock deal with the Stolkins.

It's said to be stipulated in the time extension agreement that if a new purchaser is not found by the pushed-back deadline Hughes will, thereupon, take the stock from Stolkin.

The ramifications and the ifs and buts are many. For instance: Former prez Ned E. Depinet, who last week appeared in line to again head up management if Howard Hughes buys back control, now is seen possibly out of the top-echelon picture. He demanded full autonomy from Hughes, in writing, but it's said that Hughes balked at the in-writing commitment.

Sherrill C. Corwin is in a fortuitous key position for any demand, and he is reported making one to be bought out dollar-for-dollar, sans sacrifice. His key position comes (1), from the fact that, as acting board chairman, he is the top responsible RKO officer; and (2), he and Edward (Buzz) Burke, Jr., are the lone board members of the new management control.

Foreign film importer Jacques Grinleff has been a Stolkin & Co. advisor.

Former RKO foreign chief Phil Reisman denies that anybody has approached him. He states this with the same conviction that Depinet denied "having heard from anybody," until suddenly he was summoned to the Coast.

Odium's Bid

Floyd Odium's bid is for a stock swap of his Atlas Investment Trust (Continued on page 20)

National Boxoffice Survey

Pre-Xmas Bops Key City Trade; 'Because' New Champ, 'Mistress' 2d, 'Zenda' 3d, 'Bloodhounds' 4th

Business is off sharply in most key cities this session, being the usual letdown after Thanksgiving week. Early Xmas shopping also is cutting into trade in nearly all localities. Added to this is the surplus of holdovers and lack of new product to further depress the overall total.

"Because of You" (U) going against the general downbeat, is pushing up to No. 1 spot with uniformly big to solid showings in some nine keys. "Iron Mistress" (WB), which was champ last week, is dipping to second location with showings not nearly as strong as a week ago. "Prisoner of Zenda" (M-G) again is third, same as last stanza.

"Bloodhounds of Broadway" (20th), fifth a week ago, is taking fourth place while "Pony Soldier," another from 20th-Fox, is fifth. Sixth money goes to "Plymouth Adventure" (M-G), presumably bearing out that its strength last session was drawn from Thanksgiving tie-in.

"The Thief" (UA) came back admirably to capture seventh spot, with "Snows of Kilimanjaro" (20th) in eighth. Latter was sixth last week. "Flat Top" (AA) and "K.C. Confidential" (UA) round out the top 10 list in that sequence.

"Horizons West" (U), "The Savage" (Par) and "Steel Trap" (20th) are runner-up films in that order.

World preem of "Million Dollar Mermaid" (M-G), as Xmas picture at the vast N. Y. Music Hall, is at-tracting a very big \$142,000. "Breaking Sound Barrier" (UA), also new, is starting out in several keys this session, and doing about as well as it has been faring at the N. Y. Victoria. It is okay in Chi and stout in Washington, D. C. Pic looks sturdy in fifth N. Y. week.

"Hans Christian Andersen" (RKO-Goldwyn) is holding in great style in second session at N. Y. Criterion and Paris, houses where day-dating.

"Happy Time" (Col) looms stout in Washington and fast in Philly. "Blackbeard the Pirate" (RKO) shapes sturdy in Pitt but nsg in Philly.

"Operation Secret" (WB), fair in K.C., looms okay in Toronto. "Blazing Forest" (Par), nice in Cincy, is mild in K.C. but dull in Providence and Baltimore.

"Because You're Mine" (M-G), okay in Seattle, looms big in Omaha and nice in Philly. "Limelight" (UA) continues big in two N. Y. houses.

"Thunderbirds" (Rep) is rated fast in Denver. "Big Sky" (RKO) looks great in Montreal. "It Grows on Trees" (U) shapes mild in Cincy and K.C.

"Battle Zone" (AA) looks fine in Buffalo and modest in Detroit. "The Promoter" (U), good in L.A. and Boston, is sock in K.C. and big in N. Y.

(Complete Boxoffice Reports on Pages 8-9)

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Par's Unusual 'Greatest Show' Policy Seen Setting Pattern For Future Pix

New pattern for distribution of top-money product may result on a permanent basis from the departures taken from conventional operations by Paramount in its handling of Cecil B. DeMille's "Greatest Show on Earth."

The so-called pre-release system followed by Par basically was not new but the distrib injected numerous unusual angles in licensing of the epic which helped place "Greatest Show" in an unusually high money category. Similar selling twists can be expected by other outfits in the future with films which lend themselves to such treatment.

At the outset, Par limited sale of "Show" to 50 situations from its initial showing early in January to Easter Week. About 400 dates were added for that holiday period. However, the film outfit nixed a Loew's circuit deal at Easter. Instead, it was decided to hold up the film in the important New York area until July 4, thereby still obtaining holiday time at the Loew's spots and, then, getting the desired mid-summer runs in the balance of Gotham's theatres. Incidentally, Harry Brandt offered a hefty guarantee for the pic at his Mayfair Theatre, Broadway, following a run at the Radio City Music Hall, but the Loew's chain, in its deal for the film, refused to allow Par to give it to Brandt.

Wide-scale booking of "Show" began during the summer with Par instituting another switch. Company insisted that all licensing deals must include the condition that exhibs play the film at least one full week regardless of traditional house policy.

As of the present, "Show" has played 6,600 dates in the U. S. and 72 in Canada and has brought an estimated combined distribution revenue of \$11,880,000. In view of the thousands of spots which the film has yet to play, plus its b.o. performance so far, it's clear that the pic will be among Par's biggest money-makers even in 1953.

In this connection, Par has not been entering any deals for the film during the current month, thus ducking the traditional pre-holiday doldrums. It will be placed back in circulation after Christmas.

As for exhib feelings on the overall policy, including stepped-up terms and the minimum runs of one week, Par execs claim that theatre accounts inevitably made money with the film since it is playing on a percentage basis and the distribution coin has been so lofty.

Par-ABC Urge FCC To Speed Decision, Drop Oral Arguments

Washington, Dec. 9. The Federal Communications Commission was urged yesterday (Mon.) by ABC, UPT and Paramount Pictures to dispense with oral arguments on examiner Leo Resnick's initial decision in the Par package case, and finalize the decision pronto.

ABC and UPT joined in a motion asserting that "because of the facts established in the record of proceedings and found by the examiner concerning the financial and other problems now confronted by ABC, and which will be solved, or made possible of solution. By the merger . . . there is an urgent necessity for effecting such a merger at the earliest practicable date."

Companies pointed out that while FCC broadcast bureau and DuMont had taken issue with Resnick's findings, they had not expressly requested an oral argument. However, if the Commission determines that an argument is necessary or desirable, they asked that it be held at the earliest possible date.

Paramount, in a memo filed with the agency, said that the Commission has all the facts before it to act on Resnick's decision and that an oral argument would result only in repetition and delay in issuance of a final ruling.

Aboaf to Mexico
Americo Aboaf, Universal's foreign sales manager, left New York Sunday (7) for Mexico on company business.
Exec expects to return to N. Y. Dec. 15.

Par Bankrolling Zukor Anni Fete

Hollywood, Dec. 9.

Paramount will pick up the check for the Variety Clubs International's Adolph Zukor Golden Anniversary banquet, to be held at the Ambassador Hotel Jan. 7. In a wire to Charles P. Skouras, Hollywood chairman of the celebration, Par's sales v.p., A. W. Schwalberg, said:

"With full recognition of the honor which Variety Clubs International and the entire industry is bestowing on our beloved chairman of the board, all of us here at Paramount would feel it a privilege to have an active part in it. We hope you will accept in the spirit in which it is offered our acknowledgement of this and our request that those who will attend be our guests at Mr. Zukor's 80th birthday celebration dinner," Skouras said okay.

Mostly Small Exhibitors Who Insisted on Exclusives For Adpix, Sup. Ct. Hears

Washington, Dec. 9. It is largely the small exhibitors who have insisted upon exclusive playing-time contracts with the companies offering advertising films, the Supreme Court was told yesterday (Mon.).

Louis L. Rosen, arguing for the Motion Picture Advertising Service, Inc., against alleged monopoly charges by the Federal Trade Commission, said even the FTC recognized the economic necessity for exclusivity in such contracts by okaying them for up to one-year duration. FTC wants to limit such contracts to one year. Some now run as long as five years.

Rosen went on to point out that FTC does not object to a picture theatre selling advertising space exclusively to one party in its lobby, but does object to exclusive contracts for advertising on the screen.

James L. Morrisson, of the Department of Justice, asserted the trade commission wants to increase competition in the field. He said four large companies have 75% of all available screen advertising time sewed up and that smaller competitors have no opportunity to compete. At one point Chief Justice Fred Vinson said emphatically that the exclusive contracts did make it harder for anyone to break into this business.

FTC began to investigate the situation in 1947. In October, 1950, it issued an order limiting exclusive contracts for the Big Four to only one year. Alexander Film Co. and Ray Film Industries accepted consent decrees. Motion Picture Advertising Service elected to fight, as did United Film Advertising Service. Latter is still in the lower courts. Motion picture advertising won a reversal of the FTC in the 5th circuit court and is now trying to keep that verdict.

Author Seeks to Ease 'Itch' for Pix Purposes

Problem of tailoring the current Broadway legit hit, "The Seven Year Itch," to meet the requirements of the Production Code is cueing the filmeries' hands-off policy vis-a-vis the play, for the moment, at least.

Studios are all interested in "Itch," but won't touch it until they've figured out a way to get around its more sexy aspects.

Difficulty is that eliminating infidelity angle would be tantamount to pulling the props from under the whole idea. Author George Axelrod is already at work on a screen treatment that would get by the Breen office.

Daff's U Stock Buy

Alfred E. Daff, Universal exec v.p. and board member, has purchased 1,000 shares of the company's common stock.
Daff also holds 100 shares of U's cumulative preferred issue.

Europe and N. Africa

Holding Up, Sez M-G Exec

Grosses in his territory are holding up well but are not expected to reach last year's figures, according to David Lewis, Metro's regional director for Continental Europe and North Africa.

Lewis, who arrived in New York Monday (8) on the Liberte, is making his first homeoffice visit in two years. He plans a U. S. stay of several weeks.

Balk Streamlining Of Sales Operation

Distributor hopes of "streamlining" sales operations as an approach to more economical operations were ebbing this week. Some film company execs related that numerous discussions of the subject have yet to result in any definite action, and there's small chance seen of any specific moves.

Suggested merger of "backroom" operations, that is, film inspection, shipping and storage work done at the exchanges, by a number of companies as a means of cutting the overhead for each has been thwarted by an assortment of obstacles. Among these is the fact that the companies have many exchange sites on lease and the rental deals expire at varying times. Further, even the slightest suggestion that two or more companies may be working together, even though in completely legal fashion, brings the thought to some distrib personnel of possible courtroom entanglements.

In view of these and other complications, distrib has dropped the "streamlining" idea for the time being. However, widespread feeling that current operations in one way or another have become outmoded or simply too expensive doubtless will have the subject cropping up for new consideration.

NLRB Election Dec. 15 For N.Y. Scripters Of Newsreel Commentary

Heretofore unorganized section of the film industry, the New York writers of newsreel commentaries, will weigh union affiliation at a National Labor Relations Board election on Dec. 15. Scripters have a choice between no union and the Motion Picture Homeoffice Employees Union, H-63, which is affiliated with International Alliance of Theatrical Stage Employees. Latter, as a result of signing up staffers at the five reel outfits, received the right to be represented on the ballot.

Although attempts have been made for years to unionize the scripters, this is the first concerted, direct action. Move came as a surprise, and wheels leading to the balloting were set in motion in a month. Should the staffers select the IA union as their bargaining agent, a date will be set with the newsreel companies to negotiate (Continued on page 20)

RKO Theatres' 15c Div

Following a board meet in New York Wednesday (3), RKO Theatres Corp. declared a dividend of 15c. per share on outstanding capital stock.

Melon is payable Jan. 2 to stockholders of record Dec. 15.

Europe to N. Y.

Francesco Allata
Carl Brisson
Madeleine Carroll
Sonio Coletti
William Dieterle
Florence Eldridge
Jose Ferrer
Paul Graetz
Martita Hunt
David Lewis
Frederic March
Richard Mealand
Betty Paul
James E. Perkins
N. Peter Rathvon
Sam Spiegel

N. Y. to L. A.

Louis R. Lurie
Daniel Mann
Kenneth McKenna
Martin Gosch
Don Hartman
Gail Hillson

2 More Met Operas for Theatre TV This Winter After 'Carmen' Test

Valentino Kin Seeks 160G in Estate Hassle

Los Angeles, Dec. 9.

Suit for \$159,949 was filed in Superior Court by Jean Guglielmi, nephew of the late Rudolph Valentino, against S. George Ullman, onetime business manager for the actor and executor of the estate.

Guglielmi was awarded a court judgment of \$92,493, plus 7% in interest per year, in 1942. During the next five years, he declares, Ullman paid a total of \$5,663. In 1947 the plaintiff was granted a judgment of \$118,840. Since then, he declares, he has received nothing, although Ullman has submitted periodical accountings.

1st 'Sales Convention' Via TV Points Up Need For Show Biz Techniques

If closed-circuit sales conventions via theatre television are to mean much either to the business organization involved or to theatres across the country, the businessmen had better learn something about showmanship in presentation. That was the chief item discernible in the first such major meet Monday (8), when Lees Carpets held its annual sales meet via big-screen video in 17 cities across the country under a system devised by Theatre Network Television's new Tele-Sessions division.

While the TV production techniques involved were imaginative, including the initial use of a number of special effects on theatre TV, the very weight of the words spewed by the various Lees execs represented a sure cure for insomnia. Lees accomplished its purpose, of course, by unveiling its new line of carpets and its upcoming ad-promotion campaign to its dealers and distributors seated in 18 theatres in those 17 cities. But even some of the dealers, overheard in the audience at the Guild Theatre, N.Y., remarked that they couldn't help dozing off occasionally during the hour-long presentation.

It might be that theatre TV itself, requiring the dealers to sit still for an hour in a darkened theatre auditorium, was responsible. If the Lees execs had been talking personally to them, the presentation might have had the required impact. This would indicate, if true, that theatre TV, unlike home TV, doesn't make for the same intimacy and person-to-person rapport. More likely, however, is that the business execs participating in such sessions in the future should first learn the correct TV techniques, similar to the way big-wig politicians studied at a special school established by the CBS-TV network prior to the national political conventions last summer.

That Lees execs were satisfied with results of the theatre televised sales meet was proved yesterday (Tues.). Sales managers from each area in which the event was shown in theatres were flown to New York, where company toppers are holding their own meet at the Hotel Waldorf-Astoria. Each of the area managers was reportedly enthusiastic.

(Continued on page 22)

N. Y. to Europe

J. Apostolides
George H. Bookbinder
Jimmy Cannon
Thanos Cotsopoulos
Maurice Dekobra
David Ffolkes
Robert Goldstein
Friedrich Gulda
N. Hedziscos
Irene & Leopold
Edward Kook
Nicolas Koudriavtzeff
Mark Marvin
Alexis Minais
Rita Myrat
Katina Paxinou
J. B. Priestley
A. Raftopoulos
Dimitri Rondiris
Frank Sinatra
Tom Van Dycke
St. Vocovitch
H. Zafirou
P. Zervos

Metropolitan Opera reportedly has already pacted for theatre televising of two more operas, even though the "test run" for big-screening opera doesn't come off until tomorrow night (Thurs.) with the presentation of "Carmen."

The Met has signed with Nathan L. Halpern's Theatre Network TV, which is handling the "Carmen" showing, to big-screen "Cosi fan Tutti" or another during January, and "Rigoletto" in February. Both these will be staged also for the benefit of the Metropolitan Opera Fund, which receives part of the gross from all TV theatres carrying "Carmen." Advance reports from these houses, meanwhile, reveal that while one or two have sold out on "Carmen," the ticket sale for the most part has been spotty.

Tradesters, learning of the two followup operas to "Carmen," are already looking to these to provide more factual information on the boxoffice pull of such events for theatre TV than can be furnished by tomorrow night's show. It's been pointed out that "Carmen" will undoubtedly benefit from the novelty factor, with both opera aficionados as well as non-longhairs buying tix to see what the opera will look like on big-screen. Once potential customers get this novelty viewpoint out of their systems, however, it will have to be the attraction itself which draws them for the two succeeding events.

To this end, the Met reportedly is attempting to cast the operas as far as possible with name talent

(Continued on page 20)

Fitzgibbons' All-Out Drive for Telemeter On Trans-Canada Basis

Toronto, Dec. 9.

All-out drive for trans-Canada Telemeter has been launched by J. J. Fitzgibbons, president of Famous Players (Canadian), who has personally purchased the first foreign rights of International Telemeter Corp., including exclusive manufacture and distribution of equipment in Canada.

Though Fitzgibbons would not reveal specific locations where he is seeking outlets, it's known that this will be a coast-to-coast venture involving an initial \$10,000,000 investment to reach the "lost audience" that doesn't attend cinemas. He believes that Telemeter will enhance the boxoffice, and he is determined that the newer medium will not fall into the hands of those not in the film industry in this country.

(Fitzgibbons, stymied by the Canadian Broadcasting Corp., State-operated setup still holding (Continued on page 22)

L. A. to N. Y.

Keith Andes
Desi Arnaz
Buddy Baer
Fay Bainter
Richard Bare
Alain Bernheim
David Bradley
Nigel Bruce
Leigh Crosby
Carl Dudley
Charles Einfeld
Benny Fields
Bob Fosse
Christian Fourcade
Rita Gam
Abner J. Greshler
Peter Hensen
Jean Hersholt
George Jessel
Hedy Lamarr
Albert Lewis
Arthur Loew
Ethel Merman
Patricia Morison
Ralph S. Peer
Cesar Romero
Hayden Rorke
Natalie Schafer
John Schlesinger
Arthur Schwartz
Blossom Seeley
Jonathan Seymour
Bill Shiffin
Don Siegel
John L. Sinn
Mark Stevens
Norman Stuart
Rex Thomsen
Nancy Valentine
Alfred Wallenstein
Daniel M. Winkler
Collier Young

MAJORS WOOLING INDIE PRODS.

Joint Exhib-Distrib Group Agrees To Release 2 Arbitration Drafts

With the inauguration of an industry arbitration plan stymied by the turnaround of the distribut-proposed draft by Allied States Assn. and the Western Theatre Owners, decision has been reached, with the approval of both distrib and exhib reps, to release two completed drafts of the plan. Draft, dated Aug. 21, 1952, was prepared by a joint exhib-distrib committee, with Allied general counsel Abram E. Myers playing a leading role in setting down the proposals. The second draft, dated Oct. 17, is the Aug. 21 draft modified to reflect changes by the distributors.

Original move to release the drafts was taken by the distributors, who reportedly are seeking to point up that there is little difference in substance between the modified distrib plan and the original one authored by Myers.

A study of both versions reveals several changes and additions in the later plan, but legalities claim it deals mainly with technical and procedural changes which did not alter the substances of the plan. It's conceded that Allied was not too happy with the competitive bidding arrangements, but it was indicated that Allied agreed that it was the best it could obtain under the circumstances. It's pointed out that Myers, at the Allied convention which nixed the plan, objected to a number of points in the distrib draft, but it was stressed that the points were contained in the Allied exec's original plan.

Differences in the two plans included: a proposed court order which was not included in the later draft, a conciliation plan in the October draft not contained in the original (this, it's claimed, was inserted at the urging of the exhibs, who asked the distributors to point out (Continued on page 20)

TV's 'WAC' Tryout Saved Up to \$40,000 When It Became Pic

Approximately \$30,000 to \$40,000 was saved by trying out "Never Wave at a WAC" as a live Schlitz Playhouse TV presentation prior to converting it into a theatrical film, according to Frederick Brisson.

Indie producer of the RKO release, whose wife, Rosalind Russell, is the picture's star, said that both were warned that telescoping of the story would ruin its chances as a film script. However, both declared it turned out just the opposite, since showing the property on video built up a pre-sold audience anxious to see how the story would look in a regular feature.

Miss Russell said that the "bones" of the yarn had been retained and changes in the story line were made only after exhaustive studies of the kinescope. As a result of the kine scrutiny, only one screenplay was written, which resulted in the savings, she disclosed.

Brisson said he intended to follow the same policy on future films. TV tryout also enabled pair to test actors who could be conceivably used in the film. As a consequence, Charles Dingle, who played the senator-father in the video version, was inked for the same role in the film.

NIX STOCKHOLDER SUIT VS. EDDIE SILVERMAN

Chicago, Dec. 9. Federal Judge Walter LaBuy last week dismissed a \$1,300,000 stockholder suit against Edwin Silverman and officers of the Essaness circuit on the grounds that no misrepresentation was involved in the management of the theatres.

Action, brought by Emil Stern, a former partner, and the Spiegel estate, charged that Silverman had withheld information from them when they sold their stock interest for \$1,250,000. Case was also dismissed in Illinois Supreme Court last spring.

Jim Perkins to N.Y.

James Perkins, Paramount managing director in Great Britain and Northern Ireland, is due in New York on the Queen Elizabeth Saturday (13) from London.

Perkins, who makes the trip once a year, will be in N. Y. for about three weeks for confabs with execs at the homeoffice.

Allied Seeks To Nix Upped-Price Pix in New Plan

New angle to Allied States Assn.'s rejection of the industry arbitration plan was disclosed this week. Allied, it was indicated, has no objection to the system as written down; its nix is based on what's not in the distrib draft.

As a result of this view, Allied sees no reason for new confabs to weigh the plan clause by clause. Thinking of the exhib org's leadership is that there is no need for a fullscale palaver with all reps of the industry involved in long, drawn-out sessions. Allied would prefer an informal meeting, preferably with the company prexies. Aim is to receive definite assurance that the pix outfits would eliminate or curtail drastically films calling for advanced-admission status.

Films designated "specials" are causing Allied's greatest beefs. It feels that the distributors will issue a whole slew of the hiked-wicket pix, and it aims to take measures to prevent this occurrence. Nix of the arbitration plan was mainly to point up the high-percentage, advanced-priced pictures.

Pending an agreement with distributors, Allied is seeking info which will enable it to proceed with either civil or criminal actions against the film companies in order to halt the practice. Exhib outfit is also weighing other measures which can be utilized to bring about an end to the "special" pix. Among latter is a plan whereby a subsequent-run theatre would demand a pic simultaneously with a first-run situation on the ground that it is willing to charge the same admission price as the key outfit.

'MORE RELEASES, LESS EXPENSE'

Indie production deals, once primarily a tax-saving device for big-name film personalities, are now looked upon with considerable favor by the major pix outfits from a releasing standpoint. Almost every company has an arrangement with at least one indie outfit for the distribution of one or more pictures. Even Metro, which has mainly depended on studio-made product, has a deal for the lease of the exhib-backed Lester Cowan production, "Main Street to Broadway."

Releasing of outside product offers many advantages. Without shelling out production coin, the pix companies, with their elaborate distrib setups, can frequently reap neat profits at relatively little cost, since part of the distrib overhead is charged off to the indie film. In addition, a great number of other fixed charges can be billed to the outside product. Another coin-saving aspect is that high-priced studio contract players can often be transferred to the indie venture with the latter assuming the star's salary.

In cases where the indie film is financed entirely by outside sources, it enables the filmery to maintain and prolong its liquid assets. If the picture company has a revolving credit fund with a bank, it does not have to draw on this source to keep up its release slate.

RKO in recent years had so many deals with indies that the company's operation resembled that of United Artists. Warner Bros. of late has been making more and more deals with outside production companies. As of the present, it has arrangements with nine indie outfits. Columbia, Paramount and 20th-Fox also have a number of deals with indie ops.

Willi Also Heads Eastern Story for Columbia

With resignation of eastern story head Erwin Gelsey last week, Columbia's new eastern talent chief, Arthur Willi, will supervise both talent and story activities.

Willi joined company about a month ago after many years with RKO as its eastern talent head. Latter as well as story head Leda Bauer were victims of the RKO homeoffice reorganization during the short tenure of Arnold Grant as the company's board chairman.

'Powerful Forces' Aiming to Restrict U.S. Pix in Japan Denounced by Maas

Rodgers, Schenck to Fla.

William F. Rodgers, Metro v.p. and consultant, leaves New York for Florida Friday (12). He'll remain in the south through the winter.

Nicholas M. Schenck, Loew's-MG president, is expected to trek to Miami Beach within the next 10 days for his annual winter vacation there.

Mex Exhibs Split On Native Quota Vs. American Pix

Split among Mexican industry factions on future course of action in dealing with the new playing-time quota law was reported in N. Y. last week. Law, which would particularly affect theatres in Mexico City and other large cities which play U. S. films almost exclusively, would turn over at least half of the local exhibitors' screen time to Mexican product.

Initial exhib reaction was to fight the measure in a body. Since then, however, a group of theatre-owning producers has changed its mind and is plugging for a status quo. The rest, and these include the big circuits, are eager to test the constitutionality of the law. They plan to go to court soon to seek an injunction against the measure.

If and when it is granted, they would proceed with the test. The last time such a bill was pushed through the Mexican Congress it was declared unconstitutional by a Mexican court.

UA Chain's 491G

United Artists Theatre Circuit this week disclosed net profit of \$491,013 for the fiscal year which ended last Aug. 31. Previous year's net amounted to \$402,290.

Chain operates 20 houses in California, Oregon, Michigan and New York and has interests in, though it does not operate, numerous other spots.

Tokyo, Dec. 2. Irving Maas, Motion Picture Export Assn. veepee and spokesman for the U. S. film industry in Asia, today told VARIETY that "powerful forces" are at work here to try to further restrict import of U. S. pix to Japan. Maas, recently returned from a trip to India, Indonesia and Pakistan, made the statement while commenting on the public forum held (19) by the Japanese government, to discuss import allocations of foreign films for the fiscal year beginning in March, 1953.

Maas said that his statement might be considered "pretty strong language," but that he felt the time had come to lay the cards on the table. He said that U. S. film makers and distributors wanted only to continue to contribute to the prosperity of the Japanese film industry and to the Japanese public, which it serves as an information and entertainment medium. He said that this was the heritage upon which the U. S. industry was founded.

Maas cited as evidence of "pressure" exerted against U. S. films, communications appearing in the "letters to the editor" columns of Japanese newspapers. These letters, attacking the "cultural" value of U. S. pix appear, he said, with a regularity and a quantity which is no natural phenomenon, and are undoubtedly part of a planned campaign. Following a definite and well defined pattern, the letters embrace government officials (Continued on page 17)

20 Permits Monthly To U.S. Distribs Set By Argentine—Johnston

Signalling intentions to honor their 1950 film accord with the U. S., Argentine authorities are planning to issue 20 permits a month to the American distributs starting immediately. They have also promised to take care of the remittance of accrued U. S. funds, which total a little more than \$1,000,000.

Argentine victory was reported in N. Y. yesterday (Tues.) afternoon by Eric Johnston, Motion Picture Assn. of America prez, to the company prexies and foreign managers. Johnston told them he was satisfied with the results of his trip, but warned that there was no 100% certainty that the Argentines would live up to the pact this time. Johnston originally arranged the deal in 1950 but it was never actually implemented.

Situation in Brazil is looking up, too, with the companies resuming film shipments to that country. Johnston said there was no hope for immediate remittances. MPAA prexy returned directly to Washington Sunday (7) from his South American tour, which took him to seven countries. He arrived in N. Y. by air yesterday noon to at- (Continued on page 67)

GOULD, COPLAN TEAM FOR DISTRIB COMPANY

Walter Gould, former foreign general manager for United Artists, and David Coplan, who had headed UA's operations in England under Gould, have formed a new distribution company. The two have been in indie distribution separately since they left UA two years ago.

New outfit, International-United Productions, has Coplan as president and Gould as exec v.p. Company has plans for releasing a program of 12 pix in 1953, five of which already have been lensed by indie film-makers.

Coplan joined UA in 1942 as general manager in Canada after posts with various film outfits. In 1944 he was shifted to the spot in Great Britain. Gould went to UA foreign department in 1926 and in 1940 was named foreign general manager.

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Meet Me at the Fair

(SONG—COLOR)

Mildly entertaining, hokey comedy with songs, dances, Dan Dailey, Diana Lynn. Routine grosser.

Universal release of Albert J. Cohen production, Stars Dan Dailey, Diana Lynn, features "Scat Man" Crothers, Hugh O'Brian, Carole Mathews, Rhys Williams, Thomas E. Jackson, Russell Simpson, Chet Allen. Directed by Douglas Sirk. Screenplay, Irving Wallace; adaptation, Martin Berkeley, from novel, "The Great Companions," by Gene Markay; camera (Technicolor), Maury Gertsman; editor, Russell Schoengarth; musical numbers staged by Kenny Williams; songs, Stan Freberg, Kenny Williams and Marvin Wright, F. E. Miller and "Scat Man" Crothers, Frederick Herbert and Milton Rosen. Previewed Dec. 2, '52. Running time, 87 MINS.

Dore Tilbee Dan Dailey
Zerelda Wing Diana Lynn
Ted Spencer Chet Allen
Enoch "Scat Man" Crothers
Clifton Carr Hugh O'Brian
Clara Carole Mathews
Pete McCoy Rhys Williams
Billy Gray Thomas E. Jackson
Sheriff Evans Russell Simpson
Leach George Chandler
Mrs. Spooner John Maxwell
Mrs. Swalley Doris Parker
Clyde Edna Brown
State Governor George L. Spaulding
Cyclist Paul Gordon
Juggling Act Johnson & Diehl
Acrobatic Comedy Act The Black Bros.

A mild 87-minute entertainment course is run by "Meet Me At The Fair." It's a hokey tale, spiced a bit with comedy and song and, in the general market, will rate some attention because of its Technicolor dressing and the presence of Dan Dailey and Diana Lynn.

The Albert J. Cohen production has a period flavor featuring nostalgia and schmaltz against a 1904 setting. The old-fashioned drama revolves around an orphan kid who runs away from a grim institution, takes up with a medicine man, with his new friend charged with kidnapping. Before it's all over, the medicine man and the kid are mixed up in a political fight and eventually bring about reforms at the orphanage and the ouster of the ward-healing politicians who have been diverting funds from the institution into their own pockets.

Plot is of the same order of hokum that featured Bobby Breen vehicles back in his child soprano days. To go with the Breen flavor, Universal took Chet Allen, child singer, from the Columbus Boy-choir of Princeton, N.J., to play the orphan. He has a sweet voice, but little else, singing "Ava Maria" as a solo as well as joining "Scat Man" Crothers on "All God's Children Got Shoes" and "I Was There" with Crothers and Dailey.

Best of the film in the musical department is Carole Mathews doing "Bill Bailey" and the title number. She also works with Dailey on "Remember the Time" and generally impresses enough to make audiences want more. Crothers is a pleasing Negro comic scoring a success as Dailey's helper and with such songs as "Ezekiel Saw De Wheel" and "I Got The Shiniest Moon in Town."

The Irving Wallace script, adapted from Gene Markay's novel, "The Great Companions," doesn't allow for any surprise twists, so Douglas Sirk's direction has to depend on excellent performances to maintain a medium amount of interest in the proceedings and gets them from the majority of the cast. Dailey is very likeable as the medicine man, giving the character a good-natured flavor that helps the film. Miss Lynn projects her spot as a prim settlement worker who finally deserts her stuff-shirt fiancé, Hugh O'Brian, a crooked district attorney, for the more colorful, easy-going Dailey. O'Brian makes his role amusing, and other performance assists come from Rhys Williams, Thomas E. Jackson, Russell Simpson and George Chandler.

Song uses 10 songs, four of which are new clichés. Stan Freberg wrote "Shiniest Mouth," the title number, was written by Frederick Herbert and Milton Rosen. Kenny Williams and Marvin Wright contributed "Remember," while F. E. Miller and Crothers did "There Was." Maury Gertsman gives the picture good Technicolor lensing. Brog.

Paal's Korda Deal

Hollywood, Dec. 9.
Indie producer Alexander Paal, who arrived here last week from Britain, disclosed that he's inked a pact with Sir Alexander Korda's British Lion outfit to turn out a film tentatively titled "Three Cases of Murder." It's scheduled to roll at the company's Shepperton studios, London, early next spring. Paal will act as joint producer on the venture, which will comprise three separate episodes. One of these will be based upon W. Somerset Maugham's "Lord Mount-draco," to which Paal has the rights.

Rubes in Bagdad

(COLOR)

Fair takeoff on the usual Arabian Nights stuff. Routine b.o. except when backed by strong exploitation.

United Artists release of Danziger Bros. production, Stars Paulette Goddard, Gypsy Rose Lee, Richard Ney, John Boles, features Thomas Gallagher, Sebastian Cabot, Macdonald Parke, Natalie Benesh, Hugh Dempster, Peter Bathurst. Directed by Edgar G. Ulmer. Screenplay, Felix Feist and Joe Anson with additional dialog by Reuben Levy and John Roeburt; camera (Exotic Color), Jack Cox; editor, Edith Lenny; music, J. Leoz. Previewed Dec. 3, '52. Running time, 79 MINS.

Problem of foreign location filming is highlighted in this mediocre tinter, which is going to send patrons into the street with just one question in mind: Is it just a bad film on a routine subject, or is it a reasonably clever takeoff on the long string of Arabian Nights tales?

The answer has no essential bearing on the b.o. of the pic, but it might give exhibits a clue on how to handle it. It's as if the producers, Edward J. and Harry Lee Danziger, had set out to do one thing, had realized they weren't going to make the grade, and then had decided to salvage as much as possible by giving the film its satirical twist.

As it stands now, it's neither a good satire nor a satisfying fable. Performances in the main are way below accustomed standards, direction is amateurish and the color process—Exotic Color—looks as if its only true destiny is the research lab.

With Paulette Goddard and Gypsy Rose Lee heading the cast as harem beauties who've acquired a streak of independence, exhibits have various exploitation angles to latch on to. The gals float around in conventional harem garb and participate in the nonsensical goings-on with a certain show of enthusiasm. Bevy of harem beauties lingers in the background, and there also a ballet scene which climaxes in Richard Ney doing some acrobatics a-la Douglas Fairbanks.

Depending on the way one looks at it, the film suffers or gains most from the dialog. Screenplay by Felix Feist and Joe Anson, with additional lines by Reuben Levy and John Roeburt, is strictly formula. By putting some time-honored western lines into the mouths of Arab underlings, the scripters came up with a few chuckles (or groans). Edgar G. Ulmer's direction also gives strong evidence of the western influence.

Ney, dashing godson of the caliph, and John Boles as Hassan, Kadi of Bagdad, do the best job, with Boles giving his part the proper ridiculous touch. Story revolves around rebellion in Boles' harem, instigated by Miss Goddard, who becomes the object of Ney's affections. Ney has promised to settle down with a conventional harem if he can't aid Miss Lee, Boles' favorite, to outwit her master, about whom she has complained to the caliph. Ney tangles with the crooked Sharkhan (Thomas Gallagher), who's Bagdad's tax collector. He wins Boles' confidence and, after various adventures, manages to trick the Kadi and marry Miss Goddard. In the climax the appearance of the caliph, Macdonald Parke, saves him from the irate Boles.

Pic was shot on location in Spain but doesn't show it, which may be partly due to the poor color. Editing by Edith Lenny is spotty but J. Leoz's music appeals. Hift.

Invasion U.S.A.

Strong exploitation entry assured of good grosses.

Hollywood, Dec. 4.
Columbia release of Albert Zugsmith-Robert Smith production, Stars Robert Mohr, Peggie Castle, Dan O'Herlihy, Robert Bice, Tom Kennedy, Wade Katcher, Erik Blythe, Phyllis Coates, Aram Katcher. Directed by Robert Smith. Screenplay, Robert Smith; story, Smith-Franz Spencer; camera, John L. Russell; editor, W. Donn Hayes; music, Albert Glasser. Previewed Nov. 26, '52. Running time, 73 MINS.

Columbia has a potent exploitation release in this Albert Zugsmith-Robert Smith production, which imaginatively poses the situation of a foreign power invading the U. S. with atom bombs. Film is conducive to a "scare" promotional campaign for good returns

in the general and exploitation markets.

Startling aspects of the Smith screenplay are further parlayed through effective use of war footage secured from the various armed services and the Atomic Energy Commission. These scenes, suitably adapted to point up plot motivation, have been subtly edited into the narrative and create a grim realism which should pay off in certain word-of-mouth bally.

Plot, starting out in a Gotham bar, is picked up when voice of a TV broadcaster reports that Alaska has been invaded and taken over by a huge enemy air task force. Almost in minutes, further forces capture the state of Washington through use of atom bombs. Action then has the enemy blasting eastward, to destroy N. Y. and invade Washington, D. C., where a futile defense is being formulated in the Pentagon. America appears to be lost, the enemy creating such havoc as bombing Boulder Dam, seizing control of factories, etc.

Human story is worked into this background through Gerald Mohr, a TV reporter, and others who are introduced in the bar. Peggie Castle is a debutante; Robert Bice, a Frisco manufacturer whose return to his factory is marked by his murder by the enemy; Erik Blythe, an Arizona rancher drowned when the waters of Boulder Dam sweep down upon him; Wade Crosby, a Congressman shot down in the Capitol in Washington.

To these, as picture opens, Dan O'Herlihy, who describes himself as a forecaster, points out that the future grows out of the present and the past behavior of the people. Just as America seems lost to the invaders, scene swings back to the bar, where principals suddenly realize they have been caught up in mass hypnosis by O'Herlihy, and actually the events pictured did not—but might—happen, if certain Americans don't rise above their lethargy.

Idea is spectacularly presented, and Alfred E. Green's direction makes the most of the potential offered in lending credence to the theme. Cast, topped by Mohr, generally fulfills its assignment ably, lack of names being more than compensated for by the overall spirit of the yarn. Technical credits also are well placed. Whit.

Hiawatha

(COLOR)

Moderately satisfactory companion feature best suited for family, juve trade, based on Longfellow poem.

Hollywood, Dec. 8.
Monogram release of Walter Mirisch production, Stars Vincent Edwards, Harry Neumann, Yvette Dugay, Gene Iglesias, Armando Silvestre, Michael Tolan, Ian Macdonald, Katherine Emery, Morris Ankrum, Stephen Chase, Stuart Randall. Directed by Kurt Neumann. Screenplay, Arthur Strawn and Dan Ullman; based on poem by Henry Wadsworth Longfellow; camera (Cinecolor), Harry Neumann; editor, Walter Hannemann; music, Martin Skiles. Previewed Dec. 4, '52. Running time, 79 MINS.

Hiawatha Vincent Edwards
Hiawatha's wife Yvette Dugay
Pau Puk Keewis Keith Larsen
Chibiablos Gene Iglesias
Kwasind Armando Silvestre
Neyajidi Michael Tolan
Megisogwon Ian Macdonald
Nokomis Katherine Emery
Igagoo Morris Ankrum
Lakku Stephen Chase
Mudjekeewis Stuart Randall
Chunung Richard Bartlett
Ajawac Michael Granger
Wabek Robert Bice
Hikon Gene Peterson
Ottobang Henry Corden

The family and juve trade in the general situations will find "Hiawatha" moderately satisfactory. The Monogram release wends a rather placid course in telling a story based on the Henry Wadsworth Longfellow poem and would have been better had more action and excitement been stirred up.

The Walter Mirisch production points a good moral in the story to the effect that the peoples of different tribes can live in peace with very little effort, point being that most wars start because one group fears another is plotting against them. The theme is worked out contentedly enough against an outdoor setting that looks good in Cinecolor, and none of the comparatively unknown cast members is required to grunt an "ugh" or a "how" as Kurt Neumann's direction puts them through their paces.

The script by Arthur Strawn and Dan Ullman has the Ojibways, a tribe of which Hiawatha is a member, fearing the neighboring Illinois and Dacotah tribes may war against them. Scouting parties are sent out to discover if preparations for battle are being made. Hiawatha leads his party into Dacotah territory and falls in love with Minnehaha while her father is treating him for wounds received in a fight with a

'Hoaxters' Hits Hard at Commies

A hard-hitting, graphic and well-documented blow against Communism and all forms of totalitarianism is struck in "The Hoaxters." Using the actual words and deeds of dictators to expose the fallacies of their doctrines, this is a forceful presentation by MGM and Dore Schary that serves as a calculated reminder of self-evident truths that need repeating at this time for the sake of Democracy. The 36-minute documentary is aimed for special bookings as an added attraction for regular bills and, while no ticket-seller on its own, it merits the special attention and wide circulation as a thought-provoking subject.

Tied together in the picture are scenes filmed while history was actually in the making, and they are adroitly blended to give the big lie to the Hitler, Mussolini, Stalin, Tojos and all demagogues. Scenes of Hitler, Mussolini and Tojo uttering their big promises to willingly hypnotized people, and the end result of those promises, are coldly bared as a lead-in to the more contemporary threat of Communism's bid for world dominance.

A strong point of the picture is showing how the Soviet leaders have seven times switched attitudes towards the U. S. as expedients to either

MGM release of Dore Schary production. Written by Herman Hoffman from material compiled and arranged by Victor Lasky and William Hebert, editors, Laurie Vejar and Harry Komer. Musical direction, Rudolph Kopp; narration by Marilyn Erskine, Howard Keel, George Murphy, Walter Pidgeon, Dore Schary, Barry Sullivan, Robert Taylor, James Whitmore. Previewed Dec. 2, '52. Running time, 36 MINS.

save their own necks or further their plans for world rule. Uttering the truths to offset the big lies are such world figures as Roosevelt, Truman, Eisenhower, Stevenson, Vandenberg, J. Edgar Hoover and others.

The U. S. record for peace since 1945 and even before, starting with UNRRA, the United Nations, the Marshall Plan, NATO, SHAEP, the Voice of America, the Berlin Airlift and, now, the atom bomb, are plainly documented in the film.

The picture takes occasion to express a timely and literate warning against home-grown tyrants who use slander, gossip, hate and innuendo to pre-judge and crucify individuals, races and creeds, warning that these tactics are as un-American as Communism itself.

The exceptionally well-written commentary by Herman Hoffman, who functioned as associate producer, ties the sequences together by likening the exponents of super-nationalism and demagoguery to the medicine men and their cure-all elixirs. Hoffman wrote the film from material compiled and arranged by Victor Lasky and William Hebert. Serving as editors were Laurie Vejar and Harry Komer. The picture rates good musical direction from Rudolph Kopp.

Giving the film good narration are the voices of Marilyn Erskine, Howard Keel, George Murphy, Walter Pidgeon, Schary, Harry Sullivan, Robert Taylor and James Whitmore. Brog.

bear. He brings back word the Dacotahs also want to live in peace.

Conflict is stirred up by Pau Puk Keewis, a young brave who wants his tribe to get into a war. His scouting party kills several Illinois Indians while looking over their territory, but when this scheme fails he tries to start a fight with the Dacotahs by killing some of his own tribesmen with Dacotah arrows. Just when it looks like the two tribes will enter into a fullscale battle, Hiawatha saves the day. Woven in with this conflict is the romance and marriage of Hiawatha and Minnehaha and their personal difficulties in getting her accepted by his tribe.

Vincent Edwards does okay by the title role and Yvette Dugay is a fetching Minnehaha. Keith Larsen shows up well as the blood-thirsty brave trying to start a war so he can win honors in battle. Enacting some of the more prominently spotted Indian characters are Gene Iglesias, Armando Silvestre, Michael Tolan, Ian Macdonald, Katherine Emery, Morris Ankrum, Stephen Chase and Stuart Randall.

Harry Neumann did the competent color lensing, and the film has excellent wooded scenic effects. The Marlin Skiles music score is good and the technical functions satisfactory. Brog.

Operation A-Bomb

(COLOR)

(Documentary Short)

RKO release of Jay Bonafield production. Narrated by Bob Considine. Supervised and written by Burton Benjamin. Photographed by U. S. Marine Corps cameramen in Eastman color. Previewed N. Y. Dec. 5, '52. Running time 16 MINS.

Tests of the atom bomb earlier this year at Yucca Flat in southwestern Nevada have been recorded with disturbing fidelity in RKO-Pathe's two-reeler, "Operation A-Bomb." Camerawork was done in the new Eastman color by Marine Corps lensmen. The soft, accurate hues of this tint process faithfully outline the awesome effects of the explosion. Short is said to be the first color film of an A-bomb blast available to the general public.

Lest anyone forget what tremendous destruction the A-bomb is capable of, exhibitors might well book this short as an educational clip. For the film can hardly be classified as entertainment. Footage contains the factual story of the 28th A-bomb exploded by the U. S. Actual burst was only a short distance from some 2,100 marines, crouched in their foxholes, to see the detonation under combat conditions.

From a technical and educational standpoint, "Operation A-Bomb" adds up to an excellent documentary. Producer Jay Bonafield and supervisor Burton Benjamin rate credit as does narrator Bob Considine. Editing job is well done, especially where the before-and-after scenes of the explosion's effect on various equipment are inte-

grated in the film. Some night views of Las Vegas neonated marquee afford a change of pace and point up the versatility of Eastman color. Gild.

Top Secret

(BRITISH)

British espionage comedy shapes fairly okay for some U. S. houses.

London, Nov. 19.
AB-Pathe release of a Mario Zampi-Associated British production. Stars Oscar Homolka, Nadia Gray and George Cole. Directed by Mario Zampi. Screenplay, Jack Davis and Michael Pertwee; camera, Stanley Pavey; editor, Giulio Zampi; music, Stanley Black. At Empire, London. Running time, 85 MINS.

George Cole George Cole
Zekov Oscar Homolka
Tania Nadia Gray
Rakotz Frederick Valk
Pike Geoffrey Sumner
Sir Hubert Wells Wilfrid Hydewhite
Barworth Controller Ronald Adam
Barworth Superintendent Edwin Styles
Barworth Director Kynaston Reeves
Professor Layton Ernest Jay
Barnes Richard Watiss
Smedley Michael Medwin
Prime Minister Frederick Leister
Minister of Health Henry Hewitt

Scripting team of Jack Davis and Michael Pertwee have followed their comedy click, "Laughter in Paradise," with a laugh-making espionage yarn. Main action takes place in Moscow and includes a Kremlin banquet with Stalin presiding. Treatment is on near-farical lines which should give it wide popular appeal. It should register effectively in most territories outside the Iron Curtain. Despite no marquee names for U. S., it should do fairly okay in America.

Film, billed locally as the Associated British silver jubilee offering, will probably prove one of the most profitable to emanate from the Elstree studios in the past year or so. Mario Zampi has produced and directed with a sure, light touch. Although many of the laughs are obvious, the audience reaction should be mainly unanimous.

Plot pivots on the adventures of George Cole, as a sanitary engineer employed at Britain's atomic research station, who accidentally picks up the top secret plans of a new weapon on the eve of his vacation. The incident touches off a nation-wide security operation. He moves from a south coast boarding house to the Channel Isles and from there to France where he is soaked with vodka by a Russian agent, and induced to go to Moscow. He eventually gets back to British territory after disrupting a peace congress in the Russian zone of Germany.

First half of the film shows the young sanitary engineer believing that the lucrative offer from the Russians was to exploit his new plumbing device. When he finally realizes he possesses the secret plans, he makes a desperate bid to get away. He is even given an interview with Stalin—of whom only a back view is seen—who author-

(Continued on page 18)

Texas COMPO Maps 'World Expo' Of Film Industry at '53 State Fair

Film industry appears going on an exposition jag. Cued by the impressive success of trade exhibits staged at the recent Indiana and Ohio State Fairs by groups in each area, theatremen in numerous other states are mapping plans to do the same next spring and summer in their respective territories.

In New York, theatre ops still are considering a mammoth exposition at the Grand Central Palace, probably in the spring of 1954. It's figured that setting the stage for this will require about nine months. Large-scale setup in mind would include exhibits in all phases of film production, including construction of an actual sound stage.

Most ambitious of all proposed projects is a "Motion Picture World Exposition" which is planned for the 1953 State Fair in Dallas by Texas COMPO. Following this, the display, under the plan, will be taken on a nation-wide tour via a 22-car train. Paul Short, National Screen Service exec, will design the expo and guide the across-the-country junket if the idea is accepted.

Project is being offered as an all-industry enterprise under the banner of the National Council of Motion Picture Organizations. Robert J. O'Donnell, co-chairman with Col. H. A. Cole of TEXAS COMPO, will present the plan at the National COMPO board of directors meeting which opens in Chicago today (Wed.).

Major factor in COMPO's consideration of the undertaking doubtless will be the financing. In this connection, it's said, if Short's

(Continued on page 17)

Stockholders Hearing On RKO Receivership Delayed to Next Week

Hearing on the application by minority stockholders to place RKO Pictures in temporary receivership, originally adjourned until today (Wed.), will be further postponed until next Wednesday (17). New delay, although agreed to by attorneys for the minority stockholders and RKO, was set for official confirmation by N. Y. Supreme Court Justice Henry Clay Greenberg this morning.

Judge had informed both parties that he would not grant an adjournment orally or by consent order, and that the participants would have to appear in court at 9:45 this morning. RKO needs the delay to further prepare papers as well as to present a new board and executive lineup, currently being assembled in Coast talks.

Action stems out of a derivative stockholders suit brought in N. Y. Supreme Court Nov. 13 by Eli B. Castleman, Marion B. Castleman and Louis Feuerman against RKO, several of its subsidiaries and Howard Hughes. In conjunction with the action, plaintiffs obtained from Justice Greenberg an order directing RKO to show cause why a temporary receiver should not be named.

In asking for the original adjournment, RKO attorney Albert R. Connelly asked for the delay because (1) RKO directors Sherrill Corwin and Edward Burke, currently on the Coast to reconstitute the board, would be back shortly to submit affidavits; (2) producers, major stockholders and bank representatives have expressed a desire to be heard, and (3) the RKO board would be completely reconstituted and would be available for appearances in court.

Louis Kipnis is attorney for the Castlemans and Feuerman.

Zanuck Names Klune To Exec Post; Rogell Set

Hollywood, Dec. 9. Darryl Zanuck has appointed Raymond A. Klune, exec production manager at studio since 1943, to assume Julian Blaustein's duties as executive producer. Blaustein asked to be relieved so he could devote his time to his own production activities at the studio.

Sid Rogell has checked into 20th to succeed Klune as production manager. Rogell, former RKO production head, recently was associated with Jerry Fairbanks.

E. J. Smith, Jr., Named RKO's Asst. Foreign Mgr.

Newly-created post of assistant foreign sales manager at RKO went this week to Edwin J. Smith, Jr. Smith, a 20-year vet of the RKO organization, assumed the post on Monday (8). New spot came about as a result of the resignations of foreign division managers B. D. Lion and Ned Clarke.

Before moving in as aide to foreign chief Alfred Crown, Smith served as assistant treasurer and assistant secretary. In another departmental change this week, Crown named Melvin Danheiser and Arthur Hershovitz to assist Smith with European-Australian and Latin-American-Far Eastern operations, respectively.

Par Advances 500G for Italo Production Deal

Two-year deal under which Paramount will advance the Ponti-di-Laurentis production group in Italy approximately \$500,000 on the production of 10 pix has been signed. Final details were ironed out in Rome during the recent visit there of George Weltner, Par International prexy, who returned to New York last week.

Par recoups all of its investment from the Italian market under the arrangement and will distribute the films in Italy. Distrib also gets first rights on the 10 in any area of the world market. Advance of \$40,000 to \$50,000 per pic represents about 40% of actual per-film cost, according to a Par spokesman.

Par reportedly was approached on the idea of actually investing in the diLaurentis productions but nixed the idea, largely because it would then have had to handle the entire batch in the world market. Distrib feels it isn't geared to release Italo films in many areas. Under the present setup, Par will get its regular distrib fee after recovering its advances.

CONTEMPT CITATION NIXED VIA D. J. GREENE

Application for a contempt-of-court citation against New York stockbroker David J. Greene was withdrawn by the plaintiffs just prior to scheduled argument in N.Y. Federal Court yesterday (Tues.). Petitioners were a group of stockholders in RKO Pictures who had complained that Greene, in violation of industry antitrust decrees, sought to block their move to place the film company in hands of a receiver. Alleged illegality was in the fact that Greene is a member of the board of RKO Theatres and, as such, is enjoined from taking any voice in the affairs of RKO Pictures.

Repped by attorney Louis Kipnis, stockholders group reportedly withdrew the action upon the advice of the Department of Justice, which convinced them they had no standing in court. Since promulgation of the first decrees in the industry trust suit, the D. of J. has been against such actions against individuals within the framework of the industry suit.

Earl Wilson Heading 'Jazz Singer' Benefit Bow

N. Y. Post columnist Earl Wilson is chairing the premiere of "The Jazz Singer" (WB-Danny Thomas), which opens at the Broadway Paramount either Jan. 13 or 20, on a reserved-seat basis, with the aim to raise \$100,000 for the March of Dimes. A special nitery gala is part of the pitch by Wilson to obtain the 100G.

Par theatre exec Robert M. Weltman is setting details of the Par preem.

Ella Kazan checked in at Warners for huddles on two films he will direct: "East of Eden" and "Mississippi Woman."

From Way Out West in Nevada, That Hopalong Tenderfoot

Lucius Beebe

reprises how

The Spirit of the Old West Lingers in 1953

(with French Trimmings)

an amusing byline piece in the forthcoming

47th Anniversary Number

of

VARIETY

Myers Asks Distrib Execs To Study Exhib Views In Arbitration Hassle

Indianapolis, Dec. 9. Abram F. Myers, general counsel of national Allied, for a "return to the days when the object was to fill theatres with people and not to get the most from each individual patron," at the Allied Theatre Owners of Indiana convention here.

A warning by Max A. Youngstein, v.p. of United Artists, that "if we're going to kick the brains out of distributors because it's a lot of fun, that's a serious mistake," also highlighted the two-day convention (Dec. 2-3).

Denying that Allied is against arbitration, Myers said the action of the Chicago convention nevertheless sets its policy "at least until the next board meeting."

"The only thing that would open up the situation would be if distributor executives were to ask their sales departments to step aside while they acquaint themselves with the exhibitor point of view," he said. "If it results in bringing leaders together for a real heart-to-heart discussion that leads to some measure of relief and a better arbitration draft, the action taken at Chicago was not a mere dragging of feet but a very fortunate thing to happen."

"Most of our problems will be solved only by recognizing that there are more areas of agreement than of disagreement," Youngstein said. "Aggressiveness is not good if it is without purpose, if we forget where the actual disease in our business lies."

Trueman T. Rembusch, president of Indiana Allied for the past seven years, announced he would not be a candidate for reelection. Election of officers for 1953 was postponed until the Jan. 6 meeting of the board of directors here. A new position, national director, also will be filled at that time.

Resolutions that came out of the film clinics which occupied the morning sessions called for an exchange of information on picture allocations and terms, resistance to increased-admission pictures and a demand that distributors make a greater number of prints available in the exchange area.

Attendance was the lightest in years as a snowstorm had made driving hazardous on highways in the northern part of the state.

WELSCH PREPS VIDPIX IN FIDELITY HIATUS

Hollywood, Dec. 9.

Howard Welsch, co-owner with A. Pam Blumenthal of Fidelity Pictures, has announced a cessation of production for the time being with no immediate plans for further activity, although the company still owes Warners five films on a six-picture distribution deal. Company recently sold one story, "The Blue Gardenia," to Alex Gottlieb, who is currently producing it for Warners release.

Meanwhile, Welsch is preparing two series of films for television, on his own, without any connection with Fidelity. One series will be "Lady from Lloyd's," featuring a femme private eye. The other will be based on a number of short stories by the late Damon Runyon.

Resuming?

A. Pam Blumenthal, board chairman and treasurer of Fidelity, recently conceded in New York that the company had been inactive since turning over "The San Francisco Story" to WB last March. However, he indicated then that production would be resumed at an unspecified date.

Much-Heralded Industry Ad Drive Quietly Folds After Auspicious Bow

Defer Calling Snyder To Next Congress in U Case

Washington, Dec. 9. Treasury Secretary John Snyder will not be called this month as a witness before the special House Committee probing the circumstances surrounding a tax refund to Universal Pictures. Matter will probably be handed over to the next Congress.

Universal, which obtained a refund of nearly \$3,000,000 for overpayment of excess-profit taxes, had applied for a \$20,000,000 refund. Originally the \$20,000,000 refund was recommended by the Internal Revenue examiner in the case, but he was overruled. House Committee asserted that Snyder had personally pushed for a settlement of the case.

COMPO Bd. Meet To Formally OK Governing Trio

Council of Motion Picture Organizations is finally getting around to authorizing the existence of its three-man governing board, which has been operating in place of an individual president. Formal okay for the operation is to be voted upon at the organization's two-day board of directors meeting, which opens in Chicago today (Wed.).

Present triumvirate, comprising Al Lichtman, Sam Pinanski and Trueman Rembusch, was named earlier this year when the directorate failed in its effort to find an individual exec to take over the helm.

Heavy agenda has been lined up for the Chi conclave. In addition to revision of the organizational setup to allow formally for the governing trio, reps of all COMPO member outfits will map plans for continuing the "Movietime" star tours, a variety of other public relations programs, a plan for film industry participation in National Health Week, the campaign to repeal the 20% Federal admissions tax and the Government's 16m suit against the distribis.

Shlyen As Press Rep

Ben Shlyen, publisher of Box-office, has been appointed trade press rep on the executive committee of the Council of Motion Picture Organizations, it has been announced by special counsel Robert W. Coyne. He succeeds Jack Allcoate, publisher of The Film Daily. Jay Emanuel, publisher of The Exhibitor, will serve as Shlyen's alternate, succeeding Charles E. (Chick) Lewis, publisher of Showmen's Trade Review.

U STUDIOS MEET MULLS RISING PROD. COSTS

Problem of licking rising production costs and setting details for the 1953 sales drive are on the agenda of the week-long meeting of Universal promotion and sales exec which got under way at the U studios on the Coast Monday (8).

Confabs, attended by U top execs from N. Y. and the studio, are taking up all aspects of production, distribution and promotion for the coming year. Joining in at the annual occasion are division and district sales heads. In addition to the discussions, meet also is previewing six recently completed U pix, five of them in Technicolor.

Among those attending are Milton R. Rackmil, N. J. Blumberg, Alfred E. Daff, William Goetz, Edward Muhl, Charles J. Feldman and David A. Lipton.

U sales drive, to be called "Charles J. Feldman Silver Anniversary Drive," starts Dec. 28 and runs through May 2, marking Feldman's 25 years with the company. More than \$36,000 in prizes will be distributed to branch managers, office managers, salesmen and bookers. Of the 12 U pix set for release during the drive period, nine are in Technicolor, Daff announced.

Much-heralded industry institutional advertising campaign, originally launched two years ago, has quietly fallen into limbo. Following an auspicious kickoff with full-page cooperative newspaper ads plugging films in general, the campaign dwindled to a gentleman's agreement whereby each company agreed to insert an institutional plug in ads for one or two specific pictures. Even this aspect, regarded as a face-saving device, has fallen by the wayside, with the general copy being eliminated from the ads several months ago.

Actually there was no concerted action to drop the idea. It just died a natural death. As one advertising chief put it, "Nobody said let's continue it and nobody said let's drop it." According to the ad chief, the companies apparently felt that the additional space could be put to better use for merchandising copy for specific pix.

Basic reason for dropping the original ad campaign, supervised by the pub-ad committee of the Motion Picture Assn. of America, was the cost involved. Many of the filmieries were reluctant to contribute to the hefty fund necessary for continuing the large-scale campaign, feeling that it was more important to conserve the advertising dollars for films emanating from their studios. "In retrospect, however, it's figured that the drive served to bring about a warmer and more sympathetic understanding of the nation's press. The b.o. results of the campaign, of course, could not be ascertained."

H'wood Execs to Testify Before Senate Committee On Overseas Program

Top Hollywood film executives and radio-TV broadcasting officials will be invited to testify before a special Senate Foreign Relations Subcommittee currently reviewing America's Overseas. Information Program. Appearance of the industry at upcoming hearings, Senator Alexander Wiley (R., Wis.) declared in New York today (Wed.), will be in line with the subcommittee's aim to bring about closer cooperation between Hollywood and the Government's film program.

Wiley, the ranking Republican on the committee, disclosed that the film hearings will also study closer cooperation with the industry itself in reviewing overseas film exports which might possibly have an adverse effect on foreign peoples' opinion of the U. S. He anticipated that an interim report would be filed Jan. 31. This would set forth tentative findings and "perhaps a few initial conclusions."

In N. Y., as a delegate to the United Nations General Assembly, Senator Wiley pointed out that the primary focus of the subcommittee will be to analyze what the Federal Government is doing in its own overall radio, press and official film operations. "However," he said, "in view of the fact that Hollywood films reach so many scores of millions of people throughout the world in what is probably the most powerful single medium available, our subcommittee's review would

(Continued on page 17)

Wilder's Triple Chore On Columbia's 'Pal Joey'

Hollywood, Dec. 9. Columbia's film version of "Pal Joey" will be produced, directed and scripted by Billy Wilder. Picture goes into work in May, after Wilder completes his job on "A New Kind of Love" for Paramount. Production of "Joey" was originally assigned to Jerry Bresler and later to Vincent Sherman. No stars are set yet.

2d Straight Ava Pic Abroad To Be M-G's 'Round Table'

Hollywood, Dec. 9. Second step in Ava Gardner's 18-months-abroad plan will be a costarring role with Robert Taylor of Metro's "King Arthur and the Round Table," to be filmed next spring in England.

Actress currently is in Africa playing opposite Clark Gable in Metro's "Mogambo."

L.A. on Skids; 'Outpost' Lean \$20,000, 'Devil' Way Off Albeit Still Great At 60G, 'Plymouth' Slim 13G in 2d

Los Angeles, Dec. 9.

After a brief Thanksgiving flurry, local first-runs again are slowing down. The lone new bill this week also is not helping. "Outpost in Malaya" shapes slim \$20,000 on first week in three theatres. "Bwana Devil," third dimensional pic, is down sharply in second round but still solid at \$60,000 in two locations.

Other holdovers for most part very mild, second-week films particularly skidding way down. "Plymouth Adventure" looks in for small takings at \$13,000 in second round after disappointing opener in two houses. "Snows of Kilimanjaro," however, looms nice in second week of moveover run in two spots.

Estimates for This Week

Vogue, United Artists, Wiltern (FWC-UATC-WB) (885; 2,100; 2,344; 70-110) — "Outpost in Malaya" (UA) and "Hoaxers" (M-G). Slim \$20,000. Last week, in other units.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-110) — "Plymouth Adventure" (M-G) and "Gambler and Lady" (Lip) (2d wk). Small \$13,000. Last week, disappointing \$24,000.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,200; 1,430; 90-150) — "Bwana Devil" (Indie) (2d wk). Solid \$60,000. Last week, record-smashing \$98,000, including preems at both houses.

Hillstreet, Pantages, Beverly (RKO-WB) (2,752; 2,812; 1,612; 70-110) — "Happy Time" (Col) and "Target Hong Kong" (Col) (2d wk). Thin \$16,500. Last week, \$22,400.

Hollywood, Downtown, Four Star (WB-UATC) (2,756; 1,757; 900; 70-110) — "Iron Mistress" (WB) (2d wk). Slow \$16,000. Last week, \$26,000.

Los Angeles, Chinese, Loyola, Wilshire, Uptown (FWC) (2,097; 2,048; 1,248; 2,296; 1,715; 70-110) — "Bloodhounds Broadway" (20th) and "Mr. Walkie Talkie" (Lip) (2d wk). Dull \$14,000. Last week, \$29,000.

Globe, Ritz (FWC) (782; 1,370; 80-120) — "Snows Kilimanjaro" (20th) (m.o.) (2d wk). Nice \$8,000. Last week, \$13,900.

Orpheum (Metropolitan) (2,213; 60-90) — "Savage" (Par) and "Blazing Forest" (Par) (2d wk-6 days). Small \$4,000. Last week, with 10 days at Vogue, \$11,300.

Hawaii (G&S) (1,108; 60-81) — "Hangman's Knot" (Col) and "Ladies of Chorus" (Col) (reissue) (2d wk-6 days). Thin \$2,500. Last week, with 10 days at United Artists, Wiltern, \$18,400.

Fine Arts (FWC) (679; 80-120) — "Promoter" (U) (5th wk). Light \$3,000. Last week, \$5,000.

H.O.s Hobbling Det. But 'Thief' Fair 21G; 'Zenda' Neat 13G, 2d, 'Battle' 10G

Detroit, Dec. 9.

Holdovers are putting the lid on biz here this week. "Bloodhounds of Broadway" looks fair at the United Artists. "The Thief" is mildish at the Fox. "Battle Zone" is barely par at the Madison. "Iron Mistress" is off but still okay in second frame at the Michigan, while "Prisoner of Zenda" in second round at the Palms looms fine.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) — "The Thief" (UA) and "Park Row" (UA). Fair \$21,000. Last week, "My Pal Gus" (20th) plus Ray Anthony orch onstage, \$30,000.

Michigan (United Detroit) (4,000; 70-95) — "Iron Mistress" (WB) and "Blazing Forest" (Par) (2d wk). Oke \$14,000. Last week, big \$20,000.

Palms (UD) (2,961; 70-95) — "Prisoner of Zenda" (M-G) and "Hour of 13" (M-G) (2d wk). Fine \$13,000. Last week, \$22,000.

Madison (UD) (1,900; 70-95) — "Battle Zone" (AA) and "Maverick" (Rep). Moderate \$10,000. Last week, "Everything I Have Is Yours" (M-G) and "Navajo" (Lip) (2d wk), \$8,000.

United Artists (UA) (1,900; 70-95) — "Bloodhounds Broadway" (20th) and "Something for Birds" (20th). Fair \$13,000. Last week, "Snows of Kilimanjaro" (20th) (6th wk), \$8,700.

Adams (Balaban) (1,700; 95-125) — "Ivanhoe" (M-G) (9th wk). Overstaying welcome with only \$4,000. Last week, fair \$5,000.

Broadway Grosses

Estimated Total Gross

This Week \$471,200

(Based on 19 theatres)

Last Year \$512,200

(Based on 19 theatres)

'Because' Hotsy \$12,000, Indpls.

Indianapolis, Dec. 9.

Biz is holding up well at first-runs here despite terrific Christmas shopping rush. "Because of You," playing solo at matinees to catch busy femme trade and on dual bill at night, is drawing top coin at Circle. Robust week looms. "Prisoner of Zenda" at Loew's is nice but "Lusty Men" at Indiana shapes fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76) — "Because of You" (U) and "Scotland Yard Inspector" (Col). Hefty \$12,000. Last week, "Iron Mistress" (WB), \$10,000.

Indiana (C-D) (3,200; 50-76) — "Lusty Men" (RKO) and "Mr. Walkie-Talkie" (Indie). Fair \$9,000. Last week, "Bloodhounds of Broadway" (20th) and "Thief Damascus" (Col), \$9,500.

Loew's (Loew's) (2,427; 50-76) — "Prisoner of Zenda" (M-G) and "Holiday for Sinners" (M-G). Nice \$11,000. Last week, "Plymouth Adventure" (M-G) and "Park Row" (UA), oke \$12,500 in 10 days.

Lyric (C-D) (1,600; 50-76) — "Horizons West" (U) and "Tromba, Tiger Man" (Lip). Okay \$4,500. Last week, "Fargo" (AA) with Renfro Valley Barn Dance onstage, slow \$7,500 at 50-51 scale.

'EVERYTHING' TORRID - \$17,000 LEADS FRISCO

San Francisco, Dec. 9.

"Everything I Have Is Yours" looks pace-setter here this stanza, with most spots hurt by week-long rain and generally stormy weather. "Yours" is husky at the Warfield. Other newcomers range from thin to drab with the exception of "Ride Man Down," okay at Paramount. "Limelight" is holding nicely at United Artists while "Quiet Man" still is strong in fifth week at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,950; 65-95) — "Cairo Road" (Indie) and "Beware My Lovely" (Indie). Weak \$8,000 or less. Last week, "Montana Belle" (RKO) and "Arctic Flight" (A.A.), \$10,700.

Fox (FWC) (4,651; 65-95) — "Steel Trap" (20th) and "Secret People" (Lip). Drab \$11,000 or under. Last (Continued on page 20)

Peggy Lee Lifts 'Horizons' to Tall \$26,000, D.C.; 'Pony' Prime \$16,000

Washington, Dec. 9.

The annual pre-Christmas slump is beginning to take its toll here, with only one of the big houses, the Capitol, weathering the assault of the shoppers. Peggy Lee, topping stagershow, is helping "Horizons West" to solid session at the Cap. "Pony Soldier" at Loew's Palace is fairly sturdy while "The Savage" at the Warner shapes okay. In the holdover class, "Breaking Sound Barrier," day-dating at both Lopert houses, Playhouse and Dupont, not quite up to hopes in initial stanza, is showing firm staying power in second round at both spots.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Horizons West" (U) plus vaude topped by Peggy Lee. Solid \$26,000, thanks to Miss Lee. Last week, "Monkey Business" (20th) plus vaude, \$21,000.

Columbia (Loew's) (1,174; 74-120) — "Snows Kilimanjaro" (20th). (8th wk). Still holding its own with \$7,000 after fancy \$8,000 last week. Holds.

Dupont (Lopert) (372; 55-81) — "Breaking Sound Barrier" (UA)

'Because' Lofty \$12,000, Port; 'Plymouth' 7G, 2d

Portland, Ore., Dec. 9.

Standout here this stanza is "Because of You," which is racking up a rousing session at the Broadway. "Plymouth Adventure" is good on holdover round at the Liberty. Other spots are largely so-so to mild.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Because of You" (U) and "Island Rescue" (U). Lofty \$12,000 or near. Last week, "Son of Ali Baba" (U) and "Yankee Buccaneer" (U), \$13,800.

Liberty (Hamrick) (1,850; 65-90) — "Plymouth Adventure" (M-G) (2d wk). Good \$7,000. Last week, \$12,500.

Mayfair (Evergreen) (1,500; 65-90) — "Iron Mistress" (WB) and "Park Row" (UA) (m.o.). So-so \$3,000. Last week, "Pony Soldier" (20th) and "Night Without Sleep" (20th) (m.o.), \$3,000.

Oriental (Evergreen) (2,000; 65-90) — "Hangman's Knot" (Col) and "Kisenga, Man of Africa" (Col). day-date with Paramount. Mild \$3,300. Last week, "Iron Mistress" (WB) and "Park Row" (UA), \$4,000.

Orpheum (Evergreen) (1,750; 65-90) — "Operation Secret" (WB) and "Yukon Gold" (Mono). Lukewarm \$6,000. Last week, "Iron Mistress" (WB) and "Park Row" (UA), \$8,000.

Paramount (Evergreen) (3,400; 65-90) — "Hangman's Knot" (Col) and "Kisenga" (Col). Dull \$5,700. Last week, "Bloodhounds Broadway" (20th) and "Army Bound" (Mono), \$7,800.

United Artists (Parker) (890; 65-90) — "Hurricane Smith" (Par). Fair \$5,000. Last week, "Everything I Have Is Yours" (M-G), \$6,700.

'Savage' Modest \$9,500 in Clevel.

Cleveland, Dec. 9.

Westerns are glutting the key houses here, not leaving the pre-Yule shoppers much choice. One of the strongest is Montana Belle, only okay at the Palace to catch up with it. "Savage" is scalping a fairish take for State. Allen's "Iron Mistress" still looks okay on second stanza.

Estimates for This Week

Allen (Warner) (2,000; 55-85) — "Iron Mistress" (WB) (2d wk). Steady at \$9,000, following great \$16,500 last week.

Hipp (Telemanagement) (3,700; 55-85) — "Hangman's Knot" (Col). Fair \$10,000. Last week, "Pony Soldier" (20th), \$10,500.

Lower Mall (Community) (585; 55-85) — "River" (UA) (2d wk). Oke \$2,500 after \$3,500 last round.

Ohio (Loew's) (1,300; 55-85) — "Prisoner Zenda" (M-G) (m.o.) (2d wk). Fine \$4,500 for fourth downtown lap, with \$6,000 last folio.

Palace (RKO) (3,300; 55-85) — "Montana Belle" (RKO). Barely okay \$9,000. Last week, "Blackbeard Pirate" (RKO), \$15,000.

State (Loew's) (3,450; 55-85) — "Savage" (Par). Fairish \$9,500. Last week, "Plymouth Adventure" (M-G), \$10,500.

Stilman (Loew's) (2,700; 55-85) — "Plymouth Adventure" (M-G) (m.o.). Slow \$4,500. Last week, "Thunderbirds" (Rep), \$6,000.

Peggy Lee Lifts 'Horizons' to Tall \$26,000, D.C.; 'Pony' Prime \$16,000

(2d wk). Sound \$5,000, same as take at the larger Playhouse, where day-dating. Last week, not up to hopes, but still solid \$7,000 for this bandbox house. Stays on. Keith's (RKO) (1,939; 50-85) — "Hurricane Smith" (Par). Very slow \$7,000. Last week, "Blackbeard Pirate" (RKO), sock \$15,000 for 8 days.

Metropolitan (Warner) (1,200; 50-80) — "Young Scarface" (Indie) and "Bushwhackers" (Indie). So-so \$4,000. Last week, "Black Castle" (U), average \$5,000.

Palace (Loew's) (2,370; 50-80) — "Pony Soldier" (20th). Pleasant \$16,000 likely. Last week, "Plymouth Adventure" (M-G) (2d wk), \$14,000.

Playhouse (Lopert) (435; 50-81) — "Breaking Sound Barrier" (UA) (2d wk). Steady \$5,000 after stout \$7,000 last week. Holds.

Warner (WB) (2,174; 50-80) — "The Savage" (Par). Okay \$11,000. Last week, "Iron Mistress" (WB), \$13,000.

Trans-Lux (T-L) (600; 60-81) — "Happy Time" (Col) (4th wk). Steady \$4,500 after \$5,500 last week. Stays.

Hub Off; 'Savage' NG 14G, 'Plymouth' Dull \$34,000, 'Promoter' Hep 7 1/2 G, 5th

Key City Grosses

Estimated Total Gross

This Week \$129,600

(Based on 25 cities, 211 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year \$2,066,200

(Based on 23 cities, and 201 theatres.)

'Tarzan' Modest \$7,000, Philly

Philadelphia, Dec. 9.

Holdovers and Christmas shopping are cutting down film trade here this session. There is only one new bill, "Under Red Sea" and "Tarzan's Savage Fury" at the Stanton, and it is just fair. "Iron Mistress" is okay at the Stanley in second stanza but elsewhere biz is mainly slow. Exceptions are "Bloodhounds of Broadway" at the Goldman and "Snows of Kilimanjaro," latter being nice in eighth week at Midtown.

Estimates for This Week

Arcadia (S&S) (625; 85-120) — "Because You're Mine" (M-G) (8th wk). Nice \$5,500. Last week, \$7,700.

Boyd (WB) (2,360; 50-99) — "Blackbeard Pirate" (RKO) (2d wk). Dim \$8,000. Last week, \$12,000.

Fox (20th) (2,250; 85-110) — "Ivanhoe" (M-G) (9th wk). Down to \$11,000. Last week, fine \$16,000.

Goldman (Goldman) (1,200; 50-99) — "Bloodhounds Broadway" (20th) (2d wk). Good \$12,000. Last week, \$21,000.

Mastrub (WB) (4,360; 50-99) — "Pony Soldier" (20th) (2d wk). Mild \$11,000. Last week, \$15,000.

Midtown (Goldman) (1,000; 75-130) — "Snows Kilimanjaro" (20th) (8th wk). Holding at \$12,000 after big \$15,000 in seventh.

Randolph (Goldman) (2,500; 50-99) — "Prisoner Zenda" (M-G) (4th wk). Off to \$8,500. Last week, oke \$12,000.

Stanley (WB) (2,900; 50-99) — "Iron Mistress" (WB) (2d wk). Okay \$14,000. Last week, great \$22,000.

Stanton (WB) (1,473; 50-99) — "Tarzan's Savage Fury" (RKO) and "Under Red Sea" (RKO). Fair \$7,000. Last week, "Cattle Town" (WB), \$6,000.

Trans-Lux (T-L) (500; 85-120) — "Happy Time" (Col) (5th wk). Fast \$4,700. Last week, \$6,000.

Pitt Holds OK Despite Few New Pix; 'Zenda' Fat \$15,000, 'Mistress' 8G, 2d

Pittsburgh, Dec. 9.

Town is loaded down with holdovers this week, giving "Prisoner of Zenda" at Penn almost a free ride. That house was to have had a holdover, but brought in "Zenda" when "Plymouth Adventure" failed to hold up. "Bloodhounds of Broadway" at Fulton is the only other new first-runner and it's fairish. Second weeks of "Iron Mistress" at Stanley and "Blackbeard the Pirate" at Warner shape good.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Bloodhounds Broadway" (20th). Heading for fair \$5,000. Last week, "Back at Front" (U), about same.

Harris (Harris) (2,200; 50-85) — "Because of You" (U) (2d wk). Getting just three days on h.o., only okay \$2,500. Last week, sold \$8,000.

Penn (Loew's) (3,300; 50-85) — "Prisoner Zenda" (M-G). Brought in suddenly over weekend when "Plymouth Adventure" (M-G) failed to hold up. Big opening makes move look good. Should better fine \$15,000. Last week, "Adventure" did only \$16,000 in 10 days. NSG for holiday week.

Squirrel Hill (WB) (900; 50-85) — "Magic Box" (Indie) (2d wk). Looks to get better than \$1,500. Last week, good \$3,000.

Stanley (WB) (3,800; 50-85) — "Iron Mistress" (WB) (2d wk). May get nice \$8,000 this week after big \$13,500 last week.

Warner (WB) (2,000; 50-85) — "Blackbeard the Pirate" (RKO) (2d wk). Stout \$6,500. Last week, \$8,500.

Boston, Dec. 9.
Usual pre-Xmas doldrums have set in here with biz slowing to a walk. Newcomers are not much help with "Hurricane Smith" at Astor and "Savage" at Paramount and Fenway very quiet. "The Thief" opened Sunday (7) at State and Orpheum with very little fanfare. "Pony Soldier" in second at Memorial and "Iron Mistress" in same week at Met, are down sharply. "Promoter" is ace extended-run pic, with sock fifth week in the Exeter.

Estimates for This Week
Astor (B&Q) (1,500; 50-95) — "Hurricane Smith" (Par). Sluggish \$5,000. Last week, "Outpost in Malaya" (UA), ditto.

Beacon Hill (Beacon Hill) (682; 50-90) — "High Treason" (Indie) and "Last Holiday" (Indie) (3d wk). Near \$2,500 following oke \$3,000 for second.

Boston (RKO) (3,000; 40-85) — "Raiders" (U) and "Ladies of Chorus" (Col) (reissue). Started well, with sturdy \$9,000 probable. Last week, "Tarzan's Secret Fury" (RKO) and "Under Red Sea" (RKO), fairish \$8,000 in 6 days.

Exeter (Indie) (1,300; 60-80) — "The Promoter" (U) (5th wk). Holding big at \$7,500 after sock \$9,000 for fourth week.

Fenway (NET) (1,373; 40-85) — "Savage" (Par) and "Franchise Affair" (Indie). So-so \$4,000 or near. Last week, "Bloodhounds Broadway" (20th) and "Gold Fever" (WB), oke \$5,000.

Memorial (RKO) (3,000; 40-85) — "Pony Soldier" (20th) and "Gambler and Lady" (Indie) (2d wk). Skidded to mild \$14,000 following nice \$21,000 for first.

Metropolitan (NET) (4,367; 40-85) — "Iron Mistress" (WB) and "No Holds Barred" (WB) (2d wk). Down to light \$13,000 after okay \$21,000 opener.

Orpheum (Loew) (3,000; 40-85) — "The Thief" (UA). Opened Sunday (7). Last week, "Plymouth Adventure" (M-G), disappointing \$21,000 in 10 days.

Paramount (NET) (1,700; 40-85) — "Savage" (Par) and "Franchise Affair" (Indie). Dull \$10,000. Last week, "Bloodhounds Broadway" (20th) and "Gold Fever" (Indie), \$12,000.

State (Loew) (3,500; 40-85) — "The Thief" (UA). Opened Sunday (7). Last week, "Plymouth Adventure" (M-G), poor \$13,000 in 10 days.

'Thunderbirds' Loud 25G, Denver; 'Because' 19G, 2d

Denver, Dec. 9.

"Thunderbirds" shapes as standout newcomer here, session with a solid total in three houses where day-dating. "Because of You" continues very sturdy in second round at the Denver and Esquire. "K. C. Confidential" is only okay at the Denham. "Steel Trap" is rated good at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Thunderbirds" (Rep) and "Girl Manhattan" (UA), day-date with Taber, Webber. Fast \$10,000. Last week, "Pony Soldier" (20th) and "Leave To Heaven" (20th), \$9,000.

Broadway (Wolfberg) (1,200; 50-85) — "Prisoner Zenda" (M-G) (2d wk). Still good at \$8,000. Last week, \$11,000.

Denham (Cockrill) (1,750; 50-85) — "K. C. Confidential" (UA). Just okay \$9,000. Last week, "Savage" (Par), \$7,000.

Denver (Fox) (2,525; 50-85) — "Because of You" (U) and "Mrs. Walkie Talkie" (Lip) (2d wk). Fancy \$16,000. Last week, big \$20,000.

Esquire (Fox) (742; 50-85) — "Because of You" (U) and "Mr. Walkie Talkie" (Lip) (2d wk). Still fine with \$3,000 or over. Last week, big \$4,000.

Orpheum (RKO) (2,600; 50-85) — "Plymouth Adventure" (M-G) and "Hour of 13" (M-G) (2d wk). Down to slow \$8,000. Last week, \$16,000.

Paramount (Wolfberg) (2,200; 50-85) — "Steel Trap" (20th) and "Frisco Sal" (Indie). Good \$11,000. Last week, "Eight Iron Men" (Col) and stagershow, fine \$13,500.

Taber (Fox) (1,967; 50-85) — "Thunderbirds" (Rep) and "Girl Manhattan" (UA). Fine \$10,000. Last week, "Pony Soldier" (20th) and "Leave To Heaven" (20th), \$9,500.

Vogue (Pike) (600; 60-90) — "La Forza del Destino" (Indie) and "Ballet by Degas" (Indie) (2d wk). Fair \$1,500. Last week, \$3,000.

Webber (Fox) (750; 50-85) — "Thunderbirds" (Rep) and "Girl Manhattan" (UA). Nice \$5,000. Last week, "Pony Soldier" (20th) and "Leave To Heaven" (20th), \$4,500.

Rain, Cold, Pre-Xmas Slow Up Chi;

'Thief'-Alda-Rathbone Sturdy 40G,

'Barrier' Oke \$20,000, 'Top' Big 14G

Chicago, Dec. 9.

Pre-Christmas lull is being accelerated by several days of rain and cold. However, the new product is fairly strong and may take away some of the bite at the Loop boxoffices. Chicago, with "The Thief" and Basil Rathbone and Robert Alda topping stagershow, shapes sturdy \$40,000. Oriental's "Breaking Sound Barrier" should hit an okay \$20,000. "Flat Top" and "Torpedo Alley" at the United Artists looms fast \$14,000.

Second weekers are being led by the Roosevelt with "Lure of Wilderness" and "Toughest Man in Arizona," in for brisk session. Grand is also holding fairly well with "Steel Trap" and "Lady Says No." "Pony Soldier" at the Woods is moderate while "Plymouth Adventure" shapes mild at Palace, both second rounds. Of the long-runs, World with "Strange Ones" in fourth frame, looms neat, while "Full House," in sixth week at the Surf, is headed for brisk takings.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25)—"Thief" (UA) plus Basil Rathbone and Robert Alda in person. Solid \$40,000. Last week, "Prisoner Zenda" (M-G) plus Nat King Cole (2d wk), \$43,000.

Grand (RKO) (1,500; 55-98)—"Steel Trap" (20th) and "Lady Says No" (UA) (2d wk). Neat \$8,500. Last week, \$14,000.

Oriental (Indie) (3,400; 98)—"Breaking Sound Barrier" (UA). Okay \$20,000. Last week, "Ivanhoe" (M-G) (9th wk), \$22,000.

Palace (Eitel) (2,500; 98)—"Plymouth Adventure" (M-G) (2d wk). Mildish \$13,000. Last week, nice \$23,000.

Roosevelt (B&K) (1,500; 55-98)—"Lure of Wilderness" (20th) and "Toughest Man in Arizona" (Rep) (2d wk). Tidy \$10,000. Last week, \$15,000.

State-Lake (B&K) (2,700; 98-\$1.25)—"Snows Killmanjaro" (20th) (6th wk). Mild \$10,000. Last week, \$14,000.

Surf (H&E Balaban) (685; 98)—"Full House" (20th) (6th wk). Hefty \$4,000. Last week, \$4,700.

United Artists (AA) (1,700; 55-98)—"Flat Top" (AA) and "Torpedo Alley" (AA). Bright \$14,000. Last week, "Miracle of Fatima" (WB) (8th wk), \$8,000.

Woods (Essaness) (1,073; 98)—"Pony Soldier" (20th) (2d wk). So-so \$16,000. Last week, \$24,000.

World (Indie) (587; 98)—"Strange Ones" (Indie) (4th wk). Okay \$3,000. Last week, \$3,800.

K.C. Slow; 'Trees' Mildish

\$11,000, 'Knot' Blah 7½G, 'Promoter' Sock 3½G, 2d

Kansas City, Dec. 9.

Modest week in sight as Christmas shopping cuts into trade. Only toponotch biz is being done by "The Promoter" at the little Vogue, still capacity in second week, and certain for an extended run. "Hangman's Knot" at the Midland is very dull. "It Grows on Trees" shapes mildish at the four Fox Midwest combo. Weekend weather cleared after a spell of rain and drizzle.

Estimates for This Week

Kimo (Dickinson) (504; 50-75)—"Song to Remember" (Col) (re-issue) (2d wk). Okay \$1,400. Last week, \$1,700.

Midland (Loew's) (3,500; 50-75)—"Hangman's Knot" (Col) and "Apache War Smoke" (M-G). Dull \$7,500. Last week, "Plymouth Adventure" (M-G) and "Red Snow" (Col) (2d wk 5 days), mild \$5,000.

Missouri (RKO) (2,850; 50-75)—"Operation Secret" (WB) and "The Clouded Yellow" (Col). NG \$6,000. Last week, "Iron Mistress" (WB) and "Army Bound" (Mono), fancy \$11,000.

Paramount (Tri-States) (1,900; 50-75)—"Blazing Forest" (Par). Fair \$6,500. Last week, "The Savage" (Par), \$10,000 in 9 days.

Tower, Uptown Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"It Grows on Trees" (U) and "Horizons West" (U). Mildish \$11,000. Last week, "Monkey Business" (20th) with "Fargo" (Mono) added at Tower and Granada, stayed 8 days for great \$20,000.

Vogue (Golden) (550; 50-85)—"The Promoter" (U) (2d wk). No letup, with sock \$1,500 likely after SKO last week for smash \$4,000.

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Savage' Strong

\$12,000, L'ville

Louisville, Dec. 9.

Springlike weather brought thousands into the downtown district Saturday (6), and first-runs shared plenty in the spending. Actually it was a Saturday only spree because biz previously was lukewarm. Rialto, with "Savage" and "Voodoo Tiger," looks strong. "Plymouth Adventure" was only okay at State. Holdover of "Iron Mistress" at Mary Anderson is fair.

Estimates for This Week

Kentucky (Switow) (1,000; 54-75)—"Horizons West" (U) and "All Because of Sally" (Indie). Fairish \$4,000. Last week, "Lusty Men" (RKO) and "Tropical Heat Wave" (Rep), good \$4,500.

Mary Anderson (People's) (1,200; 54-75)—"Iron Mistress" (WB) (2d wk). Modest \$5,500 after first week's good \$8,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Savage" (Par) and "Voodoo Tiger" (Col). Strong \$12,000. Last week, "Bloodhounds Broadway" (20th), \$9,000.

State (Loew's) (3,000; 54-75)—"Prisoner Zenda" (M-G) and "Night Without Sleep" (20th). Opened Sunday (7). Last week, "Plymouth Adventure" (M-G) and "Last Train Bombay" (Col), oke \$11,000.

'Smith' Oke With \$8,000, Seattle; 'Point' Dull 5G

Seattle, Dec. 9.

Christmas blues are the big box-office news this round. "Hurricane Smith" looms good at Coliseum but "Turning Point" is very dull at Fifth Avenue. Liberty is holding "Plymouth Adventure" for a second but the holdovers are barely passable. Music Hall "Because You're Mine" is just okay in second round.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Hurricane Smith" (Par) and "Wyoming Roundup" (AA). Good \$8,000. Last week, "Pony Soldier" (20th) and "Kixengee" (Indie), \$5,500 in 5 days.

Fifth Avenue (Hamrick) (2,366; 65-90)—"Turning Point" (Par). Dull \$5,000 or near. Last week, "Bloodhounds Broadway" (20th) and "Fargo" (AA), only \$6,300 in 8 days.

Liberty (Hamrick) (1,650; 65-90)—"Plymouth Adventure" (M-G) and "Apache War" (M-G) (2d wk). Good \$6,500 after very swell \$10,200 opener.

Music Box (Hamrick) (850; 55-90)—"Magic Box" (Indie). Sad \$2,000. Last week, "Tarzan Savage Fury" (RKO) and "Under Red Sea" (RKO), \$3,700.

Music Hall (Hamrick) (2,283; 65-90)—"Because You're Mine" (M-G) and "Hour of 13" (M-G) (2d wk). Okay \$7,000 after socko \$14,400 last week.

Orpheum (Hamrick) (2,599; 65-90)—"Iron Mistress" (WB) (2d wk). Good \$6,500. Last week, fine \$9,500.

Palomar (Sterling) (1,360; 45-70)—"Golden Hawk" (Col) and "Springfield Rifle" (WB) (2d runs). Opened Monday (8). Last week, "Lure of Wilderness" (20th) and "Assignment Paris" (Col) (2d runs), fair \$3,400.

Paramount (Evergreen) (3,039; 65-90)—"Montana Belle" (RKO) and "Spider and Fly" (Indie) (2d wk). Slow \$4,500 after only \$6,500 opening week.

'BLOODHOUNDS' BRISK \$18,000 TOPS ST. LOO

St. Louis, Dec. 9.

Xmas shopping, now wheeling into high gear, is making first-run biz spotty here this stanza. "Bloodhounds of Broadway" looks best with sturdy takings at Ambassador. "Plymouth Adventure" is only fair on holdover at Loew's. "Pony Soldier" fared fairly good last week at Fox. "Because of You" looms okay on moveover to the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Bloodhounds Broadway" (20th) and "It Grows on Trees" (U). Solid \$18,000. Last week, "Because of You" (U) and "Beware, My Lovely" (RKO), \$16,500.

Fox (F&M) (5,000; 60-75)—"Lost in Alaska" (U) and "Duel at Silver Creek" (U). Opened today (Tues.). Last week, "Pony Soldier" (20th) and "Black Castle" (U), fine \$15,000.

Loew's (Loew) (3,172; 50-75)—"Plymouth Adventure" (M-G) (2d wk). Mild \$9,000 following fair \$13,000 initial stanza.

Missouri (F&M) (3,500; 60-75)—"Because of You" (U) (m.o.) and "Iron Mistress" (WB). Okay \$10,000. Last week, "Somebody Loves Me" (Par) and "Steel Trap" (20th), weak \$7,000.

Pageant (St. L. Amus.) (1,000; 90)—"High Treason" (Indie) (2d wk). Holding at \$3,000 after big \$4,000 opening session.

St. Louis (F&M) (4,000; 40-50)—"Tarzan's Savage Fury" (RKO) and "Tempto" (RKO). So-so \$5,000. Last week, "Body Snatcher" (RKO) and "Zombie" (RKO) (reissues), \$6,000.

Shady Oak (St. L. Amus.) (800; 90)—"High Treason" (Indie). Big \$4,000 following \$4,500 first frame.

'K.C. Confidential' Hot \$8,000, Mpls.

Minneapolis, Dec. 9.

Adverse pre-Christmas influences have aggravated the local boxoffice slump, and many houses for the most part are holding back on their entries. Current lineup of newcomers holds little, with a few exceptions. "Kansas City Confidential" stacks up as strongest, with solid session at the State. Another fresh entry, "Eight Iron Men," looks meek at the Orpheum. "Pony Soldier" is limping to a sad stanza at Radio City. Moveover for "Flat Top" to Lyric looks okay.

Estimates for This Week

Century (Par) (1,600; 76-81)—"Miracle of Fatima" (WB) (3d wk). Okay \$5,000. Last week, \$6,500.

Gopher (Berger) (1,000; 50-76)—"Lost in Alaska" (U). Light \$3,500. Last week, "Because You're Mine" (M-G) (6th wk), \$2,300.

Lyric (Par) (1,000; 50-76)—"Flat Top" (AA) (m.o.). Here after surprisingly sock initial State stanza. Oke \$3,000. Last week, "Iron Mistress" (WB) (2d wk), \$4,700.

Radio City (Par) (4,000; 50-75)—"Pony Soldier" (20th). Dragging near bottom with a slow \$7,000. Last week, "Bloodhounds Broadway" (20th), \$8,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Eight Iron Men" (Col). Undoubtedly hurt by absence of cast names and limited femme appeal. Slight \$6,000. Last week, "Happy Time" (Col), \$5,500.

RKO-Pan (RKO) (1,600; 40-76)—"Captive Women" (RKO) and "Beware My Lovely" (Col). Fair \$4,500. Last week, "Raiders" (U) and "Ladies of Chorus" (Col) (reissue), \$4,000.

State (Par) (1,600; 50-76)—"K.C. Confidential" (UA). Kind words for this pic. Fast \$8,000. Last week, "Flat Top" (AA), socko \$10,000.

World (Mann) (400; 65-120)—"Plymouth Adventure" (M-G) (3d wk). Still big at \$4,000. Last week, \$5,000.

'Forest' Damp \$5,500, Balto; 'Trap' NSG 6G

Baltimore, Dec. 9.

The downtown stores are the winners here this week with all first-runs coming up lame. Current list is mainly holdover, with newcomers, "Blazing Forest" at Keith's and "Steel Trap" at the New, very slow.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Plymouth Adventure" (M-G) (2d wk). Slow \$6,000 after okay \$9,200 opener.

Keith's (Schanberger) (2,240; 20-70)—"Blazing Forest" (Par). Damp \$5,500. Last week, "Because of You" (U) (2d wk), good \$5,200.

Little (Rapport) (310; 25-90)—"Tales of Hoffmann" (UA) (2d wk). Nice \$4,000 following \$5,300 preem. (Continued on page 20)

B'way Slumps But 'Hans' Goldwynner

In 2d at \$64,400, 'Mermaid' Wow 142G,

'Because You' Neat 30G; Others Off

Usual post-Thanksgiving slump at the boxoffice is being accentuated by Xmas shopping, now in high gear. Result is that a vast majority of Broadway first-runs are off sharply this stanza. The all-day rain last Friday hurt but not as much as expected, with Thursday a slower day at most houses. There was a big pickup Saturday and last Sunday was better than normal.

Breasting the offish trend are the Music Hall and Capitol, and, of course, the Criterion and Paris, with some extended-runs still showing some stability.

"Million Dollar Mermaid" with the Christmas stagershow, is giving the Hall a very big \$142,000, the vast house having the biggest reserved-seat sale in several years. The Hall had lines four blocks long (four abreast) both Saturday and Sunday. "Because of You" is doing amazingly well in view of conditions with a solid \$30,000 for first week at the Cap.

"Hans Christian Andersen" continued to be a Goldwyn winner in the first holdover session at the Criterion and Paris. Although the Danny Kaye starrer undoubtedly missed the juvenile patronage at the Criterion, until Saturday, it wound up with great \$45,000. This was down sharply from the initial record week. Film was terrific \$19,400 in second Paris round, a remarkable showing after the record high of \$24,000 opening week.

"Kansas City Confidential" is doing well enough with okay \$12,000 to stay a third frame at the Globe. Paramount's "Iron Mistress," with Toni Arden, Jack E. Leonard, Art Mooney band heading stage bill, held at okay \$49,000 for third (final) week. "Stop, You're Killing Me," with Janis Paige, Jack Carter, Buddy Morrow band onstage, opens today (Wed.) at Par flagship.

Elsewhere, with few exceptions, trade is way off from the Thanksgiving stanza. Although still fine in seventh week at both the Astor and 60th St. Trans-Lux, "Lime-light" is off considerably from sixth round. "Thief of Venice" slid off to \$11,000 in second Mayfair frame after a big opener.

"The Promoter" continued big at \$9,600 in sixth week at Fine Arts. "Outpost in Malaya" was down almost as much as "Thief" in second week at State, with "Hangman's Knot" moving in today (Wed.). "Breaking Sound Barrier" likewise tumbled, with \$12,500 probable for current (5th) week at the Victoria. "Four Poster" held well with nice \$7,100 in eighth week at Sutton.

Estimates for This Week
Astor (City Inv.) (1,300; 70-150)—"Lime-light" (UA) (7th wk). Week ending today (Wed.) was down sharply from previous week but still nice with around \$17,000. Last week, taking in Thanksgiving, soared to great \$28,000.

Beekman (R & B) (550; 85-\$1.50)—"Under Red Sea" (RKO) (4th wk). Third round ending Monday (8) dipped to \$4,500, but still fine after \$7,200 for second stanza.

Broadway (Cinerama) (1,250; 90-\$2.80)—"This Is Cinerama" (Indie) (11th wk). The 10th round ended last night (Tues.) held at around \$37,000, the pre-Xmas influence being felt even here. Ninth week was capacity \$41,000. Stays indef.

Capitol (Loew's) (4,820; 70-\$1.50)—"Because of You" (U) (2d wk). Initial session ended last night (Tues.) was solid \$30,000, particularly gratifying in view of season. In ahead, "Prisoner of Zenda" (M-G) (4th wk 9 days), okay \$17,000.

Criterion (Moss) (1,700; 50-\$1.80)—"Hans Christian Andersen" (RKO-Goldwyn) (3d wk). Second round ended Monday (8) was not up to first week's record breaking pace but still great with \$45,000. First week established a new Criterion high of \$63,000. Stays indef. Middle of week dipped abruptly with rest of Street, but weekend was near opening round.

Fine Arts (Davis) (468; 80-\$1.80)—"Promoter" (U) (7th wk). Sixth stanza ended Monday (8) continued big with \$9,600 but down sharply from fifth week, which was giant \$13,800. Even with dip in sixth frame, pic was still ahead of "Lavender Hill Mob" (U) for comparable week here.

Globe (Brandt) (1,500; 50-\$1.50)—"K. C. Confidential" (UA) (2d wk). Initial holdover week ending tomorrow (Thurs.) looks like okay \$12,000 or near. First week was

fine \$17,000, a bit over expectancy. Stays a third.

Mayfair (Brandt) (1,736; 50-\$1.50)—"Thief of Venice" (20th) (2d wk). Second round ending today (Wed.) is continuing fairly well with \$11,000 after big \$19,000 opening week. Dip in second week may result in early departure from house.

Guild (Guild) (525; \$1-\$1.80)—"Leonardo da Vinci" (Indie) (3d wk). Current frame ending today (Wed.) is holding nicely with \$8,800 or near. Second week was sock \$10,500.

Palace (RKO) (1,700; 75-\$1.40)—"Flat Top" (AA) with 8 acts of vaude. Heading for okay \$19,000. Last week, "It Grows on Trees" (U) and vaude, \$18,000.

Paramount (Par) (3,664; 80-\$1.80)—"Stop, You're Killing Me" (WB) with Janis Paige, Jack Carter, Buddy Morrow orch, Honey Bros. onstage. Opens today (Wed.). Last week, "Iron Mistress" (WB) plus Toni Arden, Jack E. Leonard, Art Mooney orch topping stagebill (3d wk), dipped to okay \$49,000 after solid \$64,000 for second week.

Paris (Indie) (568; \$1.25-\$1.80)—"Hans Christian Andersen" (RKO-Goldwyn) (3d wk). Second round ended Monday (8) held at terrific \$19,400 after record-breaking \$24,000 opening session. Playing day-date with Criterion, and initial holdover week was comparatively better than the second Criterion round. Stays indef.

Rivoli (UAT) (2,092; 70-\$2)—"Snows of Killmanjaro" (20th) (12th wk). Off sharply from previous week but still okay with \$10,500. The 11th round was great \$21,000, a bit below hopes, with Wednesday storm hurting.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Million Dollar Mermaid" (M-G) with annual Christmas stagershow including "Nativity" pageant. Initial week ending today (Wed.) looks to climb to very big \$142,000. Holds. First five days ran ahead of first week's Xmas show last year. Last week, "Plymouth Adventure" (M-G) with stagershow (3d wk), not up to hopes, with snow Wednesday hurting, winding up at \$120,000, best week of run.

State (Loew's) (3,450; 55-\$1.25)—"Hangman's Knot" (Col). Opens today (Wed.). Last week, "Outpost in Malaya" (UA) (2d wk), dipped to \$10,000. First week just okay at \$16,000.

Sutton (R&B) (561; 90-\$1.50)—"Four Poster" (Col) (9th wk). Eighth stanza ended last night (Tues.) held nicely with \$7,100 after smash \$8,700 for seventh week. Stays indef.

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40)—"Lime-light" (UA) (7th wk). Current round ending today (Wed.) looks like sturdy \$6,000. Sixth week was sock \$9,500. On two-day basis here, day-dating with Astor.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Full House" (20th) (8th wk). This session ending today (Wed.) likely will dip to \$5,800 after fine \$8,200 for seventh week.

Victoria (City Inv.) (1,060; 70-\$1.80)—"Breaking Sound Barrier" (UA) (5th wk). Current round ending tomorrow (Thurs.) hit along with others but anticipates good \$15,000. Fourth week was sturdy \$16,000, below hopes. "Come Back, Little Sheba" (Par) opens Dec. 23. Little's went on sale this week for gala opening that night.

Prov. Shipping Albeit

'Pony' Fast at \$8,500; 'Because' Smash 9G, 2d

Providence, Dec. 9.

Only bright spots hereabouts are Majestic's "Pony Soldier" and RKO Albee's holdover biz of "Because of You." Latter is smash, "Plymouth Adventure" looks drab on holdover at State.

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Because of You" (U) and "Anybody Seen My Gal" (U) (2d wk). Sock \$9,000. First round was \$15,500.

Majestic (Fay) (2,200; 44-65)—"Pony Soldier" (20th) and "Man On Run" (AA). Nice \$8,500. Last week, "Iron Mistress" (WB) and "Army Bound" (AA), \$8,000.

State (Loew) (3,200; 44-65)—"Plymouth Adventure" (M-G) (2d wk). Poor \$6,500. First week, modest \$13,000.

Strand (Silverman) (2,200; 44-65)—"Blazing Forest" (Par) and "Medal of Honor" (UA). Slow \$5,000. Last week, "Happy Time" (Col), same.

➡ Something Happened to N. Y. Critics w

Hans Christi

Color by

★ ★ ★ ★ Highest rating from **KATE CAMERON**, *Daily News*:

"A charming, delightful, tuneful, amusing, touching, colorful, lavish, eye-filling entertainment. All this and more is 'Hans Christian Andersen'."

ROSE PELSWICK, *Journal-American*:

"Lovely to look at and enchanting to hear. Made with taste and skill, a blend of charm and romance and humor, of beautiful ballets, rhythmic songs, glowing colors and gorgeous sets. It's delightful entertainment!"

OTIS GUERNSEY, *Herald Tribune*:

"Big, merry and tuneful! Samuel Goldwyn has created a Hollywood fairyland. There is so much spread across the screen that one hardly knows where to begin. A bona fide Goldwyn dazzler!"

FRANK QUINN, *Mirror*:

"Hurrah for Goldwyn!! Everything about this film is laudatory. Rich humor, great warmth and delightful charm. Frank Loesser contributes a score that will have you humming when you leave!"

Wonderful 7 out of 7 when they saw

an Andersen

TECHNICOLOR

BOSLEY CROWTHER, *Times*:

"As pretty and graceful a picture as has come down the rocky pike this year. Samuel Goldwyn's reputation as a maker of quality films, full of exquisite production and pains-taking craftsmanship should receive further elevation!"

ALTON COOK, *World-Telegram & Sun*:

"The masterwork of the long producing career of Samuel Goldwyn. Danny Kaye leaves an audience with the feeling that everyone in the place has just had something as nice as a birthday party. Good feeling radiates from the screen. Probably the most enduring songs in the memory of man!"

IRENE THIRER, *Post*:

"It's out of this world! A new star is born—Jeanmaire, who is enchanting and a charming actress, besides being grace personified. The underwater ballet is breathtakingly lovely, the production is lavish and grand and replete with melodies. A resplendent song and dance show!"

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May Seek Injunctions Vs. Mexico's New Film Law Forcing Playdates

Mexico City, Dec. 2.

Film trade is so generally opposed to that stormy petrel, the Cinematographic Law, just enacted with its publication in the Official Gazette, that many are moving to seek injunctions against its enforcement on the general ground that it is unconstitutional. Objectors fear that the law, which they assert practically places the pic industry in the hands of the government, will do to Mexico exactly what a like measure has done for Argentina. But those favoring the law, mostly studio people and distributors, are pleased with it.

The law was enacted with some modifications designed to benefit all in the trade. Modifications represent the consensus of opinions expressed at confabs of trade reps with tappers of the ministry of the Interior. But the measure still features demands for 50% playing time for Mexican pix and establishes the ministry as controller of the industry "to assure its moral, artistic and economic elevation." The ministry continues ruling the national censorship of Mexican and imported pix, their importation, exportation, distribution and exhibition, as well as production in Mexico.

The law also calls for the establishment of a cinematographic library, to which every producer in Mexico must donate one copy of every pic made gratis; a ban on exporting Mexican pix that the government considers unfit in theme and development for showing abroad; and the regulation of the distribution of Mexican pix "for public interest." It declares the film industry of public interest as are railroads, oil, mining, communications and mining.

Ministry is to have a special yearly budget allowance to help the pic biz. Mexican trade disputes must be umpired by the National Cinematographic Art Council.

W. Germans Forming Own Foreign Office to Help Their Product in U.S.

Berlin, Dec. 2.

A group of leading German film producers are currently working on the setup for a "Auslandsfilm-Kontor" (Foreign Film Office). Peter Ostermayr and Walter Koppel are initiating this institution which will generally represent the German film industry in foreign countries. It would be an agency for foreign producers and distributors who are interested in German pictures. Institution is open to all members of the German Film Producers Assn. and will not compete with the existing export companies, but attempt to support these companies. Foreign Film Office aims at becoming a united institution of all German export companies, similar to the existing Unitalia and Unifrance, which represent Italian and French pix in foreign countries. Headquarters of the new outfit will be either in Munich or Hamburg.

Ostermayr, one of the directors, said on the occasion of his 45th producing anniversary: "I appreciate the idea that our patrons are given the opportunity to enjoy so many good foreign films. I can't understand, however, why we can't exploit the U. S. market. American pix have made more than \$35,000,000 in West Germany since 1945 while we are offered \$500 to \$1,000 for the license of one picture."

Luber Using Fodor Yarn For Raft Italo Film

Rome, Dec. 2.

George Raft has arrived here to star in "Cairo Incident," which will be done entirely in Italy. Bernard Luber is producer, with the story an original by Ladislav Fodor. It was screen-scripted by Eugene Ling. Luber, who has a pre-arranged Lippert release, has arranged a co-production deal with Italian money interests. The Palatine studios here will be used for interiors.

Ray Enright, Hollywood director, arrived last week to take over directing.

WB Topper
Sir Philip Warter
details why the
**Pix Biz Watches Video
Develop in England**
* * *
an interesting byline feature in
the upcoming
47th Anniversary Number
of
VARIETY

'Noon' Top U.S. Pic In Paris For Oct.

Paris, Dec. 2.

Top October grossers in Paris were four Gallic pix, one American and a Swedish film. The Fernandel starrer, "Forbidden Fruit" did a hefty \$235,550 at three big first-runs. Next best was the Michel Simon opus "Monsieur Taxi" with \$115,500. Then came the three-sketch whodunit pic "Full House" for \$102,000 to make director Henri Verneuil and star Michel Simon repeats in the big monthly money. "The Mad Girl" with Daniele Delorme, took next spot with \$99,000.

"High Noon" (UA), backed by fine crix appraisal, took next place with \$97,500. Rounding out the group was the Swedish film, "She Danced One Summer," with its well-publicized nude scene, with this \$96,000 at a Champs-Elysees small-seater.

Provinces gave the nod to French pix, "The Respectful Prostitute" and "Adorable Creatures," and "An American in Paris" (M-G). Runnerup were the French "We Are All Assassins" and "Little World of Don Camillo."

November top honors undoubtedly will go to Charles Chaplin's "Limelight" (UA), still packing them in at four big first-runs here in its original version, with subtitles. American distributor managers here are watching its performance in this original version at two houses which previously only played dubbed product. Good results may lead to other original version issues. Also high for the month is "The Minute of Truth," with Michele Morgan and Jean Gabin.

U. S. Info Service Does Pix on Austria, 'Porgy'

Vienna, Dec. 2.

Film and theatre section of the U. S. Information Service here screened two documentaries it produced for local release. They are "Porgy and Bess in Vienna," a 15-minute record of the recent sock visit of the Negro troupe to the Vienna State Opera, and "Voice of Austria," a 60-minute history of Austria's postwar progress in reconstruction, arts, politics and economics.

Both films were produced by Ernst Hausermann, film and theatre officer. The "Porgy" release already has been shown to sock returns in newsreel theatres, and now is on general release, with income going to Austrian Artists Relief Fund. It contains some excerpts from the actual performance of "Porgy." Cab Calloway contributes some top scatting both in and outside of "Porgy" score.

"Voice of Austria" likely will be more difficult to handle. It could stand drastic cutting.

Brazil TV Setup

Rio de Janeiro, Dec. 2.

President Vargas last week (22) signed a decree incorporating a plan for allocation of video channels throughout Brazil. New legislation limits number of stations in Brazil to 202.

At present, there are three stations operating in the country, one in Rio de Janeiro, one in Sao Paulo,

Mel Martin on Paris Bike

Paris, Dec. 2.

Mel Martin, actor-dancer who left the U. S. five years ago for a series of European stints, has a busy schedule coming up through next spring. Currently, he's co-starring with Akim Tamiroff in several shorts which Bill Marshall is turning out for TV.

Martin is also rehearsing a dance specialty for the new Jean-Pierre Melville film, "Si Tu Lisais Cette Lettre." In February, he is set for a supporting role in an untitled picture for Wipf-Granger. Meanwhile, he is testing for a part in Anatole Litvak's "Girl on Via Flaminia."

Nips' Admission Tax Slashed 50%

Tokyo, Dec. 2.

A government decree just issued, reducing admission taxes for legit and film houses by 50% and by 80% for classical musical presentations, promises to be a bonanza for everybody in Japan's show biz excepting government officials who collect the tax. It is estimated that the new law, effective next Jan. 1, will slice \$3,700,000 from the government's tax take during the first three months of 1953. Increased attendance may change this somewhat.

The public, however, will not actually feel the effect of the slash until after the New Year's. Ticket prices are usually raised during the holidays, but this year will remain the same as current prices.

After the holidays exhibitors will begin to collect about 6c more per ticket and naturally more tickets are expected to be sold.

Taxation officials, determined to get every cent coming to them under the reduced rates, will tighten collection of taxes.

ACT Hopes to Bring In 2d Film Cheap Enough To Cover Loss on First

London, Nov. 25.

With its second co-operative film in production, Assn. of Cine Technicians is making a major effort to repay the loss estimated at over \$150,000, incurred in the first effort, "Green Grow the Rushes." This pic failed to get a major circuit outlet and has had only a limited success in independent theatres.

That project was financed entirely by the National Film Finance Corp. with an investment of about \$700,000. The NFCC has now put up some of the money for their new production, "The Final Test," which is being made under the group plan for distribution by the J. Arthur Rank Organization.

Director Anthony Asquith, who is also ACT prexy, and producer R. J. Minney, who has played an active part in the affairs of the technicians' union, are reportedly foregoing a substantial part of their salaries, and it is understood that leading members of the crew are accepting deferrals.

Legit Shows Abroad

LONDON

(Week ending Dec. 13)
"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Call Me Madam," Oldham (8-15).
"Deep Blue Sea," Duke (8-23).
"Dial M for Murder," West (6-10).
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Hanging Judge," New (8-23).
"Happy Marriage," Duke York (6-7).
"High Balcony," Hamp. (12-1).
"The Terrors," Arts (12-1).
"Innocents," Majestic (7-23).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colours," Wm. (5-23-51).
"Love from Judy," Saville (8-25).
"Meet Callaghan," Garrick (5-27).
"Mousetrap," Ambas. (11-25).
"Murder Mistaken," Ambassadors (10-4).
"Paris to Piccadilly," Pr. Wales (4-13).
"Porgy & Bess," Stoll (10-3).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (12-28-51).
"Reluctant Heroes," White. (9-12-50).
"Ring Out Bells," Vic. Pal. (11-12).
"River Line," Strand (10-28).
"Sagulis Sorren," Apollo (6-14-50).
"South Pacific," Drury Lane (11-15).
"Sweet Peril," St. James (12-3).
"Water of Moon," Haymarket (4-10-51).
"Wild Horses," Aldwych (10-6).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliza," Criterion (4-2).

AUSTRALIA

(Week ending Dec. 13)
"Kiss Me, Kate," Royal, Sydney.
"Follies," Barrow, Sydney.
"Cassino," Comedy, Mel.
"Castle in Air," Royal, Adelaide.
"Tommy Trinder Show," Livoli, Mel.
"Savoy Vals," Royal, Brisbane.
"Sol J Pacific," Majesty, Mel.
"Ice Parade," Empire, Sydney.
"White Sheep," Princess, Melbourne.

East Germany Expropriates 37 Of Sector's 103 Cinemas; 5 Folded

Berlin, Nov. 25.

Head of British Film Producers Assn.

Sir Henry French

reviews the

Production Outlook for British Pix

* * *

an informative byline piece in the
upcoming

47th Anniversary Number

of
VARIETY

Show Biz Hypo In - BBC Cuffo Plugs

London, Dec. 2.

The entertainment biz has been grabbing its full share of free plug time on BBC. The motion picture industry has had its own fortnightly program for a year, in which extracts of current film releases are screened. More recently, legit has jumped on the bandwagon with a one-act transmission that has paid off in increased b.o. receipts. Arena shows have occasionally made it a practice of getting in ahead of an opening with a telecast of a substantial part of the final dress rehearsal.

Now there is a new development. Selected West End niteries are being used for a TV cabaret feature in which the cafe concerned can plug its own name more frequently than any sponsor would do on commercial video.

Latest example was a live transmission from the Bagatelle Restaurant in Mayfair. Peak Friday-night viewing time was allotted. Main attraction was Nancy Donovan (who was then appearing at the restaurant) and U. S. comic Archie Robbins. Richard Afton, who staged for the BBC, used his own TV dancing line, the Toppers, to embellish the presentation.

To create the right atmosphere, Bagatelle operator Harry Levene had a celeb invited audience, which included many prominent film and theatrical personalities. For the price of a few dinners he got a plug of immeasurable value. One rival cafe management reckoned that the program could be worth \$100,000 in advertising to the Bagatelle.

7-Nation Coverage Of Coronation Via TV

London, Dec. 2.

Live TV coverage of the Coronation is contemplated in several Continental capitals. TV executives are due in London soon from Belgium, Holland, Denmark, Switzerland, Italy, France and Western Germany for confabs with the British Broadcasting Corp. on facilities required both for live relays and for telefilms.

For some time, negotiations have been in progress with French TV authorities who are planning to re-broadcast the BBC telecast. A converter is being installed in Lille which will pick up the picture from Dover and transmit it over a wide area of the country. Other Continental TV chiefs are hoping they will be able to tie in with the French arrangements and pick up the program from Lille.

Deep River Boys Finish 7-Month Tour of Europe

London, Dec. 9.

The Deep River Boys will conclude a seven-month tour of Europe and sail for N. Y. on the Queen Mary next Tuesday (16).

This has been their fourth annual European junket. During their stay they played the Palladium, did a Moss Empires tour, appeared at the Royal Command performance and did a cabaret season at the Colony (and Astor).

All film theatres in the Soviet Zone of Germany, with the exception of the Brandenburg and East Berlin districts, have been expropriated (almost exclusively without compensation) during the last few years. An order by Soviet Colonel Tschukow in 1949 intended the expropriation campaign to be finished by fall that year. But the program is still not finished. Only 61 out of 103 cinemas in the East Sector are still in private hands. Five houses were taken by the Sovexport, only distribution outfit in that zone; three cinemas were taken by the DEFA, lone film producing outfit in the Soviet Zone; 14 spots were proclaimed by the East Sector Magistrat (town council) as being under trustee administration while 15 theatres are now "people's owned" houses and belong to the "People Education and Cultural Institutions Corporation." Five film houses had to close because showing no profit.

This expropriation business follows this line: Tax supervisors and political agents check on alleged "industrial sabotage," "thefts of people's property" or "political untrustworthiness." Of course, they find what they want. A number of things cause expropriation. A theatre owner doesn't want to give up his West Sector residence or he has another house in West Berlin. One theatre operator found it necessary to buy supplies or equipment in the West Sector because not for sale in the East Sector.

A glaring example of this setup was the exhibitor who bought floor wax in the West Sector. Another exhib had a mechanic who lived in W. Germany doing repairs. So the technical service of the monopoly distribution outfit discovered technical deficiencies. In another case, accountants of the "Fireg" (also part of "Progress") claimed the balance sheet was not in order (the exhibitor has no right to complain). Maintenance of theatres and buying of equipment in the West Sector gives Soviets the biggest chance to expropriate theatres. If an exhib gets equipment in the West Sector, he's considered a saboteur. If he does not get the necessary supplies in the West Sector and interrupts his showings until they are obtained from eastern sources, Soviets say the shuffling is a "sabotage on people's education."

Mex Tourist Biz Soars To 10 Times Greater Than Seven Years Ago

Mexico City, Dec. 2.

Tourists will bring \$289,000 into Mexico this year, 10 times the cash volume of that biz in 1945, according to Mexican Hotel Assn. estimates. This expected coin will be a bit more than counteract the foreign trade balance that promise to be as unfavorable for Mexico as it was in 1951, the Association claims.

Tourist profits this year which hit a new high, demonstrate that Mexico is a recognized visitor land. It also points up that this country is becoming increasingly popular, particularly with Americans and Canadians.

Accommodations and facilities for tourists have been improved extensively, the association reports. Favorable exchange rate is termed another plus factor.

Austria's Pix Patronage Off 13% in 2d Quarter

Washington, Dec. 9.

Film theatre attendance in Austria fell off sharply during the second quarter of this year, reports Nathan D. Golden, chief of the Commerce Department picture division. While this followed a normal spring trend, it was excessive in 1952, with the attendance 13% below that of corresponding months of 1951.

In the first half of year, says Golden, 222 features were released in Austria, of which 104 were from Hollywood, 51 were German, 27 British, 14 French and 13 Italian. Only seven of the pix were produced in Austria and three came from Russia.

1st Prosecution Vs. Major Circuit In Brit. For Quota Default Fails

London, Dec. 9.

The first prosecution against a major circuit for quota default has failed. The magistrate in a London police court dismissed a Board of Trade summons brought against Circuits Management Assn., the company which controls the two J. Arthur Rank theatre groups, for a breach in the supporting quota at the Gaumont, Haymarket. He declared the default arose through circumstances beyond the association's control.

The case was dismissed after a hearing lasting three days. Defending counsel for the Rank organization was Sir Hartley Shawcross, QC, who was BOT president at the time the quota default was committed.

During the hearing many of the group's toppers, including J. Arthur Rank, Kenneth Winkles, director in charge of theatre administration, and Richard Hamer, booking controller, gave evidence.

Early in the hearing, Rank declared the Gaumont was operating at a loss, and that he would happily dispose of the theatre if a customer came along with the right price.

At the final hearing last Wednesday (3), Winkles said the theatre was losing around £48,000 a year and the group's six West End theatres were operating in the red to the tune of more than £335,000 annually. He agreed, however, that the West End theatres served as a show-window for the entire organization.

Row Over A-Bomb Film Simmers in Tokyo As Soviets Get Heave-Ho

Tokyo, Nov. 25.

Plan to ban the export of "A-Bombed Children," Nipponese-made quickie about the bombs which fell on Hiroshima and Nagasaki, has stirred up a hassle in the Japanese cabinet. Justice Minister Tokutomi Kimura announced the film would be banned from export because of ill-feeling toward Japan which might arise from showings abroad. Ryutaro Takahashi, Minister of International Trade and Industry, then tried to calm outraged exporters by explaining that a meeting of the cabinet had discussed the matter, but made no official decision.

Meanwhile, negotiations for export are continuing between Hokusai Film Distributors here and exhibitors in Formosa, Hawaii, Brazil and Siam. Interesting footnote is fact that local rep of Sovexportfilm, Timofeev V. Poplovich, who has been seeking Soviet rights to the film, has received his formal walking papers from the Japanese government. He and six other Russians here, correspondents and their families, have been notified that their residence applications have been rejected and they must leave the country by Nov. 23.

W. BERLIN CINEMAS DRAW FROM EAST ZONE

Berlin, Dec. 2.

Attendance figures at East Berlin film theatres are falling because of the high percentage of political propaganda pix being shown which most East Berliners dislike. Reported that many East Sector residents take advantage of the special showings in West Berlin cinemas, initiated by the HICOG in Berlin two years ago.

There are 14 so-called "border cinemas" in the West Sector because located only a few steps from the East Sector. These houses each month play to an average of 170,000 Easterners using only films produced in the western world. Admission is only 6c for those having Eastern identification cards.

East Berlin residents prefer going to these border cinemas even if some of the pix also are running in their sector. An example is the Swedish pic, "One Summer of Happiness," which was also shown in the East Sector. However, it was in a different dubbing version there, obviously to follow the party line. Film did brisk biz in the border houses.

London Entrepreneur

Val Parnell

has a shrewd appraisal on
I Knew Him When

one of the many byline pieces in
the soon-due

47th Anniversary Number

of

VARIETY

See Scot Show Biz Year-End Upbeat

Glasgow, Dec. 9.

Show biz in Scotland is anticipating a bigger-than-normal rush to theatres and cinemas this Christmas following a November slump at the boxoffice. Thousands of parties are planned to come in from outlying districts for pantomimes and revues.

Season's first production has been launched at the Metropole here where Scot comic Jack Radcliffe is heading a bright show under the banner of Alex Frutin. A lavish Howard and Wyndham pantomime, "Cinderella," featuring new Scot comedian Stanley Baxter, premed Dec. 5 with a production by Freddie Carpenter.

Tom Arnold's No. 1 Scot panto, "Jack and Beanstalk," was launched at the Albamhere Dec. 6, with Harry Gordon, Alec Finlay, Robert Wilson and Duncan Macrae.

Ice pantos are catching on here. "Robinson Crusoe on Ice" opens at the Empire here today (Tues.) for a season, with brisk advance sale.

The legit group, Glasgow Citizens' Theatre, turns from straight drama to a modern style revue, "A Glait Spell," Dec. 18.

Leading pantomime in Edinburgh will be "Robinson Crusoe," featuring Douglas Byng and young Scot comedian Jimmy Logan. At the Pavilion here, the Fred Collins Productions present "Humpty Dumpty," Dec. 10.

All seats are sold for Christmas and New Year weeks for most Scot theatres with the usual family parties.

Brit. Exhib Sez Industry Lacks Vigor of Yore

Newcastle, Eng., Dec. 2.

Jack X. Prendergast, a leading British film exhibitor, told members of the trade here that today's film industry lacks the vigor of 30 to 40 years ago, "mainly because the people in it have lost the verve, color and individuality possessed by those in it then." He said there was too much talk today about intelligent pix.

"When a man starts describing a film as intelligent, he is licked," Prendergast asserted. "The whole secret of entertainment is not intelligence. It is simplicity."

The exhib described the current cinema industry as "all over-exposed women and under-developed men." He urged exhibitors and distributors to get together and tell the British treasury there would be cinema shutterings if there was no relief from the present tax, and some adjustment for exhibs on the border line unless there was a reduction in taxes for the small exhib position, with the counter-draw of TV becoming stronger, would become serious in the next two or three years.

Manchester Vauder

Manchester, Dec. 2.

Threat of TV on cinema-going is one reason why the Theatre Royal here, long a cinema house, will soon revert to vaude.

First vaudeville show will open Dec. 22. It is "The Christmas Show," presented by Carroll Lewis.

Walker to M-G Peru Post

Bogota, Dec. 2.

After 19 years with Metro, Luis Sarmiento, company's manager in Peru, has retired. His retirement brought the transfer of Alberto Walker, the Metro rep in Colombia, to the Peru post.

Robert Schmitt, rep in Austria, comes here to handle Colombia office while Wolfgang Wolf, manager in Venezuela, is moved to Austria. Bernard Blair from the Sao Paulo, Brazil office was promoted to Venezuela manager.

Another Arg. Pic Heads for Record

Buenos Aires, Nov. 25.

Following the record gross of the year, set by "Deshonra" at the Gran Rex, another local production promises to establish another new high at the same house this month, judging from the first week's business of "Las Aguas Bajantes" (Muddy Waters). This Hugo del Carril production racked up \$28,554 in its first week at the Rex and already has passed four weeks. This is excellent biz.

However, for every boxoffice picture of this sort, the native industry turns out at least three or four flops. The most outstanding failure, although no surprise to anyone considering all the interference the studio had to contend with, has been "El Gaucho y El Diablo" (The Gaucho and the Devil) (Emelco), the first Technicolor picture made in an Argentine studio. This was released last week at the Opera Theatre. Of course, all rushes of this tinter had to go to the U. S. for lab treatment, and then return here for editing. This only added to the already heavy cost. Despite the general warning to crux that local films must not be panned, this drew plenty of adverse criticism. It is doubtful whether this will hold long at the Opera.

A local production which has surprised everybody by its success is "Esta es Mi Vida" (This Was My Life) (Argentina Sono Film), starring gypsy dancer Miguel de Molina. This is one of the best musical pix ever turned out by a local studio, but the film's quality is not so much due to de Molina's warbling as to his handling of plastic dance effects. This may open up a new field for this Spanish entertainer, who has been in Argentine legit for nearly 10 years because Sono wants to retain him to direct dance sequences in other films if he can keep within his budget. "Mi Vida" ran well over the budget of \$80,000.

Against this success, there is a dismal tale of three other flops. Worst of these is "Marido de Ocasión" (Bargain Husband), produced by Portena Films, the outfit which made "Nace un Campeón" and "Donde Comienzan los Pantanos" (A Champ is Born and Where the Swamps Begin). Portena has another film completed, "El Domador" (The Tamer); "Ocasión" was directed by veteran Adelqui Millar, of the Carlos Gardel affairs, who directed "Lights of Buenos Aires" in Paris, and has a rep as a pioneer in local production.

'Hope' Cops Italo Crix Prize; 'Sun' Top U. S. Pic

Rome, Dec. 2.

Universalcine's "Two Pennies of Hope" was a triple winner when the Italian silver ribbons, top Italo pic awards voted by the film critics were handed out at the Piamma Theatre. It was attended by stars, industry people and government officials.

Film copped best film kudo as well as awards for the top camerawork (Arturo Gallea) and best script.

Other prizes went to Anna Magnani and Toto for their thesping in, respectively, "Bellissima" and "Cops and Robbers."

Foreign awards, likewise voted by Italian crits, went to "Place in Sun" (Par) as best foreign pic, with Montgomery Clift accepting the prize for Paramount; Bette Davis for her work in "All About Eve" (20th) and Alec Guinness for his performance in "Lavender Hill Mob" (U). Kudo for best pic at Venice Festival also was officially awarded to the "Quiet Man" to conclude the ceremonies.

London Legit Faces Worst Postwar Season; Biz Off 25% for Top Shows

London, Dec. 9.

The West End legit theatre is facing its worst postwar season. The normal pre-Christmas lull began several weeks earlier than usual, and is proving to be more intense than in any year since 1945.

With only one or two exceptions, every theatre is feeling the effects of a country-wide buying slump. In London's West End, even the standout hits are no longer sold-out for weeks ahead and SRO boards, which appeared with monotonous regularity in certain houses, are rarely in evidence. Grosses at most top shows are down as much as 25% while lesser productions have suffered even more drastic slumps.

One immediate result of the biz decline is the early closure of a number of shows which, in more normal circumstances, might have remained for healthy runs.

The new thriller at the Comedy, "Tomorrow is too Late," folded quietly after only a fortnight. Jack Hylton's "The Blue Lamp," which had a healthy Blackpool season, closed last weekend after a run of just under three weeks. Also on the way out is "The Innocents" at Her Majesty's in which Flora Robson plays the lead and "The Hanging Judge" at the New, which stars Godfrey Tearle.

Although takings are normally down at this time of the year, West End managers agree that they have never known such a serious drop. They wonder whether there will be the normal revival of business early next year.

Apart from the West End, the business slump is evident throughout the country, applying with equal severity to legit and vaudeville. One variety theatre, opening in the north of England with a new bill last week, grossed \$92 on the first two performances. Average take at this house is usually around \$250.

British Spent 3 Times More Last Year Than 1938 for Entertainment

London, Dec. 9.

Amount spent by the British public on entertainment in 1951 was almost treble the 1938 total. Official figure published last week by the Board of Trade places last year's expenditure at \$506,800,000 with \$179,200,000 as the total for 1938.

The survey, published by the BOT's central statistical office, also reports a postwar drop in the number of picture theatres currently operating in Britain. From September in 1946 until last September, the total had been reduced by 92, and now stands at 4,617.

At the outbreak of the last war in September, 1939, there were 4,901 cinemas in the country. The overall decrease, therefore, amounts to 284.

500-SEAT SHOWCASE IN AUSSIE FOR PAR

Sydney, Dec. 2.

Looks rather certain that Paramount will set a deal shortly for first-release product at the 500-seater Australia in Melbourne, as a result of current huddles with Charles Munro and Maurice Sloan. First in on new deal would be "Carrie" (Par).

Paramount now has four show-cases here, Prince Edward (1,389-seater), Variety (300-seater), Sydney-Kings, Melbourne (1,350-seater), and Majestic, Adelaide (1,000-seater).

It is figured that Par, via topper Clay Hake, will go out after more key houses next year in expanding its own showcase lineup Down Under.

Williamson Net \$77,760

Sydney, Dec. 2.

J. C. Williamson, Ltd., major Aussie legit operators, turned in a net profit of £34,604 (\$77,760) in year ended last June 30, a decrease of £4,396 on former span. Ordinary dividend was lowered to 6%. Previous year the rate was 9%.

Understood that the profit drops stems from higher operational costs.

Henry Sherek

discusses the

Alien Actor Question

an informative editorial in the
forthcoming

47th Anniversary Number

of

VARIETY

Big Xmas Pantos Set For London

London, Dec. 9.

Two West End pantomimes, two arena pantos on ice and three circuses are among the special Christmas attractions set to open later this month. First panto will be the Casino's "Jack and Jill," starring Hy Hazel, Michael Bentine and Charlie Chester. It opens Dec. 18. The Palladium show, "Dick Whittington," with Frankie Howard, Richard Hearn and Sonnie Hale, bows Dec. 23.

The ice pantos are "Jack and the Beanstalk" at the Empress Hall and "Sleeping Beauty" at the Empress Pool, Wembley. Bertram Mills' circus opens Dec. 19, with a royal charity gala set for the previous night. Jack Hylton's debut in the circus field follows on Dec. 22 at Earls Court, with Tom Arnold's production set for the following night at Harringay.

In addition, there will be the usual batch of seasonal fare. Shows already set include "The Dancing Princess" (Embassy), "Maria Marten" (Arts), "Beauty and the Beast" (Mercury), "Peter Pan" (Scala), "The Muffin Show" (Vaudeville), "Christmas Magic" (Fortune), "Bewitching Witch" (The Boltons) and "Imperial Court of Mystery" (Winter Garden).

Brit. Archbishop Cites Dangers of TV Habit

York, Eng., Dec. 2.

Dangers of television were stressed here by Dr. Cyril Garbett, Archbishop of York. TV viewing might occupy far too much time, since seeing required more concentration than hearing, he said. Radio can be turned on for hours while ordinary work is carried on, but tele could not be combined with work.

Dr. Garbett hinted that TV might become a substitute for intelligent thought and reading. It might also encourage a tendency to rely on headlines and on the printed picture rather than the published article. There was also the danger that TV might cater for popularity by the presentation of short sensational stories.

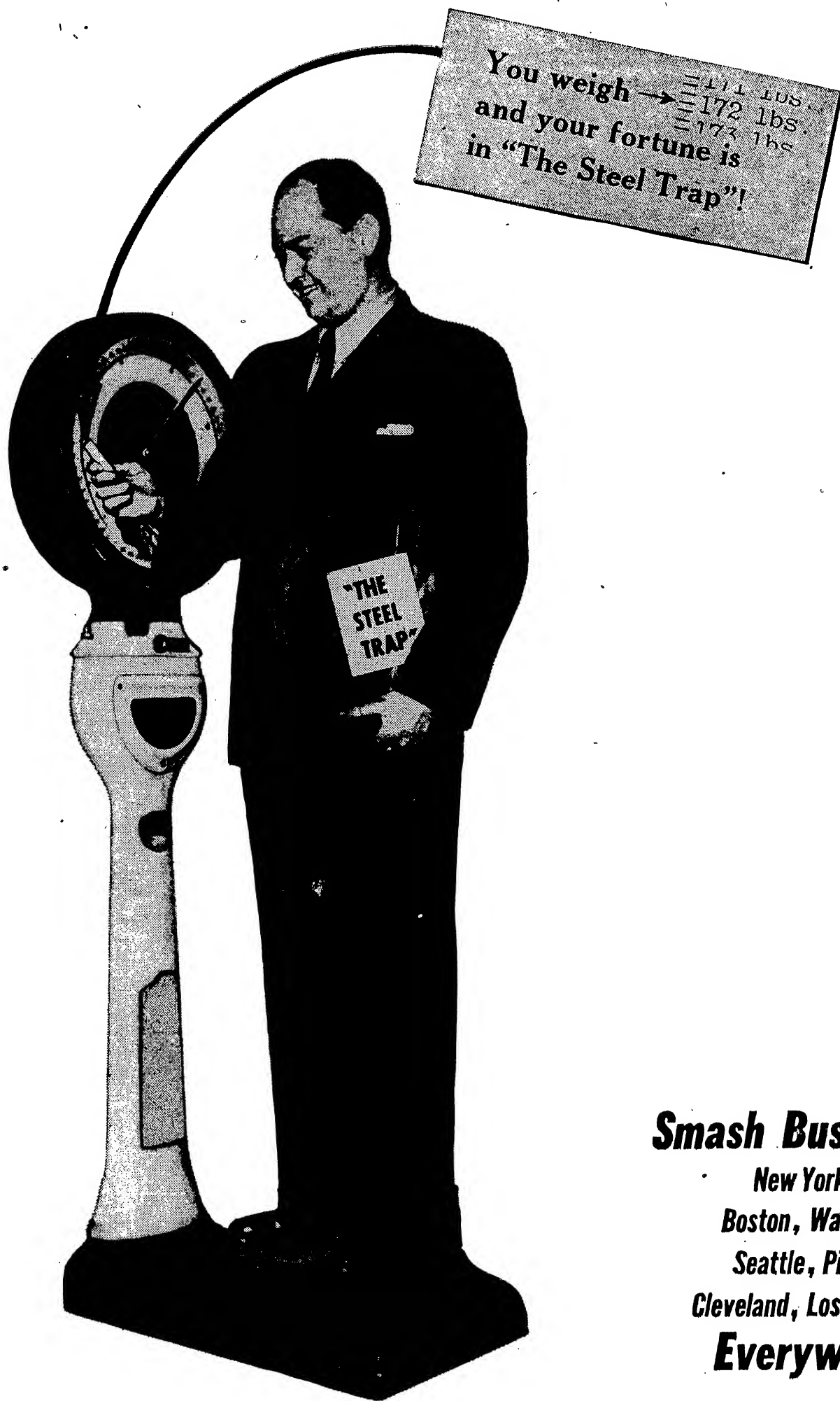
"To some extent," he claimed, "children can be excluded from cinema shows which are regarded as suitable only for adults. But unless parents have a greater control over their children than is now usually the case, it will be impractical to keep them from the room during the showing of TV."

New Graetz Pic Story By Anglo-French Trio

Nice, Dec. 2.

Working at the Hotel Colombe d'Or in the village of St. Paul de Vence near here, an Anglo-French film trio is doing the scenario for a new British pic, "Monsieur Ripois and His Destiny," to be produced by Paul Graetz of Transcontinental Films.

To be made in London the pic script is being done by French film director Rene Clement, Jean Aureuche and Londoner Denis Cannan who, with Christopher Fry, wrote the screen story of the Technicolor film, "Beggars Opera." "Opera" is being produced at the Shepperton Studios, London.



Smash Business

**New York, Miami,
Boston, Washington,
Seattle, Pittsburgh,
Cleveland, Los Angeles.
Everywhere!**

Inside Stuff—Pictures

Improved version of Eastman Kodak's tungsten-balanced color negative should be on the market early in 1953, according to an EK spokesman in N. Y. The film eliminates the need for arc-lamps and is said to cut production costs by 15%.

With two pix using the new stock, which sells at \$125 per 1,000 feet, the color-negative is still being offered by EK. One of the two films that have used it so far is a documentary on the Newfoundland fishing industry, produced by the National Film Board of Canada. The other is "Invaders from Mars," produced by Edward L. Alpers's National Pictures Corp.

Due to its "TV potential," Walt Disney Productions' common stock is coming in for Wall St. attention. Brokerage firm of M. W. Janis Co. this week recommended the film company's common as an "outstanding speculative attraction, especially in view of the great potential offered by TV." Janis' opinion appears to be shared by the Television-Electronics Fund, Inc. This investment trust, whose total assets are in excess of \$22,900,000, holds 8,000 shares of Disney which it values at \$51,000. Traded Over-the-Counter, Disney is currently quoted around 6 1/2 bid, 7 1/4 asked.

Whoever takes over the top operating post at RKO will find himself in a lush N. Y. executive office, newly-equipped during Arnold Grant's short tenure as board chairman.

Added attractions include an executive dining alcove with some kitchen facilities, a bar, a new towel cabinet for the private shower room, and a new specially-constructed closet for a wardrobe.

'Bwana Devil' Gets Hefty B.O., Bookings Despite the Critics

Sensational b.o. returns being chalked up on the Coast by Arch Oboler's "Bwana Devil," the tri-dimension film in the Natural Vision process, has prompted key chains to book the picture, despite the mixed critical reception. George Schaefer, Oboler's eastern sales rep, has lined up deals for 225 theatres in as many key cities, with the pic set to open in Philadelphia, Dallas, Houston and San Antonio on Xmas day. Other dates will follow immediately thereafter, with the speed of release depending on how fast additional prints come through from the labs.

Schaefer expects about 50 prints to be ready by Jan. 15, with the total print order set at 150. Terms with the circuits as well as individual theatres call for a 50-50 split. Pacts, depending on cities in which theatres are located, call for either seven or 14-day runs, with a week's holdover clause depending on the wicket interest. Majority of theatres, it's indicated, will display the new process, which calls for use of special polaroid specs, on an advanced-admission basis. With the picture booked in every exchange centre and every key city, chains involved include United Paramount Theatres, Interstate Theatres, Warner Theatres, RKO, Fox-West Coast and the Schine circuit.

Schaefer has been aiming for an Xmas date in N. Y., but deal for the Warner Theatre, only house available at that time, fell through. Talks reached an impasse when WB insisted on renting the theatre rather than booking the picture on a regular percentage deal. As soon as the Xmas-New Year presentations are played off on the Main Stem, Schaefer will begin talks with other Broadway ops.

Unlike Cinerama, which calls for extensive theatre alteration costing approximately \$50,000, the Natural Vision process can be installed at relatively low cost. Presentation of the new medium calls for the interlocking of two projectors, with cost varying from \$100 to \$300; purchase or rental of a 5,000-ft. film magazine, and installation (if theatre is not already equipped with one) of a high reflective screen. Cost for latter is about \$400. Another cost is the purchase of the cardboard specs required to view the Natural Vision film. These are obtained from the Polaroid Corp. at 10c each, with half the cost being paid when ordered and the remainder at delivery. Local exhibs can retrieve some of this by selling ad-space on the specs.

N. C. Allied Studies Law

Minneapolis, Dec. 9. North Central Allied's board has directed S. D. Kane its executive counsel, to study constitutionality of a proposed law to classify the film industry as a public utility subject to state regulation.

Bennie Berger, body's president, has proposed that the organization sponsor such a measure in the 1953 legislature so that the state could fix maximum film rentals. Board members signified they'd back the bill if purpose could be achieved constitutionally.

Kris Kringle

Continued from page 1

tomed to getting the nation's best shows in the normal course of competition between the town's deluxe tourist traps. In each, of course, the floorshow serves merely as a lure for the gambling dollars of the hordes of vacationers who swell the population to an estimated 100,000 weekly. This year, the competition is keener because of the two new plusheries, the Sahara (open), and the Sands (opening Dec. 16).

As a result, the town's big spots went on an all-out booking drive to provide name-studded floorshows throughout the holiday period.

The new spots have indicated that they'll spare no effort to lure top names from their long-established local habitats. For the Yule period, the Sahara has the Andrews Sisters headlining; the Sands, Danny Thomas; the Flamingo has Tony Martin. Sophie Tucker holds forth at El Rancho Vegas. Carmen Miranda is at the Desert Inn and Bert Lahr, in a rare nitery appearance, is at the Thunderbird. Xavier Cugat's troupe holds the spotlight at the Last Frontier.

The top acts are getting a minimum of \$10,000 per week each for the holiday stints. Figure probably averages out at close to \$15,000 after all charges have been added. Supporting acts—and in most cases the hotels' have declined to bring in unknowns and are relying instead on standard acts—account for another \$80,000 in the town's talent outlay. And the orch and lines of girls in each of the cafes add up to about another \$10,000 at least per week.

The total of \$180,000, while phenomenal, may pale by a year from now. If all the plans for new spots are completed, Vegas can look forward to next Christmas and an entertainment present that could easily cost more than \$250,000.

Indicative of swelling weekly talent outlay is the Sands Hotel's \$116,500 for headliners only for first 10 weeks of its operation. Danny Thomas headlines at \$12,500 per week for three weeks; Lena Horne opens Jan. 8, \$39,000 for three weeks; Edith Piaf, Jan. 29, \$20,000 for fortnight; Billy Eckstine, Feb. 12, also 20G for two frames.

Watts' Quotes

Continued from page 2

On the Aisle" column last Friday (5), his original pan of the Ronald Alexander comedy called it "just the play for you if you happen to have an adolescent daughter and she wants to be a football player," and that he "liked it," as well as he did another recent opening he had "been alone in assailing." But, he noted, the ads had quoted him as saying, "Just the play for you. The new comedy is friendly and pleasantly acted. . . I like it." What he meant to suggest, the column concluded, was that the play is "so amateurish that it is difficult to get angry at it. It is also dull, foolish, almost frantically commonplace, and a little embarrassing."

Shepard Traube, director and co-producer of the show, expressed indignation at Watts' disavowal of the ad quotes. He asserted that he had called the critic on the phone and had received permission to "horse around" with his review for quote purposes. Watts subsequently disputed that, explaining that he had not even written the notice when Traube called him, and that he had thus been unable to comply with the producer-director's request for advance quotes.

Whole matter of quoted excerpts from reviews is a long-standing subject of gripes in critics' circles, not only in New York but to a lesser extent in road cities. It's generally conceded that a certain amount of condensation of critical statements is essential for space-saving reasons. But critics and occasionally others not personally involved have often objected that quotes have been used in such a way as to give a misleading impression of the original notice.

'Wife' Gets 8 New Tunes

Hollywood, Dec. 9. Harold Arlen and Dorothy Fields turned out eight new tunes for "The Farmer Takes a Wife," the largest number of original ditties in any 20th-Fox musical since 1945, when "State Fair" was produced.

LOCAL 150 ON COAST VOTE DRIVE-IN STRIKE

Hollywood, Dec. 9. Moving Picture Operators Local 150, IATSE, took a unanimous strike vote against most drive-ins in this area. Local's business agent, George Schaffer, expects deadline for walkout soon.

Fight with ozoners stems from rejected demand for two booths whenever drive-ins play first-runs. About 24 ozoners are affected.

Spanish-Made 'Fatima' Gives WB Version Run For European Money

Warner Bros' religious pic, "The Miracle of Fatima," is running into competition abroad with a Spanish-made film dealing with the same subject and involving the same incident and characters.

In many instances the Spanish film, titled "The Virgin of Fatima," is playing European cities simultaneously with the Warner version. Frequently WB foreign execs have learned that the competitive picture, a black&whiter, had played a particular area just prior to Warner's tinted entry.

To forestall any difficulties in Latin-American territories where the Spanish picture has also played, WB has retitled the film for showing in below-the-border zones. It'll be known there as "The Divine Light."

Selling of the picture abroad has also been a thorny problem for WB. In predominantly Catholic countries, "Fatima" presents no untoward problem, since tieups with the local church can easily be made. With no big Hollywood names and a Catholic-slanted yarn, the utmost ingenuity must be employed in peddling the film in non-Catholic areas. Special advertising campaigns have been set for these territories, with an obvious attempt being made to disguise its religious theme.

'QUO VADIS' DOING SMASH FOREIGN BIZ

Business racked up by Metro's "Quo Vadis" in more than a dozen overseas countries to date indicates that the Robert Taylor-Deborah Kerr spectacle will stack up against "Gone With the Wind" as the company's all-time top grosser. Picture moved into foreign distribution about eight months ago at limited advanced admissions and will be brought back later at lower prices.

Now in its 33d week at the Ritz Theatre, London, the picture previously registered 13 weeks at the Carlton in the same city. Best business in the history of the house reportedly was clocked at the Metropolitan Theatre, Caracas, Venezuela, where the top was eight bolivars (\$2.40). Other situations where grosses were "tremendous" include a six-theatre day-and-date preem in Brussels; the Metro Theatre, Montevideo; Metro, in Lima, Peru; Dante and Metro Theatres in Santiago, Chile, and kindred outlets.

RKO Realignment Of Foreign Flacks Deferred

Realignment of RKO's pub-ad department, whereby the foreign section flackery would come under the jurisdiction of pub-ad chief Richard Condon has been postponed pending the settlement of the company's new management setup.

Idea, originally advanced by Arnold Picker, who ankle the company as exec v.p. and world sales head before actually assuming his duties officially, has been shelved. Whether it will be revived is still a matter of conjecture.

Should the amalgamation take place, RKO will be the only film company operating under such a setup. In the other companies, the foreign pub-ad staffs are more or less autonomous, with the chief of the section answering only to the international sales topper.

Brylawski Dinner's Big Turnout

Washington, Dec. 9. Testimonial dinner to Julian Brylawski, pioneer D. C. picture exec and head of the WB real estate department here, brought out nearly 400 to the Shoreham Hotel last week.

Embargo of U. S. Films to Israel

Embargo on American film shipments to Israel was instituted last week in the wake of the Israeli government's move to place a 20% ad valorem tax on the New York share of the U. S. distrib.

Ban, which isn't likely to have any immediate effects on Israeli theatres, represents more of a gesture of protest than a practical move, according to the Motion Picture Export Assn. Attempts are currently being made to sound out the Israeli position and obtain clarification of the ad valorem levy.

Companies now get about \$120,000 a year from Israel for out-of-pocket expenses. There have been no remittances from the country for years. Question is whether the ad valorem tax represent an additional duty or whether it replaces the income tax in effect so far. The embargo is likely to remain in effect until the situation is clarified.

MARTIN GOSCH TO MAKE PICTURES IN EUROPE

Company to produce theatrical as well as vidpix in Paris for the American market has been organized by producer Martin Gosch. Gosch, who left for the Coast Sunday (7) to line up top-Hollywood players and a director for the outfit's first effort, is associated in the venture with Henri Leiser. Latter, an American of French extraction, has been active in film production abroad.

Pair have concluded a financing deal with an investment group in Paris, to whose contribution will be added privately-advanced U.S. coin. Following his return from the Coast, Gosch is slated to leave for Paris Dec. 16 to arrange for studio facilities and technicians.

Company, as yet unnamed, expects to begin work on its first entry—a theatrical film—in the spring. Property, "Evil Star," is the first screenplay effort of radio-TV writers Ernest and Betty Shenkin. Players employed by Gosch in the feature film will also be used by the producer in a half-hour telepix series entitled "The Adventures of Paris Jones."

Austin Exhib Asks 600G From Majors

Austin, Dec. 9.

Charging conspiracy to violate antitrust laws, Eddie Joseph, operator of six local theatres, filed a cross-action in Federal Court here to a Universal accounting suit filed on Oct. 4. Joseph seeks recovery of \$600,000 in alleged damages against Universal and five other producer-distributors. Third-party defendants named in the action were Warner Bros., RKO-Radio, Paramount, Loew's and 20th-Fox.

Joseph alleges the six producer-distributor have violated antitrust laws to make special arrangements with the Interstate Circuit and other theatre chains in which they have interests. Complaining that the distributors have refused to deal with him on a fair basis, Joseph seeks triple damages.

Colo. City Ozone Sues

Colo. City, Texas, Dec. 9. Mac Carnohan and H. R. Barker Jr., owners of the Western drive-in, have filed suit in District Court, Abilene, alleging violations of the antitrust laws and asking triple damages of \$80,000. Warner Bros. and five theatre firms are the defendants. Latter include Rowley United Theatres, Amus. Co., Inc., Westex Drive In Theatres, Ross Dixon, Elliot Dixon and Warner Bros.

May Release Italo Pic Without PC Seal

Hollywood, Dec. 9. "OK, Nero!" Italian comedy which utilized many "Quo Vadis" sets and is a takeoff on the Metro big-budgeter, may be released in this country without a Production Code seal, writer-director Lewis Ciannelli reported after the film was given its first snea. In some scenes, femmes are shown clad only from the waist down.

Ciannelli expects to talk a re-leasing deal in N. Y. this week for the Niccolo Chonoli production, which stars Gino Cervi and Sylbanna Panpini.



STAR OF THE YEAR!

He follows his triumphs in "Quo Vadis" and "Ivanhoe" with another sensation . . .

M-G-M presents The Love Story Behind The Billion Dollar Secret!

"ABOVE AND BEYOND" starring Robert Taylor • Eleanor Parker • with James Whitmore • Marilyn Erskine • Screen play by Melvin Frank, Norman Panama and Beirne Lay, Jr. • Story by Beirne Lay, Jr. • Produced and Directed by Melvin Frank and Norman Panama

From Editorial in Hollywood Reporter, Nov. 26, 1952

"ROBERT TAYLOR will probably play to more people for the rest of this year and next than any other star in films, being in 'Quo Vadis', 'Ivanhoe' and 'ABOVE AND BEYOND.'"



*Robert Taylor
Eleanor Parker*

"Picture of the Month. A love story no woman will ever forget."—LOUELLA PARSONS, *Cosmopolitan Magazine*

"Thrilling and exciting picture."—HEDDA HOPPER, *Nationally Syndicated Columnist*

"His finest performance and the picture is a certain Academy Award Winner."—SHEILAH GRAHAM, *Nationally Syndicated Columnist*

"Will fascinate both men and women. Thrilling and moving."—FLORENCE SOMERS, *Feature Editor of Redbook*

"Spine-tingling experience. Its excitement is the warm emotional impact."—RUTH HARBERT, *Good Housekeeping Motion Picture Editor*

"A wonderful modern love story, dramatizing sharply the emotional problems of our times."

—ELEANOR STIERHAM, *Today's Woman Fiction Editor*

ITS FAME WILL GROW AND GROW!

Amusement Stock Quotations

(N.Y. Stock Exchange)

Week-Ending Tuesday (9)

1952		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
High	Low					
123 1/2	8 3/4	ABC	11	9 1/4	9 1/4	— 5/8
40 1/4	33	CBS, "A"	35	40	39 1/4	+ 1/2
39 3/4	32 1/4	CBS, "B"	34	39 3/4	38 3/4	+ 1/2
13 1/2	11 1/2	Col. Pic.	18	11 3/4	10 7/8	— 1
9 5/8	8	Decca	81	9 1/4	9 1/4	— 1/4
48	41 1/2	Eastman Kodk	133	44 3/4	43 1/4	— 3/4
18 1/4	11 1/2	Loew's	431	12 5/8	12 1/4	— 1/4
5 3/8	3 3/8	Nat'l Thea	177	4	3 3/4	+ 1/4
30 3/4	21 1/4	Paramount	205	27 3/4	26 1/2	+ 1
36 3/4	26 3/4	Philco	94	35	34 1/4	+ 3/4
29 3/4	23 1/4	RCA	339	29 1/4	28 3/4	— 1/4
4 7/8	3 1/4	RKO Picts.	253	3 7/8	3 3/4	— 1/4
4 1/4	3 1/4	RKO Theats.	285	3 3/4	3 1/2	+ 1/4
5 1/4	3 1/4	Republic	81	3 3/8	3 3/8	—
10 3/4	9 3/4	Rep., pfd.	13	10 1/2	10	— 1/4
12 1/2	10 3/4	20th-Fx (new)	295	12 3/4	11 1/2	+ 5/8
21 1/4	11 1/2	U. Par. Th.	281	13	12 3/4	—
13 5/8	11	Univ. Pic.	48	13 3/4	13 1/4	+ 1/4
65	57	Univ., pfd.	70	61	61	—
15 1/4	11 3/4	Warner Bros.	249	13 3/4	12 1/4	+ 1 1/4
88 1/2	68	Zenith	18	86 3/4	84 3/4	— 1 1/2
N. Y. Curb Exchange						
19 3/4	15	Du Mont	122	17 3/4	16 1/2	— 1
3 3/4	2 3/4	Monogram	44	3	2 3/4	+ 1/4
27 3/4	20 1/4	Technicolor	46	27 3/4	26 3/4	— 1 1/4
3 1/4	2 1/4	Trans-Lux	1	3	3	— 1/4
Over-the-Counter Securities						
Cinecolor			Bid	Ask		
Cinerama			5 1/4	6 1/2	— 1 1/4	
Chesapeake Industries (Pathe)			3 3/4	4 1/2	—	
U. A. Theatres			4	4 3/4	— 1/4	
Walt Disney			6 5/8	7 3/8	+ 1/8	

(Quotations furnished by Dreyfus & Co.)

N. Y. Times' Critic

Continued from page 2

the Dec. 15 performance, when they had been invited in the expectation that revisions, recasting and re-rehearsals would be completed. However, the Daily News is understood to have reversed its decision and planned to send a reporter to the actual opening last Thursday, with critic John Chapman attending the later performance on invitation to write a formal review.

There was some discussion in legit circles about whether the management could have prevented Atkinson or a News reporter from attending last Thursday night's scheduled performance. Also, there was speculation about the possibility of legal action in case the reviews in question had been unfavorable. However, informed sources say the producers could have done virtually nothing on either count.

Questions Academic

In any case, Miss Davis' illness made the whole question academic. Accompanying the postponement notice last Wednesday (3) was a statement by the star's physician that she had a serious case of laryngitis and that it "would be criminal" for her to attempt to give a performance. Subsequent statements have indicated that the film actress has been resting and making rapid progress toward recovery.

The Times decision to cover the show's actual first performance originally slated for last Thursday night was on the theory that opening would have been news and that it could therefore not have been legitimately ignored. Atkinson points out that the scheduled opening had been officially announced in publicity statements and ads. Moreover, thousands of tickets had been sold and approximately 15,000 people would have seen the show by the time the critics attended the formal preem.

For the paper to have pretended that the revue had not opened would have been silly and contrary to sound journalistic policy, the critic declares. There is a growing tendency, he believes, for people in the theatre to try to use reviews as promotion, whereas the critic's and the paper's primary responsibility is to the readers rather than to the producers, or even to the theatre as an institution or a business.

Atkinson says there is nothing to trade rumors that the Times policy in future would be to review the actual first performance of every show, including previews. He declared that in assigning him to last Thursday's scheduled "Two's Company" opening, Turner Catledge, managing editor, had specifically remarked that the decision should not be regarded as a general rule,

but that future cases be decided on individual circumstances.

In the case of "Wish You Were Here," which had three weeks of paid previews as a sort of "Broadway tryout" before being covered by the critics, Atkinson noted that the Leland Hayward-Joshua Logan production had been announced in advance as playing the pre-sold benefit performances. Tickets were not available for sale to the general public and the circumstances of the entire operation was basically different from the "Two's Company" situation, he added.

It's estimated that the "Two's Company" postponement may involve a cost of over \$100,000. Even if the revue is able to open next Monday night, the management will have had to pay two weeks' full salary to the cast (around \$20,000), musicians (\$6,000), stagehands (\$5,000), managerial-staff (\$1,000), extra advertising (\$5,000), theatre expense (\$10,000) and various other items, and will have lost around \$70,000 in 12 already-sold-out performances. However, the producers reportedly have \$150,000 insurance on Miss Davis.

In a wire over the weekend to backers, producers Russo and Ellis revealed that they are trying to obtain additional, outside financing (reportedly \$50,000-\$60,000) and invited those already investing to put up an extra 25% on a "purely voluntary basis." New money is to be repaid from first profits, it's noted. The production was originally budgeted at \$175,000 and there has already been a 20% overall.

The illness of Miss Davis and the consequent postponement of the preem is the latest and most serious in a succession of mishaps that have plagued "Company" since practically before rehearsals started. At the show's initial performance during the Detroit tryout Miss Davis passed out during her first number, but quickly revived and received an ovation at the final curtain. Since then there has been virtually a crisis a day, and Broadway rumor-mongers have been in a continual lather.

Par Execs in Hollywood For Promotion Huddles

Hollywood, Dec. 9.

Trio of Paramount homeoffice execs arrived today (Tues.) for promotion and merchandising conferences with Par's L. A. reps. Visitors are A. W. Schwalberg, sales chief; E. K. O'Shea, assistant sales toppler, and Jerry Pickman, ad-pub head.

They were in Dallas for similar meetings Sunday and yesterday, and after a two-day stop here will trek to Chicago, for another session.

'Powerful Forces'

Continued from page 5

as well as newspaper editors, the MPEA veepee stated.

Quota Shortage

Commenting on the statement made at the open forum by Kokiichi Tomizuka, prexy of the Japan exhibs association, Maas said that Tomizuka's assertion that Japanese exhibs were suffering from a shortage of films under the quota was "forthright and heartwarming" and touched the real issue. Maas tied this in with a recent Mainichi newspaper report that five local indie producers now have an ambitious schedule of films in production. The paper said that these five companies are composed mostly of persons who have quit or been fired from major studios for reasons well known in trade and government circles. Mainichi also said that this group consists of impoverished members, some of whom were in back of the controversial quickie, "Atom Bomb Over Hiroshima," now in local distribution and the subject of bitter discussion by some high government figures and patriotic Japanese citizens who would like to see it banned from export.

"The U. S. motion picture industry is the oldest, and has become the largest and most progressive in the world," said Maas, "primarily because it provides screen fare which is acceptable to the ticket buyer. That is the simple secret of the film industry's success at home and abroad."

Maas distinguished sharply between producing interests in Japan whose aim may be to control the film market purely for economic gain and those who seek to replace American films and those from other democratic countries in order that films of a contrary ideological content may gain ascendancy here.

Texas COMPO

Continued from page 7

and O'Donnell's plan for the traveling expo includes the ways and means of making it self-supporting through the public sale of admission tickets, the idea would stand a strong chance of getting COMPO's okay.

Short is now conferring with officials of the American Assn. of Railroads on details of the program. As it is now figured, the train will be painted in red, white and blue and will carry the "Movie-time" banner. Twelve of the cars will house a Hollywood studio exhibit of historical data, costumes, properties, miniature production sets and material depicting the industry's growth through the years. A car designed for television broadcasts and another for radio shows will be included. Two cars will serve the press, the executive staff and crew. Another car will be used as a miniature theatre for showing a 20-minute film on Hollywood history and another will house a miniature studio for screen tests for contestants in a talent search.

Request to H'wood

Columbus, O., Dec. 9.

Hollywood studios were requested this week to furnished material for another giant display in Ohio featuring the motion picture industry. Robert A. Wile, secretary of Independent Theatre Owners of Ohio, sent request after Cincinnati Gas & Electric Co. offered its main-floor lobby space and windows for exhibit featuring Hollywood glamor. It will run from March 16 to April 9.

H'wood Execs

Continued from page 7

be incomplete if we did not study what sort of impression is being made by those films."

Moreover, Wiley added, "with television operations gradually growing in western Europe, we will want to look into what our Government is doing and can do in relation to helping to tell the 'freedom message' on foreign TV. Just as I am seeking to mobilize Hollywood's talents, I am endeavoring to tap in this anti-Communist information fight the best brains we can reach in the radio, television, advertising, public relations, graphic arts and other professions in which America ranks so high."

MAY EASE CONTROLS ON OZONER BUILDING

Washington, Dec. 9.

An early easing of material controls for drive-ins is expected to come out of a press conference to be held tomorrow (Wed.) by Richard McDonald, National Production Authority administrator. Industry sources here believe. The McDonald session will be on control of materials for all types of construction. The present regulation, which would permit amusement construction to self-certify for limited amounts of scarce materials, is scheduled to be lifted May 1 or sooner. Recent reports were that the change might be instituted by Jan. 1.

Some film industry officials feel McDonald will make the Jan. 1 date official. Under the regulation, an amusement construction project would be able to obtain, without NPA authority, five tons of carbon steel, two tons of structural steel and 500 pounds of copper per quarter. This amount would give a sharp boost to the drive-ins, but not be too helpful for large, roofed-over theatres.

Exploitation, Publicity Combined at Metro Under Dan Terrell

Naming of Metro exploitation chief Dan S. Terrell as the company's eastern publicity manager may see an amalgamation of both exploitation and publicity departments with Terrell heading both operations. Present Metro plans do not call for the appointment of a new exploiter head to replace Terrell.

Terrell, it's anticipated, will name two assistants who, in addition to their present duties, will serve as exploitation and publicity aides, respectively. New publicity chief, who oversteered M-G's vast field staff, reportedly feels that the salient features of both exploitation and publicity can be combined successfully.

Terrell was named to the publicity post last weekend by pub-ad veepee Howard Dietz. He replaced John Joseph, who resigned recently. Terrell has been with Metro since 1940, first working as a theatre publicist in Washington, D. C. Following the war, he became assistant to Loew's Theatres pub-ad topper Ernest Emerling. He became Metro exploitation chief three years ago, succeeding William R. Ferguson.

AGVA Strike

Continued from page 1

shoot organization a good chance to hold on. The rebel peelers can work Chicago for many years at a time. Many stay several months in one spot, change their name and go to work virtually next door.

Chi Strip Joins

The Chi strip operators have already stated that they'll hire no performer who is not a member of the rump union. If AGVA members want to work their cafes, then they'll have to join.

There's also likelihood that CEU may develop into a national organization. There are sufficient strip-peries in New Orleans, New York and other cities to knock off a sizable slice of AGVA membership.

The AGVA executive board meeting Monday (8) in New York did a bit of breast-beating at the insurrection. Several board members pointed out that the union, did little to forestall the rebellion. It didn't confer with or educate its members sufficiently, it was charged. Others also pointed out that the union execs didn't confer with those they were asking to pay the welfare fund bills—meaning the operators.

It's \$2.50 per week per person, or \$1 a night for club dates. As is detailed on Page 51 the smaller bistros squawked but are paying these tolls "under protest."

As a result, AGVA once it settles its difficulties, will have to start working on a revised welfare setup. It's pointed out, for example, that union welfare funds are generally administered by a board comprising one union representative, a public member, and an employer representative. Latter group, it's felt, may be more inclined to chip in with the welfare coin if employers' interests were looked after as well.

Lesser Skeds Two 3-D Features for '53 In Tri-Opticon Process

Hollywood, Dec. 9.

Two full-length third-dimensional features using the British Tri-Opticon process have been scheduled by Sol Lesser for 1953, as well as a group of six 20-minute shorts in color. Initial feature will be chosen from three scripts Lesser now has ready and will be an action story titled "The Runaway Train." Producer expects to have it completed within the next eight or 10 weeks.

Plans for 3-D production were revealed by Lesser after previewing the British process for the local press last Friday (5), and his entry into the field of "round" pictures will give exhibs a choice of two. Already, "Bwana Devil," an Arch Oboler production using Natural Vision 3-Dimension, is playing its world premiere date here in two houses to smash business, and Oboler and others are plotting follow-up features.

However, Lesser holds no U.S. production rights to the British stereo-techniques, according to Jesse A. Levinson, who says he is U.S. resident attorney for the Brits' concern. Legality asked that the producer clear the implication he'll use the process to make two feature-length pix.

Lesser retorted that Thalla Productions, Inc. (of which he's board chairman) "has by contract, exclusive U.S. exhibition rights for two years of all pictures filmed by the British concern and to all pictures filmed by anyone else using the stereo-techniques third-dimensional photography."

Tri-Opticon looked impressive in the five short subjects the producer screened for the press. Three were in Technicolor, and the hues are outstanding. Two of the color subjects were cartoon abstractions devised to show off what can be done with the 3-D medium. The third color short was a special nine and a half-minute subject displaying the Thames River. The viewer has the sensation of having his eyes at the water's level, looking out to the banks, fields and buildings along the river. One brief black-and-white subject gives an explanation of 3-D. Fifth subject is "The Black Swan," featuring the dancing of Beryl Grey and John Field of Sadler's Wells Ballet. Although beautifully done and impressive, it cries for color.

On the technical side of Tri-Opticon, the process is easy to view through polaroid glasses, and completely absent is the necessity to constantly refocus the vision as scenes change. Use of a mechanical calculator and a special camera mount during film gives a "space control" that makes the focus changes easy on the viewer and practically unnoticeable. All other photographic equipment, including the two cameras, lenses and film, are standard. Projection is via synchronizing two projectors for the simultaneous projecting of the right and left eye prints. The screen is standard size but of special plastic with a metalized surface which, once installed, can be used for regular projection of 2-D pictures as well.

Among the short subjects Lesser is scheduling for production next year are "Mack Sennett Bathing Beauties of 1953," "The Seven Modern Wonders of the World," "Flight Over the North Pole," "American Wildlife," "Scheherazade" and "Beneath the Sea."

The five shorts, Lesser used for Friday's demonstration form a film bill that has been playing in England and Europe for the past 18 months.

Raoul Levy Producing French Pic in Mexico

Raoul Levy, producer, and Yves Allegret, French director, proceed to Mexico upon arrival in New York from Paris tomorrow (Thurs.) to produce the first French film made in the Western Hemisphere. Story is by author and existentialism leader Jean Paul Sartre. Screenplay is by Jean Aurenche and Pierre Bost, authors of "Devil in the Flesh" and "Jeux Interdits."

Costarring Pedro Armendariz, just signed by Levy in New York, the film will be co-produced with Salvador Elizondo, head of Reforma Films of Mexico.

Film Reviews

Continued from page 6

Top Secret

izes his departure from Moscow to Berlin.

Cole, rapidly being typecast for dumb comedy parts, has a made-to-order role. He extracts every bit of humor out of his lines to best advantage. Oscar Homolka fits naturally into the role of the Russian envoy who talks the Englishman into going to Moscow and who is eventually happy to join him on British territory. Nadia Gray is an attractive interpreter who apparently is also relieved to take refuge on British soil. While these three have the plum roles, lesser parts have been filled with thought. Frederick Valk, Geoffrey Sumner and Wilfrid Hydewhite make stand-out contributions.

Stanley Pavey has done a smooth lensing job. Giulio Zampi has edited in slick style. Myro.

Folly to Be Wise

Bridie play a British screen dud despite Alastair Sim.

London, Dec. 20.

British Lion release of London Film-Lauder-Gilliat production. Stars Alastair Sim. Director by Frank Launder. Screenplay by Frank Launder and John Dighton. From play by James Bridie; camera, Jack Hildyard; editor, Theima Connolly; music, Temple Adair. At Odeon, Marble Arch, London, Dec. 1, '52. Running time, 91 MINS.

Captain Paris Alastair Sim
George Prout Roland Culver
Angela Prout Elizabeth Allan
Lady Dods Marjita Hunt
Dr. McAdam Miles Malleon
Professor Mitch Colin Gordon
Joseph Byres, MP Edward Chapman
Jessie Kilgrew Janet Brown
Walter Peter Martyn
Intellectual Robin Bailey
Colonel Clement McCullin
Corporal Michael Ripper
Landlord Leslie Weston
Staff Sergeant Michael Kelly
Bus Conductor George Hurs
Drill Sergeant Cyril Chamberlain

Little attempt has been made to transform this James Bridie play into a moving film. There is almost no action, with one incident occupying the major part of the running time. Launder and Gilliat, who are noted for their hep treatment, have dissipated first-class talent with a production which will make little impact at the boxoffice either locally in Britain or in the U.S.

Alastair Sim is one of Britain's top comedians with a name of real marquee value, but even he has no opportunity to lift the yarn out of its deep rut. The treatment hovers uneasily between comedy and farce with broad doses of sentiment thrown in.

Sim is cast as an army padre who has to organize entertainment for the troops. He is let down by a concert party and, on the inspiration of his secretary, organizes a "brains panel." This includes a local artist and his wife, a professor, who is staying with them; a doctor, a labor M.P. and, of course, the village's titled lady. The setup is providing a modicum of amusement until the padre's eager secretary plants a question seeking advice on marriage. This leads to a free-for-all between the husband and wife which wrecks the show.

The buildup to the panel or "brains trust" is slow and laborious, with the panel's session stretched to the point of tedium. Aside from the static scene, it lacks genuine humor, honest wit or any sparkle. The cast battles valiantly but the odds are against them. Roland Culver, Elizabeth Allan, Marjita Hunt, Miles Malleon, Colin Gordon and Edward Chapman, the members of the panel, are bogged down by the script. Janet Brown and Peter Martyn are ineffectual juve leads.

Frank Launder's direction is pedestrian mainly because of the limitations of the story which he did in conjunction with John Dighton. Jack Hildyard has lensed competently. Myro.

The White Line

Lux release of Lux-Rome production. Stars Alastair Sim, Gino Lollobrigida, Stefano Jatoia, Luigi Zampa. Screenplay by Piero Tellini, Stefano Terra from story by Tellini; camera, Carlo Mon ton; music, Carlo Zecchi; English titles and narration, Clare Catalano; English narrative, Ray Morgan. At Cine Verdi, N. Y., starting Dec. 4, '52. Running time, 84 MINS.

Donata Sebastian Gino Lollobrigida
Domenico Raf Vallone
Pasquale Sebastian Enzo Jatoia
Stefano Enzo Jatoia
Giovanni Sebastian Cesco Baseggio
The Grandfather Ernesto Almirante
The Grandmother Silvia Curretti
Pontecoste Gianni Cavalleri
The Priest Gino Cavalleri
Gaspere Fabio Neri
Lampadina Mario Bestan
Aquilina Antonio Catalano
Cecilia Giordano Cesini

(In Italian; English Titles)
A preachment against war, "The White Line" never quite measures up. Director Luigi Zampa has not done nearly as successfully with

this as with "Difficult Years," for which he is possibly best known in the U.S. Part of this failure possibly stems from his inability to blend a cast of amateur kids with known Italian pros. Result is a somewhat disjointed, if at times engrossing yarn. Film should do fairly well at Italian-language houses because of the Zampa name and presence of intriguing Gino Lollobrigida in the main femme role.

With the drawing of a white line through a little Italian community near Trieste, a new frontier is established as a result of International Peace Commission rulings. East of the line belongs to Yugoslavia and the Soviet regime, while those on the west side fall under Italian control. Such an arbitrary decision causes tragic and sometimes absurd results. A farmer's dwelling is separated from his fields; a priest is left his church while his oratory is taken away; and the white line divides a slope down which the village children coast their toy wagons. Story concerns the yen of these youngsters to obliterate this arbitrary line, building to a sacrifice of one boy.

Story of Piero Tellini and Stefano Terra tries to point up how the audacity of these youngsters finally wipes out the barrier. One lad steals one of the boundary markers, and military authorities on both sides vow vengeance unless the missing stake is restored. When the juvenile culprit, Enzo Jatoia, attempts to return this marker, he is mortally wounded by fire from the guards.

Both sides mourn the kid's death, and opposing factors temporarily are friends again, and reunited as village townspeople. It enables Miss Lollobrigida to decide between Raf Vallone, a new-found sweetheart, refugee from the Yugo regime, and Erno Crisa, who has deserted her to go with the Communies. This slight romantic triangle is the picture's weakest point, Zampa employing his amateur juveniles for bulk of the footage. He has tossed in the Commie angle only in an offhand way while trying to stress the inhumanity of war in general. Result is that neither is especially effective.

Miss Lollobrigida is okay when given a chance as the demure village girl. Vallone is excellent in his too-infrequent dramatic passages, being one of the best he-man italo actors to be unearth in some time. Grisa, as the other man, also is handsome but not a particularly good actor in this film. Young Jatoia does okay, being the only pro among the 30 kids in the pic. Cesco Baseggio, as his father, and Jino Cavalleri, the priest, head the professional support.

Carlo Montuori's lensing is high-grade even with the most difficult outdoor shots. There is a brief English narrative spoken nicely by Ray Morgan at the outset and near the close of the pic. Clare Catalano's English titles and English narrative are excellent. Wead.

Il Est Minuit
Dr. Schweitzer
(It Is Midnight Dr. Schweitzer)
(FRENCH)

Paris, Nov. 25.

Cocinor release of Nadia Film production. Stars Pierre Fresnay, Raymond Rouleau. Directed by Andre Haguet. Screenplay, Haguet, Andre Legrand from a play by Gilbert Cesbron; camera, Lucien Mullin; editor, Charles Bretonne; At Colisee, Paris, Nov. 20, '52. Running time, 110 MINS.

Dr. Schweitzer Pierre Fresnay
Commandant Raymond Rouleau
Marie Jeanne Moreau
Leblanc Andre Valmy
Pere Charles Jean Debucourt

Pierre Fresnay adds another portrait to the gallery of greats he has done in pictures. Here he is the famed humanist Dr. Albert Schweitzer. Film covers a segment of the man's life, dealing mainly with his decision to go to Gabon to set up a hospital for the natives, and his difficulties in overcoming superstition and the laxity of white colonialists. Film is based on a play and follows that format in building a series of incidents. It allows too much talk to get in the way of the dramatic emphasis, with the consequent slow pacing. On the Fresnay name this will go here. For the U.S., the pic has the exploitable tag of the Schweitzer name for art houses.

Film picks up Dr. Schweitzer as a pastor in Alsace where he has just finished his medical training and has decided to go to Gabon to dedicate himself to the suffering of the ill-cared for natives. Accompanying him is a young nurse, who has been disappointed in love. The growth of the native hospital and the final internment of Dr. Schweitzer as an enemy alien when the

first world war breaks out then is shown.

Andre Haguet has directed in a slow, careful manner allowing Fresnay to carry the film with his top histrionics. Otherwise other roles are fragmentary and are primarily used to develop the Schweitzer character. Fresnay makes the character believable. Such episodes as an operation with primitive implements with menacing natives standing nearby, his calming of a mad native and his winning the confidence of the native residents are well done. His final farewell, when he knows that all his work will have to be rebuilt after the war, is a moving moment.

Lensing is tops and editing manages to blend location work and studio filming well. Raymond Rouleau does not have much to do as the commandant who must arrest Schweitzer. Jeanne Moreau lends a piquant, tired face to the crusading nurse. Mosk.

Alraune
(GERMAN)

Vienna, Nov. 11.

Styria release of Styria-Carlton production. Stars Hildegard Knef, Erich von Stroheim. Directed by Arthur Maria Rabenalt; screenplay by Fritz Rotter, based on novel by H. H. Ewers; music by Werner Heymann; camera, Freid Behn-Grund. At Forum, Vienna. Running time, 90 MINS.

Hildegard Knef Erich von Stroheim
Frank Braun Karlheinz Boehm
Gunt Geroldingen Harry Meyen
Dr. Mohr H. H. Ewers
Governess Denise Vernac
Princess Wolkonska Julia Koschka

In the early 1900s, when the H. H. Ewers novel, "Alraune," cut a swath in the German-language world like Elinor Glyn's "Three Weeks" in the States, the very thought of artificial insemination of humans was mentionable only in whispers. Times and sensations change. In 1952 the audience isn't doing any gasping over the disclosure that the supposedly fatally fascinating Alraune (Hildegard Knef, known in U.S. as Hildegard Neff), was deliberately bred by the evil scientist Ten Brinken (Erich von Stroheim), utilizing a murderer and a prostitute.

What remains is to show that Miss Knef, under the malevolent foster father's upbringing, had inherited all the evil traits of her parents who never met. Every person she touches, the story tells us, is condemned to tragic death, for she cannot love, only tantalize the hapless young men who pursue her.

In the hands of a more serious cast, and writers this might conceivably have been made into something shuddery, if not impressive. As it is, Miss Knef's limited acting range, the juvenility of the lads she hands to their deaths, and the comic malevolence of von Stroheim produce only a labored setting for a range of costume changes and phony thunderstorms for the lethal Alraune.

Much time is lost in meandering aimlessly through a set of unnecessary complications about how Alraune's supernatural powers discover a "medicinal spring" which von Stroheim uses in some unexplained way to swindle the public until caught by the health authorities. To close it out, Alraune discovers at last that she is capable of true love with one man—played by a far too boyish Karlheinz Boehm; only to be shot dead by the enraged foster father in a climax clearly indicating an incestuous theme not previously hinted at. Final fadeout has von Stroheim marching up steps to a fog-shrouded gallows to pay for his crime.

Photography is okay, though dark; editing is loose by U.S. standards, since 20 minutes could well be spared; other credits are satisfactory. But not much here for the U.S. Isra.

Itsu Itsu Made Mo
(Forever My Love)
(JAPANESE)

Tokyo, Nov. 4.

Daiel production. Stars Chris Drake and Mitsuko Kimura. Directed by Paul Sloane. Screenplay, Sloane; camera, Akira Kimura; music, Hidemaro Kono. Running time, 135 MINS.

Kentarō Yamada Eijiro Yanagi
Shizue Yamada Sanae Takasugi
Kimiko Yamada Mitsuko Kimura
Saburo Kimura Jibei Akita
Haruo Suzuki Ichiro Sugai
Kato Takeo Kamikubo
Pat Grant Chris Drake

Daiel Studios, producers of the prize winning "Rashomon," make another stab at the international market with "Forever My Love." Despite an assist from writer-director Paul H. Sloane and male lead Chris Drake plus a bit part by Nisei Henry Nakamura, the joint Japanese-American production is just a noble try.

Hampered by a very trite plot, overlong running time, poor thesping from Drake and a lack of the originality which marked "Rashomon," this study of a Japanese-American romance turns out to be the saddest sort of soapopera. Not even a special-effects earthquake

at the climax can lift it from its mediocrity.

Story, starting in Tokyo's night-life center, shows Pat Grant (Drake), a U. S. soldier stationed in Japan, bumping into Kimiko Yamada (Mitsuko Kimura) and accidentally knocking her purse to the ground. He returns the purse. The friendship struck up develops into love to the displeasure of her parents and a young Japanese suitor as well as an older countryman who is trying to buy her hand in marriage.

Shipped to Korea Drake is wounded and returned to Tokyo where Kimiko is about to marry the young Japanese. She learns that Grant is in the hospital and goes to him where she discovers that his letters have never reached her. Then an earthquake decides their future without solving the real problems.

Best performances are given by Miss Kimura, Life cover girl, who is graceful, and attractive, and character actor Ichiro Sugai, as the newly-rich Suzuki who tries to buy the girl. Drake, now serving with the Army in Tokyo, tries to portray a naive young American but turns in an unrestrained performance.

Director-writer Sloane, who has had many troubles during the 10 months he has been thrashing out "Forever," is responsible for the trite dialogue. English dialogue portion of pic is stilted and bromidic.

Newsreel shots dubbed in for the Korean sequence are tops. The earthquake sequence is realistic, being probably the most costly single scene ever film in Japan. Lars.

Tre Storie Proibite
(Three Forbidden Stories)
(ITALIAN)

Genoa, Nov. 11.

Warner Bros. release of an Electra Film Genoa, Basoli, production. Stars Eleonore Rossi Drago, Lia Amanda, Antonella Lualdi. Directed by Augusto Genina. Screenplay, Vittalano, Brancati, Ercole Gammato, Pannofino; camera, Genina, from story by Genina and Brancati; camera, G. R. Aldo; sets, Franco Fontana; music, Antonio Veretti. At Cinema Olympia, Milan. Running time, 115 MINS.

Renata Lia Amanda
Annamaria Antonella Lualdi
Giannina Eleonore Rossi Drago
Mario Gabriele Ferretti
Tommaso Turella Enrico Luz
Prof. Aragana Gino Cervi
Walter Frank Latimore

Essentially a three-episod with framework, this film looks like a good commercial bet locally, with proportionally promising export chances. With some trimming, it appears to be a fair risk for some U.S. bookings. It is exploitable.

Stairwell collapse in Rome which injured hundreds of girls lined up for jobs and recently furnished the climax for another pic, "It Happened in Rome," also provides a framework for three hospitalized job seekers, via flashback, reveal their pasts. The life of one has been ruined by complexes arising from her childhood rape by a friend; the second has married for money, but unhappily to a selfish semi-idiot heir; the third, daughter of a college prof, becomes involved with a dope-peddling lover. Payoff is neatly done in the windup as the third gal turns out to be the cause, not the victim, of the stairs collapsing. Well-staged stair crumble is effectively reprised at end.

Film has many conventional elements and drags in spots, but is generally well acted. It has been given above-average production gloss. Lensing by G. R. Aldo is unusually good.

Eleonora Rossi Drago makes the best of a meaty role as the dope addict, with Lia Amanda and Antonella Lualdi in the other top spots. Sex appeal angles have been given high-toned treatment, but are present nevertheless. Pic allows a two-way interpretation of the dope angle (mainly hinted at) in deference to possible censorship. Hawk.

La Presidentessa
(ITALIAN)

Genoa, Nov. 4.

Minerva Film release of "Amato-Eccleses Production. Stars Silvana Pampanini, Carlo D'Amico, Hans Deppe, Marcello, Marilyn Buford, Aroldo Trieri, Luigi Pavese, Guglielmo Barnabo, Aldo Bufi Landi. Directed by Pietro Germi. Screenplay, Aldo De Benedetti, from play by Hennequin and Weber; camera, Leonida Barboni. At Olympia, Genoa. Running time, 102 MINS.

Film version of the Hennequin-Weber costume comedy principally sticks closely to the style and format of its legit predecessor, recently staged in some Italian cities. Unknown to a majority of local audiences, which gives it a meaningless title, mild grosses are probable. Abroad, the pic's saucy content played in racy French style, should win it a following, especially if dubbed. Trimming is suggested for some slow spots.

Vehicle plays with various mistaken identity and double-entendre motifs before coming to an ex-

pected happy resolution. A cabaret star succeeds in seducing a high government official by posing as a judge's wife. The judge thus becomes involved, receives several promotions before finding out the reason while his real wife, the official's secretary and his ex-mistress, and several others also add to the comic confusion.

Despite all this, the pic has several dull stretches, failing to capitalize on its potentials. Pietro Germi's direction allows the actors a full range, with some resultant overplaying. Otherwise it follows the play-adaptation closely. Silvana Pampanini, though physically equipped for the role, doesn't have the necessary verve for the femme who causes all the trouble. Carlo D'Amico is fine as the official, Ave Ninchi shines in a change-of-pace role as the judge's wife, with Luigi Pavese properly harassed as the husband. Marilyn Buford has a few moments as the ex-mistress, furiously intent on removing the "ex." Single piano music accompanies action in silent pic style, a definite asset. Lensing is okay. Hawk.

Land Des Lachels
(Land of Smiles)
(GERMAN)

Berlin, Nov. 11.

Herzog Film release of Berolina-Film production. Stars Martha Eggerth, Jan Kiepura. Directed by Hans Deppe. Screenplay, Axel Eggebrecht, Hubert Marischka, based on operetta by Franz Lehár; camera, Kurt Schulz; music, Franz Lehár; musical direction, Alois Michler; settings, Willi A. Herrmann and Heinrich Weidemann. At Apollo, Dusseldorf. Running time, 114 MINS.

Lisay Licht Martha Eggerth
Prince Sou Jan Kiepura
Professor Ferdinand Licht Paul Hübiger
Gusti Putter Walter Müller
M. Prince Sou's sister Karin Dassel
Excellency Tschang Karl Meisner
Kato Ludwig Schmitz

Although Franz Lehár's "Land of Smiles" has been done several times previously for the screen, this new one rates as top entertainment. Biggest advantage is still the romantic appeal of Lehár's music. Another plus here is the two marquee names of Martha Eggerth and Jan Kiepura. Pic has excellent chances here and also may have good U.S. possibilities. Geva-color has been used to advantage. It is done here much better than former tries with it.

This version of "Smiles" features all best-known songs of the operetta, and all are easy on the ear.

Miss Eggerth, of course, is the Viennese operetta soprano who in Austria's capital meets Prince Sou (Jan Kiepura) from Siam. Before he goes back to his country, both get married. The story follows the familiar pattern, with plenty of romance. But the main thing is the singing. Most of the vocalizing is by Miss Eggerth and Kiepura. Their acting is satisfying but unfortunately frequent close-ups treat the star's faces not too kindly.

Screenplay by Axel Eggebrecht and Hubert Marischka is not very imaginative. Neither is Hans Deppe's direction since somewhat uneven. Both scripter and director concentrated on the romantic aspects of the plot. The old-hat story could stand some sophisticated touches, the gags tending to be lifeless. Both the authentic Bangkok backgrounds and dancing of the Siamese State Ballet, however, are eye filling.

Walter Mueller is charming as one of Miss Eggerth's Viennese admirers who later takes an interest in a Siamese princess. Latter is played by attractive Karin Dassel. Paul Horbiger turns in his usual dependable performance as a music teacher while Ludwig Schmitz is a clown-like Siamese servant who tries hard to be funny but he is handicapped by his material.

Alois Melichar's musical direction and Jens Keith's choreography are okay. Hays.

Fabian's Buy-out

Continued from page 3

will join him at their Coast headquarters today (Wed.). Albert Warner headquarters in N. Y.

The Warners and members of their families own 934,298 shares of the outstanding common stock in the parent corporation. Under the divorce, these are to be exchanged on the basis of 1/2 share in both the theatre and film companies for each single share in the parent outfit. Parent outfit now has 4,950,600 shares outstanding.

Over a year ago, a Fabian group and the three Warners had neared a deal under which Fabian would buy out all physical assets of the WB domestic chain at a cost approximating \$80,000,000. First National of Boston, repped by Serge Semenenko, was involved in the financing also but last-minute hitches killed the projected transaction.

*Oh man,
this really hits!*

Over 1000 spots
played and playing
and nothing but
smash, smash, smash
in every one!

They hold over,
they move over,
they're bowling
'em over with

**ALAN
LADD**

**VIRGINIA
MAYO**

IN WARNER BROS.

"THE IRON MISTRESS"



WITH JOSEPH CALLEIA • JAMES R. WEBB

FROM THE NOVEL BY PAUL I. WELLMAN

MUSIC BY MAX STEINER

PRODUCED BY HENRY BLANKE DIRECTED BY GORDON DOUGLAS

COLOR BY **TECHNICOLOR**



Picture Grosses

SAN FRANCISCO

(Continued from page 8)

week, "Wife's Best Friend" (20th) plus vaude headed by Johnnie Ray, \$38,000 with scale upped to \$1.50. Warfield (Loew's) (2,650; 65-95)—"Everything I Have Is Yours" (M-G). Husky \$17,000. Last week, "Plymouth Adventure" (M-G) (2d wk), light \$11,000. Paramount (Par) (2,646; 65-95)—"Ride Man Down" (Rep) and "Hour of 13" (M-G). Okay \$10,000. Last week, "Savage" (Par) and "Marry Me" (Indie), \$11,000. St. Francis (Par) (1,400; 65-95)—"Iron Mistress" (WB) (2d wk). Held at \$9,000. Last week, socko \$15,000. Orpheum (No. Coast) (2,448; 65-95)—"Canyon Passage" (U) and "Frontier Gal" (Indie) (reissues). Mild \$7,000 in 6 days. Last week, "It Grows on Trees" (U) and "Guest Wife" (UA) (reissue), \$9,500. United Artists (No. Coast) (1,207; 90-\$1.20)—"Limelight" (UA) (4th wk). Holding at \$6,000. Last week, nice \$7,500. Stagedoor (A-R) (370; \$1-\$1.30)—"Quiet Man" (Rep) (5th wk). Sturdy \$3,100. Last week, \$3,200. Larkin (Rosner) (400; 65-85)—"Cabinet Dr. Calagari" (Indie) and "Last Laugh" (Indie) (reissues). Stout \$2,100. Last week, \$2,400.

'BECAUSE' OMAHA ACER, BRISK 8G; 'MINE' 6G, 2D

Omaha, Dec. 9. Solid biz at first-runs here this stanza has downtown exhibitors happy. "Because of You" shapes best of newcomers. Top holdover is "Because You're Mine." "Bloodhounds of Broadway" is rated average.

Estimates for This Week
Brandeis (RKO) (1,100; 20-76)—"Springfield Rifle" (WB) and "Strange Fascination" (Col) (2d wk). Okay \$4,000 after fine \$6,000 opener.
Omaha (Tristates) (2,100; 20-70)—"Because of You" (U). Fancy \$8,000. Last week, "Plymouth Adventure" (M-G) and "Apache War Smoke" (M-G) \$9,000.
Orpheum (Tristates) (3,000; 20-70)—"Bloodhounds Broadway" (20th) and "Night Without Sleep" (20th). Average \$10,000. Last week, "Pony Soldier" (20th) and "Something for the Birds" (20th), \$9,000. State (Goldberg) (865; 25-76)—"Because You're Mine" (M-G) (2d wk). Big \$6,000 after \$7,000 initial stanza.

'Top' Smooth \$10,000, Buff.; 'Zenda' Trim 14G

Buffalo, Dec. 9. First-run trade is holding remarkably well here this round. "Flat Top" shapes smooth at Paramount while "Prisoner of Zenda" looks fine at the Buffalo.

Estimates for This Week
Buffalo (Loew's) (3,000; 40-70)—"Prisoner of Zenda" (M-G) and "Something for the Birds" (20th). Fine \$14,000. Last week, "Plymouth Adventure" (M-G) (10 days), \$13,200.
Paramount (Par) (3,000; 40-70)—"Flat Top" (AA) and "No Holds Barred" (Indie). Neat \$10,000. Last week, "Savage" (Par) and "The Well" (UA), \$11,400.
Center (Par) (2,100; 40-70)—"Battle Zone" (AA) and "South Pacific Trail" (Indie). Fine \$8,000. Last week, "Iron Mistress" (WB) (2d wk), same.

Lafayette (Basll) (3,000; 40-70)—"K. C. Confidential" (UA) and "The Ring" (Lip). Trim \$10,000. Last week, "Hangman's Knot" (Col) and "Target Hong Kong" (Col), \$8,500.
Century (20th Cent.) (3,000; 40-70)—"Steel Trap" (20th) and "Toughest Man Arizona" (Rep). Fairish \$8,500. Last week, "Lusty Men" (RKO) and "Tembo" (RKO), \$8,700.

BALTIMORE

(Continued from page 9)

Mayfair (Hicks) (980; 20-70)—"Pony Soldier" (20th) (3d wk). Starts third week tomorrow (Wed.) after fairish \$5,400 for second.
New (Mechanic) (1,800; 20-70)—"Steel Trap" (20th). Mild \$6,000. Last week, "Bloodhounds Broadway" (20th), \$5,800.
Playhouse (Schwaber) (430; 50-90)—"Magic Box" (Indie) (3d wk). Okay \$3,000 after second hit good \$3,600.
Stanley (WB) (3,280; 25-75)—"Iron Mistress" (WB) (2d wk). Drab \$7,000 after \$9,200 opener.
Town (Rappaport) (1,500; 35-70)—"Montana Belle" (RKO). Starts tomorrow (Wed.) after "The Thief" (RKO) got moderate \$5,800 in one week.

'Zenda' Tops Cincy With Fine \$15,000; 'Trees' 4½G, 'Forest' 8G, 'Thief' 10G

Cincinnati, Dec. 9.

Cincy's cinema row is minus the 45-year-old Lyric this stanza, but outlook shapes up close to last week's total. RKO Theatres is razing the 1,400-seat Lyric. Current top is "Prisoner of Zenda" in Albee with nice session. "Thief" looms okay in Palace. Close behind are "Tarzan's Fury" in Grand and "Blazing Forest" at Capitol. "It Grows on Trees" is fairish at Keith's.

Estimates for This Week
Albee (RKO) (3,100; 55-85)—"Prisoner of Zenda" (M-G). Fine \$15,000. Last week, "Plymouth Adventure" (M-G), \$14,000.
Capitol (RKO) (2,000; 55-85)—"Blazing Forest" (Par). Pleasing \$8,000. Last week, "Savage" (Par), \$8,500.
Grand (RKO) (1,400; 55-85)—"Tarzan's Savage Fury" (RKO) and "Under Red Sea" (RKO). Swell \$8,500. Last week, "Turning Point" (Par) and "Toughest Man in Arizona" (Mono), eight days, \$7,500.
Keith's (Shor) (1,500; 55-85)—"It Grows on Trees" (U) and "Yankee Buccaneer" (U). Mild \$4,500. Last week, "Pony Soldier" (20th), \$6,000.
Palace (RKO) (2,600; 55-85)—"Thief" (UA). Okay \$10,000. Last week, "Happy Times" (Col), \$12,000.

'Rifle' Hot 14G, Toronto; 'Because' Socko 10G, 2d

Toronto, Dec. 9.

Xmas shopping is denting matinee biz but night trade is okay. "Bloodhounds of Broadway" is topping the town with "Springfield Rifle" close behind. "Because of You" is lusty on second frame.

Estimates for This Week
Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Battle Zone" (AA) and "City of Violence" (Indie). Sad \$10,000. Last week, "Black Castle" (U) and "Brooklyn Gorilla" (Indie), same.
Eglinton (FP) (1,080; 40-80)—"Operation Secret" (WB). Oke \$7,000. Last week, "Cleopatra" (Par) (reissue) (2d wk), \$5,000.
Imperial (FP) (3,373; 50-80)—"Springfield Rifle" (WB). Hefty \$14,000. Last week, "Caribbean" (Par), \$11,000.
Loew's (Loew) (2,748; 50-80)—"Prisoner Zenda" (M-G) (3d wk). Solid \$11,500. Last week, \$13,500.
Odeon (Rank) (2,390; 50-80)—"Bloodhounds of Broadway" (20th). Big \$16,000. Last week, "Limelight" (UA) (3d wk), \$12,000.
Shea's (Par) (2,396; 40-80)—"Big Jim McLain" (WB) (2d wk). Fine \$12,000. Last week, \$14,500.
University (FP) (1,558; 40-80)—"Snows Kilimanjaro" (20th) (5th wk). Fast \$9,000. Last week, \$12,000.
Uptown (Loew) (2,743; 40-80)—"Because of You" (U) (2d wk). Socko \$10,000. Last week, \$12,000.

'McLain' Lively \$15,000, Mont'l; 'Sky' Big 14G

Montreal, Dec. 9.

New entries in all but one deluxer giving biz a boost after several weeks of holdovers and reissues. "Night Without Sleep" at the Palace looks fair while "Big Sky" is pulling sock trade to the Capitol. "Big Jim McLain" also is big at the Princess.

Estimates for This Week
Palace (C.T.) (2,626; 34-60)—"Night Without Sleep" (20th). Fair \$13,000. Last week, "Greatest Show" (Par), solid \$18,000.
Capitol (C.T.) (2,412; 34-60)—"Big Sky" (RKO). Towering \$18,000. Last week, "Sudden Fear" (RKO) (2d wk), \$15,000.
Princess (C.T.) (2,131; 34-60)—"Big Jim McLain" (WB). Big \$15,000. Last week, "Crimson Pirate" (WB) (2d wk), \$12,000.
Loew's (C.T.) (2,855; 40-65)—"Just For You" (Par) (2d wk). Fine \$20,000 following rousing first week at \$26,000.
Imperial (C.T.) (1,839; 34-60)—"Apache War Smoke" (M-G) and "You for Me" (M-G). Dull \$7,000. Last week, "High Noon" (UA) and "Dalton's Women" (UA), \$9,000.
Orpheum (C.T.) (1,048; 75-91)—"Don Juan" (RKO) and "Leopard Man" (RKO) (reissues). Okay \$6,500. Last week, "Snows Kilimanjaro" (20th), big \$8,000.

600G Bailing-Out Of Skouras Theatres Key To Indie Suit Vs. Loew's

By bailing out Skouras Theatres last September from a "straitened financial position" through a cash payment of \$800,000 and granting the chain improved availability to the detriment of an independent house, Loew's, Inc., violated New York State's antitrust laws under the Donnelly Act, according to a suit brought in Bronx Supreme Court, Monday (8), by attorney Monroe E. Stein on behalf of the owner and operator of the Square Theatre, Bronx.

Plaintiffs are Nathan V. Steinberg, owner of the Square Theatre Bldg. for many years, and the 1948 Holding Corp., which has operated the Square since May 1, 1952. Named defendants aside from Loew's are Parkchester Amus. Corp. (a Loew subsidiary), Paramount Film Distributing Corp., United Artists Corp., Nicholas M. Schenck, Joseph M. Schenck, George P. Skouras, No. 26 Theatre, Inc., Skouras Theatres Corp., Metropolitan Playhouses, Inc., and United Artists Theatre Circuit, Inc.

From the time the Square opened in 1935 until Sept. 15, 1952, it's asserted, Loew's, Paramount and UA made their product available to the Square, Interboro and Pilgrim (both of the latter being Skouras houses) on day-and-date availability. But this arrangement allegedly ceased when Loew's granted the two Skouras outlets the same product break as the competing Loew's American Theatre.

Behind this improvement in the Interboro and Pilgrim availability, the complaint contends, wasn't "any legitimate business reason" but solely because of pressures brought upon Loew's and its Parkchester subsidiary by the various defendants and because of "personal relationship and interests" of the Schenck brothers and George Skouras.

Citing the close corporate association between Skouras Theatres, Metropolitan Playhouses and United Artists Theatre Circuit, the papers claimed that all of these firms would have sustained great losses if the Skouras loop and its subsidiary, No. 26 Theatre, Inc., had not been "saved from insolvency" by fresh cash and trade concessions made by Loew's.

Cash payment of Loew's, according to the complaint, has its origin in an anti-trust suit which Metropolitan Playhouses, Skouras Theatres and No. 26 Theatre, Inc., threatened to file against the film company. Although the Loew's officers are said to have felt that the claims were without merit, they allegedly settled for "a sum in excess of \$600,000 by improving the availability of certain theatres operated by the defendants," and tossed in other substantial concessions.

Effect of all this, the suit charges, has been to restrain competition among the Square, Interboro and Pilgrim. Moreover, it's claimed that the "asserted unlawful practices have tended to create a monopoly for the Interboro and Pilgrim and force the Square out of business. Action asks that the court fix damages sustained and seeks an injunction to correct the disparity in availability and clearances between the three houses.

NLRB Election

(Continued from page 4)

the initial pact. Deal involves approximately 20 writers.

Another action involving Local H-63 will take place today (Wed.) as the union makes a new attempt to bring the office employees of National Screen Service within its domain. White collarists at NSS will ballot today under NLRB supervision with the IA unit the only union represented. Last year the NSS staffers voted to remain unaffiliated.

In an election held last week, H-63 was certified as the bargaining agent for staffers at the Columbia exchange in N. Y. Contract for the new unit will be negotiated during the overall talks for a new pact governing exchange fannetwork employees. Union's demands already have been submitted to the pix companies.

Andre Hakim and 20th-Fox have dissolved their producer contract, in effect about two years.

2 More Mel Operas

(Continued from page 4)

from its roster of singers who are known outside the operatic field. Thus, starring in "Carmen" will be Rise Stevens in the title role (who has done considerable home TV and concert work); Robert Merrill, as Don Jose, who has also been active in both other media, and Richard Tucker, as Escamillo. Casting for the second two operas has not been completed.

As far as "Carmen" is concerned, the variance in scale apparently hasn't affected ticket sales too much. Thus, the Embassy Newsreel chain's Guild Theatre, N. Y., has sold out its allocated seats at a \$7.20 top, while other houses around the country which are not charging so much still have not sold half their availabilities. Some exhibitors reportedly have given the attraction considerable ad-promotion play, while the Guild has had only a lobby poster. Theatre TV presentation also received two plugs on the nationwide Saturday afternoon pickups via the ABC network of the Met performances.

Latest count reveals that more than 30 theatres in 27 cities will carry the opera. While the total does not represent a record hook-up for big-screen events (it was topped by the recent Joe Walcott-Rocky Marciano heavyweight title fight), a new record would have been set if American Telephone & Telegraph lines could have been cleared.

More than 20 additional theatres requested a tie-in on "Carmen," but the AT&T longlines had been previously committed for network TV use. Among the cities which wanted the event but which must be excluded are Seattle, Portland, Tacoma, Dallas, Houston, and Miami.

See Hub Seifout

Boston, Dec. 9.

(Advance sale of ducats for "Carmen" at 1,800-seat Pilgrim points to sellout Thursday (11). House is scaled at \$3.60 top to \$1.25 unreserved balcony.

Hipp's Union Problem

Cleveland, Dec. 9.

Hippodrome was tapped by the Theatre Treasurers and Ticket Sellers union here last week with the demand that the house put a Local 756 treasurer and assistant in its boxoffice for the "Carmen" telecast Thursday (11).

Request was made, said Harry Adams, local head of the AFL unit, because the Met Opera-sponsored TV show at advanced prices constituted a radical change of the atypical policy for which the TTTS members should be employed.

No comment was made by Tele-management officials who operate the 3,700-capacity Hipp, which has not had many opportunities to use its new giant-sized television screen. For "Carmen," it will have a \$3.60 top on orchestra seats, \$2.40 for balcony and mezzanine, with no reserved seats.

Joint Exhib-Distrib

(Continued from page 5)

what they would undertake), a difference on the limitation of back damages.

Another exception was in the section devoted to runs, considered a minor change. The distrib draft added preview showings to the pre-release arrangement, but made no change in the limitation of two pix annually for special handling. The two-pix-a-year limit, sharply attacked by Allied, was inserted in the original plan. Another alteration in the distrib draft is a lengthy clarification of the limitations following an 18-month test period of the arbitration plan.

Stipulation for revealing competitive bids before a picture has been awarded to the top bidder is contained in the proposed arbitration plan. Wording is the same in the original Aug. 21 draft and in the subsequent distrib-revised plan.

"Any exhibitor," it states, "submitting an offer for any designated picture or pictures in response to an invitation by the distributor may request in writing (but under separate cover), at the time he submits his offer, that all offers which are competitive with his own for such picture or pictures shall be revealed to the participating exhibitors (or to such as may wish to

avail themselves of the privilege) when and where the same are opened, but before there has been an award of the picture or pictures by the distributor and at no other time."

Competitive bidding section states that nothing should compel the distrib to accept an offer he considers inadequate and latter may reject all offers if he chooses. However, distrib is required to serve a notice of rejection and a reason therefor.

On the question of damages, the plan says that unless damages are claimed in the original complaint filed by the exhib, none shall be awarded. It states that if arbitrators make an award, they shall award a sum equal to the actual loss proved. If arbitrators find that the action is deliberate, the plans allow them to award additional exemplary damages not to exceed the amount of the actual damages so awarded. Damages, it states, shall be limited to those sustained during the four years preceding the filing of a complaint, or during such shorter period of time as may be provided by the statute of limitations of the state in which the complaint has been filed.

Plans lists a detailed method by which to determine clearance, encompassing such factors as admish prices, character and location of theatres, policy of operation, rental terms and license fees, extent to which theatres involve compete. Fact that a theatre involved is affiliated with a distrib or with a chain shall be disregarded, the plan states. Any controversy regarding clearances is subject to arbitration. If the arbitrators find in favor of the distrib, the complaint is dismissed. However, if the ruling goes in favor of the exhib, they can hand down a decision forcing the exhib to desist from maintaining such a system of clearance.

RKO

(Continued from page 3)

for RKO. Depinet was reported to have gone to Indio, the southern California home of the Atlas deal, to confer on that possible deal.

Odum reportedly offered \$1,000,000, of which \$400,000 was to liquidate the accrued interest because of the delayed payments, and the rest via Atlas-RKO (Stolkin) stock swap.

Depinet shares pro rata on the penalties incurred by Stolkin & Co., because the sale of his 36,000 shares parallels the deal for interest, liabilities, etc., that Hughes made.

Continuing as the basis for a buy-back by Hughes of the Ralph Stolkin stock block would be a forfeiture by Stolkin and his pardons of their \$1,250,000 down payment to Hughes. In addition to this, they'd suffer cost penalties and other charges which would bring their total loss to \$1,750,000.

Stockholders Action

Taking the pressure off all key figures in the overall situation is the fact that hearing on a New York stockholders' action seeking to place RKO in the hands of a temporary receiver has been postponed. It had been set for tomorrow (Wed.) at which time, it originally was hoped, a new slate of board members could be presented as evidence that constructive action in the way of bolstering the corporation had been taken. There's no immediate need for this in view of the hearing's delay to next week.

The Stolkin group, in addition to taking the 100% loss on the initial payment, is understood to be heavily in the red on other aspects of the 10-week deal. Local and brokerage fees are believed to amount to \$300,000. Other charges, including interest and bonus due hotelier Arnold J. Kirkeby, from whom \$500,000 was borrowed for the down payment, bring the full loss to the \$1,750,000 figure.

Stolkin syndicate, it's understood, has been growing more anxious in recent days to reach a final agreement for liquidation of their short-lived control of the studio. Under terms of the original sale, an initial payment of 1% interest on the balance of \$6,100,000 was due on Dec. 21. Sale contract also provided for a second payment of \$1,250,000 on the principal in September, 1953, with the final balance to be cleared one year thereafter.

January is ALL-TECHNICOLOR Month from

COLOR BY **TECHNICOLOR**

OH! THE SONGS THEY SANG!
THE FUN THEY HAD!
AND THE LOVIN' THEY GOT!



"MEET ME AT THE FAIR"

starring **DAN DAILEY · DIANA LYNN**
with HUGH O'BRIAN · CAROLE MATHEWS · "SCAT MAN" CROTHERS

and introducing **CHET ALLEN** and his unforgettable voice!

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ORAW QUEEN OF A RENEGADE LAIR!

The REDHEAD from WYOMING



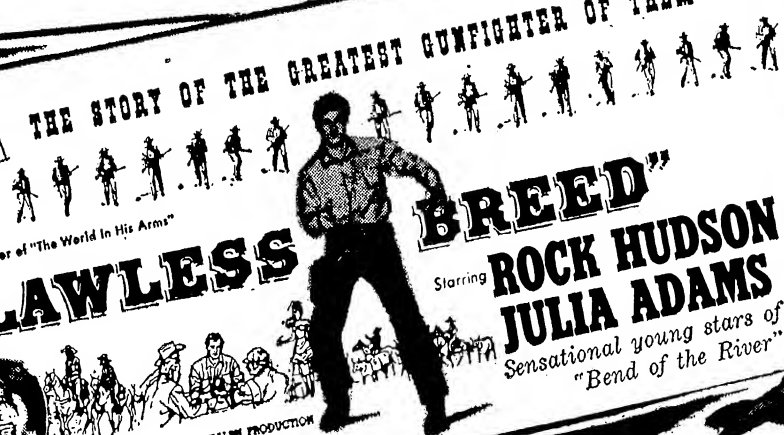
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with ROBERT STRAUSS
ALEXANDER SCOURBY



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THE STORY OF THE GREATEST GUNFIGHTER OF THEM ALL!

"THE LAWLESS BREED"



Starring **ROCK HUDSON**
JULIA ADAMS
Sensational young stars of
"Bend of the River"

with JOHN MCINTIRE. A RAOUL WALSH PRODUCTION

RAOUL WALSH'S Director of "The World in His Arms"

Clips From Film Row

NEW YORK

James R. Grainger, Republic's sales Chief, enroute to the Coast via Chicago, Milwaukee, Denver, Seattle, Portland, and San Francisco. He will spend the Christmas holidays in Hollywood. Grainger also will confer with company prexy Herbert J. Yates, now on the Coast.

Pat Notaro, manager of the Fabian in Hoboken for the past year, resigned effective Jan. 3 to join Roth Enterprises of Washington, D.C., as an executive. Roth firm has a string of houses in D.C. and Virginia. Notaro, who once was manager of Warner house in Havana, continues to act as co-manager of Los Chavales de Espana, singing-instrumental group.

George H. Bookbinder, special sales rep for Franco London Film, planned to Paris Saturday (6) for confabs with company head Henry Deutschmeister. He'll be abroad about three months.

Dr. Hans Hass, Austrian scientist and producer of the RKO documentary, "Under the Red Sea," enroute to Sydney, Australia, to study marine life there and help plug his film at Aussie theatres.

Si Fabian, of Fabian Theatres; Manny Frisch, of Randorff Amus. Corp., and Paramount prexy Barney Balaban accepted co-chairmen posts with the amusement division of the Federation of Jewish Philanthropies.

Mike Simons, Metro's exhibitor relations staffer, has a sked of four speaking engagements, beginning next Monday (15) when he addresses the Professional Social Workers of Wheeling, W. Va. Following this he'll talk at meetings of the Rotary Club in Martins Ferry, the Kiwanis Club in Bellaire and the Advertising Club, Marietta, all Ohio.

MINNEAPOLIS

Federal Judge G. H. Nordbye on Dec. 13 will hear motions in the \$125,000 damages which he awarded local independent exhibitors Sol and Martin Lebedoff because of clearance discrimination against the Homewood Theatre. Counsel for major distributors and Minnesota Amus. Co., defendants, want the judgment cut to \$105,000, while the Lebedoffs are seeking a boost to \$150,000.

Film exchanges this week holding their first all-industry Christmas party at Calhoun Beach hotel. Jack Kelvig resigned as Republic office manager to take similar

post at 20th-Fox where he succeeded Glen Roberts, resigned.

While here with "John Brown's Body," Tyrone Power had his picture taken with a cutout of his wife, Linda Christian, in front of the RKO-Orpheum to help exploit "Happy Time," playing at that house. She appears in the film.

Big biz still being chalked up over the territory by "Quiet Man" which ran for 34 days in Fargo, N. D., population 37,981, setting a record for the city.

Pat Letcher, Metro exploiter, piloting around the Twin Cities "mermaid" Pat Smith from picture "Million Dollar Mermaid," opening at Gopher here Dec. 24.

Film salesmen, who make territory in their cars, having usual rugged winter going as blizzards, deep snow and icy roads make travel hazardous for them.

World preem of Allied Artists' "Hiawatha" is set for State here Dec. 17. Film's star, Yvette Dugay, will come here for launching. It will be State's second 1952 world preem, other being Republic's "Woman of North Country." Both pix have special Minnesota angles.

ST. LOUIS

Joseph M. Keating, manager of the St. Louis Amus. Co. Lindell, appointed a member of grand jury investigating alleged collusion between cops and racketeers.

Marion A. Osborne, head of Outdoor Amus. Co., Mattoon, Ill., sold his ozoner near Mattoon to the Mattoon Theatre Co., controlled by the Frisina Amus. Co.

Mayor Ray Parker, Brentwood, St. Louis County who doubles as manager of a St. Louis county ozoner, plans to relight the Shubert in midtown St. Louis. The Shubert, once a legit house was operated by Service Group, Inc., until it was darkened last May.

George Pliskos relighted his Regal, a 900-seater here, dark since Xmas, 1951.

Herman Ferguson, Malden, Mo., exhib is convalescing from injuries suffered in a recent auto accident.

George Cohen, booker for Columbia St. Louis exchange, upped to the sales staff, and traveling in Illinois.

DALLAS

Lou Novy, prez of Trans-Texas Theatres, Inc., Austin, bought the Majestic, Fort Worth deluxer from Interstate Circuit, Inc., last week. House is a former vaude and legit house. Novy owns the Capitol and Rialto here as well as Austin and Amarillo houses.

Eddie Fadal converted his old Elm Street Theatre at Waco into an arty house. It will be called the Coronet. It will be patterned after the Coronet Theatre at Dallas, operated by Alfred N. Sack who will assist Fadal in booking this spot.

Recommendation of the city planning commission that an area in the Allena Village shopping cen-

ter in San Antonio be re-zoned from manufacturing to residential was approved by the city council. This blocks for a time any proposal of the Statewide Drive-In Theatres to construct a new ozoner in the area.

A safe in the Airline Drive-In in Houston was broken into, according to manager Guy H. Price. Over \$1,400 was taken by the robbers.

The new \$117,000 Key City Drive-In opened at Abilene by Maurice Cole. It has a 600-car capacity. Cole formerly owned ozoners in Ft. Worth and Corsicana.

Interstate Theatre Circuit announced that construction will get under way soon on a new theatre at Vernon to replace the Vernon Theatre destroyed by fire in September. New house will be a 1,200-seater.

Vernon Wynne named manager of the State, Pittsburg; replaces Buddy Gotcher who becomes manager of three Tri-State Theatres at Idabel, Okla.

Albert L. Smith leased the Palace at Abilene for five years. House formerly was operated by interstate who turned house back to its owner, S. P. Nesmith, in June.

MEMPHIS

Jack Hogan, assistant manager of downtown Malco Theatre here, moved to West Memphis, Ark., to take over managerial reins of Crittenden House, also owned by Malco. Jack Bundy, former manager of West Memphis Crittenden nabe house, upped to manager of Cross-town, nabe theatre, also a Memphis Malco operation.

Sunset Drive-In at West Memphis, 10 miles from downtown Memphis, poured it on for their patrons last week by offering six full-length films and six cartoons for two days. Show starts at 6 p.m. and shutters at 3 a.m. Boff biz resulted and ozoner may try it again.

PHILADELPHIA

The legit theatre gets a plug on the screen at the Goldman via a trailer advertising the Eddie Dowling-Margaret O'Brien production, "The Intruder," current at Locust.

Jimmy Dorsey's daughter Julia in town to help exploitation on "Million Dollar Mermaid" Christmas film at the Randolph.

Joe Nevison, manager of Erlen Theatre, who last season introduced weekly, one-act plays, presented four juve pianists in a concert there last week. Program was given between first and second night shows.

Attempt to rob safe at the Up-town Theatre missed when thieves failed to crack the safe containing \$1,700.

Clifford Webb will be honored by the Poor Richard Club at a dinner Dec. 20.

CHICAGO

Roger Sher, who managed the Lans, Lansing, Ill., took over operation of the Holiday Park Forest, Ill. Holiday had been run by H&E Balaban circuit.

Joseph Skyes will manage the Dunes and Zion in Zion, Ill.

Police censor board reviewed 38 films last month, checking four for "adults only," all being foreign films. One import was rejected.

DETROIT

Irving Teicher, original owner of the Studio Theatre here, taking over management of the Palmer Park for operation as a first-run foreign and art film house. Theatre is in process of renovation.

Franklin Theatre started an exclusive German language feature policy with product supplied by Casino Film Exchange of N. Y.

Bob Misch, associated with the Butterfield chain for 25 years, joined Paramount as a booker.

PITTSBURGH

Richard P. Morgan, of New Jersey, appointed executive secretary of Allied Motion Picture Theatre Owners of Western Pennsylvania, succeeding veteran Fred Herrington, recently retired after more than 40 years in post. Morgan, a lawyer, was with Par legal department in New York for some time before going into exhibition himself in Watertown, N.Y. More recently, he was connected with Walter Reade circuit and Consolidated Theatres.

Herb Reed is Metro's new exploitation man in this territory, relieving Waddy Watson, who until now has had Pittsburgh in addition to Cleveland and Indianapolis. Watson will concentrate on latter two cities with some help from John L. Johns, formerly in WB contact department here, who joined Metro field staff several months ago.

Jack Dolde appointed manager

of Loew's Ritz following resignation of Carl Ferrazza to go with an indie circuit in Cincinnati.

Victoria Cooke and Betty Jenkins of the Metro inspection department moved up into the general office.

Adelaide Flood resigned from Metro staff to live in South Bend, with her husband, Dave Flood, Notre Dame halfback, until he gets his degree.

WB has given Pittsburgh Press the new Doris Day-Ray Bolger picture, "April in Paris," for Scripps-Howard newspaper's annual pre-Xmas world preem in behalf of the Old Newsboys Fund for crippled youngsters at the Children's Hospital.

LOS ANGELES

Columbia is reissuing "Ladies of Chorus" to capitalize current publicity on Marilyn Monroe, who played one of chorus girls.

Jack Thomas, after five years with Hallmark Productions, signed with Sol Lesser Productions as general manager of roadshow department.

Warners closed a deal to distribute five features which are to be delivered by Alex Gottlieb, starting with "The Gardenia," currently in production.

Stanley Kramer's "Member of Wedding" will open at Beverly Canon theatre Dec. 25, making it eligible for the Oscar Derby.

Harold Wirthwein to Omaha for confabs with Sol Francis, manager of Allied Artists exchange.

Maxwell Shane and Ivan Tors withdrew their indie, "The Glass Wall," from United Artists, and closed a deal for its release through Columbia.

Robert Lee Perkins, Paramount's Far East manager, and N. Metori, general sales manager for Japan, arrived here for studio huddles.

RKO acquired U.S. distribution rights to "Heavy Water," feature-length documentary produced in Norway by E. Slottfeldt Ellingsen. Picture, dealing with Nazi intrigue, won the documentary prize at the Venice Film Festival in 1949.

Robert L. Lippert set deal to distribute "Perils of Jungle," produced independently by Clyde Beatty.

ALBANY

United Artists opened an office in National Screen Service Corp. local headquarters, with Bob Adler, former Allied Artists salesman-booker, as sales manager. Branch is under direction of Manny Brown, Buffalo manager, and Moe Dudelson, district manager.

Dale Herman resigned from Smith Howell Film Service to take Adler's place with AA.

Fitzgibbons

Continued from page 4

on to TV channels and refusing to grant licenses to applicants for independent TV stations, has had a recent audience with Prime Minister St. Laurent in Ottawa and been promised that Famous Players' application will "be given some consideration" when the PM returns from the current London conference of Commonwealth prime ministers. At that time the private TV applications will be taken up by the Cabinet.)

Meanwhile, on Telemeter (over which the CBC has no control), Fitzgibbons is working quietly on the proposed trans-Canada pay-as-you-see plan; already has the franchise for the Quebec area, sees no problem in Hamilton, Ontario, and is currently negotiating with city fathers in every key-spot across Canada. He has reserved two channels and can start immediately to erect an antenna system across the country.

On the Hamilton, Ontario, deal for example, he will build a 300-foot antenna on the mountain to relay TV from Toronto, Buffalo and Rochester. A similar setup in Vancouver will pick up Seattle programs; and thus across the continent to service Canadian key cities from adjacent U. S. points that have TV, this on a minor initial installation charge to TV set-owners, plus a monthly service bill of 25c to \$1 on separate programming, to provide community coaxial cable service for the Telemeter coin setup.

Meanwhile, there are no existent civic regulations in Canada governing the granting of such a franchise but these negotiations are underway, with possibility of a blanket green light granted by the premiers of the 10 separate provinces, this obviating individual city ordinances.

TV Sales Convention

Continued from page 4

astic, and some reported strong point-of-contact sales immediately after the show in the theatre lobbies.

Monday's session pointed up the need for such schooling, via the tremendous magnification given even the slightest errors by big-screen video. Thus, use of the word "illum" (film) and "dja hear" (did you hear) had a jarring effect far beyond any folksy intimacy such diction might have imparted in a meet held in the usual way. In contrast to this, the brightest spots in the show were Kate Smith in a special pickup from NBC's Hudson Theatre, N.Y. (Lees became a participating sponsor on Miss Smith's daytime video show Monday), and the filmed commercials for the NBC program trailer for the audience. This would prove again that showmanship will be all-important even for a business session.

Session also pointed up how important color will be for theatre TV. While the cameras showed off the Lees carpets excellently, to the point where it was almost possible to feel their texture, a verbal description of their colors was no substitute for the real thing. To compensate for this, the outfit set up a sample display in each theatre lobby for the dealers to see on their exit. Also on the debit side of the presentation was the faulty placement of Teletypewriter units used by the Lees execs. Their constant looking off to the side dissipated further the required intimacy.

On the credit side, however, was the fine camera work evolved by TNT prexy Nathan L. Halpern and director Herb Sussan. Use of rear-screen projection on the sets, split-screen techniques (including one in which one person was in Washington and the other in N.Y.), fades and super-impositions came off excellently. One camera seemed to be out-of-focus and there was also some unaccountable static in the sound system. Show originated from NBC's Studio 3B in Radio City, N.Y., plus the two remote pickups from D.C. and Indianapolis. Lees rented each theatre on a straight four-walls deal, with the rental in each case based on a number of factors, including seating capacity, location, importance of the locality to the Lees sales market, any cut-in on regular box-office hours, etc.

Stat.

Glenn Ford signed a two-picture deal with UI, starting with "Wings of the Vulture," to be produced in Technicolor by Aaron Rosenberg.



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DAMON BROTHERS
"You're Killing Me!"
Color by WARNER COLOR
BROOKLYN CLUME
CRANFORD TREVOR
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In person
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\$10,000,000 VIDPIX MERGER

Several Teleblurb Producers Sign Interim Pacts, Yield to SAG Terms

Hollywood, Dec. 9.

First major break in the week-old strike of Screen Actors Guild against all teleblurb producers and advertising agencies was disclosed here, as it was learned a number of teleblurb producers in N. Y., Chicago and Hollywood have inked interim contracts along lines of terms originally presented by SAG in negotiations in Gotham. As a result of the sudden shift, blurburs are already being shot under the agreement which stipulates no matter what industry pattern is eventually set up, terms for thespians working in the interim deal will stick, and they will get re-run coin.

Question of re-runs and re-run coin, more than anything else, precipitated the breakdown in negotiations between SAG and N. Y. teleblurb producers and the American Assn. of Advertising Agencies, leading to SAG's first strike in its 19-year history.

Roland Reed Productions, largest blurb producer here, is shooting commercials for General Mills, working under interim deal inked by Knox-Freese agency of Minneapolis. Blurburs had already been set when the strike was called. Kathleen Mulqueen is the thesp, working in the blurburs, planned for "The Lone Ranger" vidpix series. Guy Thayer, RR veepee, made clear that his company would make such blurburs only for companies or agencies which have inked interim deals.

Orville Fouse, production manager at Cascade Films, which like the Reed Company is located at the Hal Roach lot, said he was considering signing an interim deal for teleblurburs, but that there was nothing definite. A deal was near at Cascade.

SAG would not disclose the number of agencies or producers who have inked interim deals, saying merely it was "not a large number at this moment."

Interim deal provides that actors and announcers will get minimum fee of \$70 per commercial, and, on important issue of re-runs, has different rates for net blurburs and local spots, with re-use coin to be paid actor for each run on net spots, while on local "wild" spots there is unlimited run for four weeks, but renewal after that period means actor must be paid his full original fee for another four-weeks run.

Teleblurb Strike Charges Hurlled

Charges of "misrepresentation, misstatement and distortion" in the teleblurb strike were leveled against Screen Actors Guild and its new prexy, Walter Pidgeon, by execs of the Film Producers Assn. of N. Y. this week and brought a reply from Pidgeon agreeing to resume negotiations—in Hollywood rather than in N. Y., where talks failed.

Noting that Ralph Cohn, Screen Gems topper, was due in Hollywood yesterday (Tues.), SAG said that it would contact him and offer to discuss or negotiate the dispute and suggested that FPA send other reps to join the powwow.

Raps against an article in a union publication by Pidgeon were leveled by P. J. Mooney, FPA prez, and John Wheeler, FPA attorney, latter voicing his objections in a letter to Pidgeon which brought the SAG offer to resume talks.

Pidgeon's statement that continued reuse of blurburs would work an "economic hardship" on performers was hit by Mooney, who said that SAG proposals had originally conceded the point, permitting unlimited use of a "wild" commercial within a four-week period which was later extended to 13 weeks by the guild. Wheeler wrote that the SAG position is not based

(Continued on page 42)

Trend Story

Chicago, Dec. 9.

How far sponsors of jaded feature films go in an attempt to update them for TV is shown in a newspaper ad carried here last week calling attention to the WBKB showing of "Exile to Shanghai." Pic is billed as "an exciting drama of a TV newsreelman."

Only catch is that the film was released by Republic in 1937 when commercial video was only a gleam in Brig. Gen. David Sarnoff's eye.

Solomon & Co.'s Permanent Status

Enthusied over the response to "Victory at Sea" and the fact that already it's copping every award in sight, NBC will retain the "Victory" production unit, topped by Henry (Pete) Solomon, on a permanent basis. At least two other major projects are currently being blueprinted, although several weeks of work still remain before the final installments of the 26-week "Victory" series are in the can.

Robert W. Sarnoff, v.p. in charge of the NBC-TV Film Division, has already started preliminary work designed to convert the "Victory" vidpix series into a two-hour film for theatrical distribution. This will entail a complete re-editing job, with new continuity and commenting, plus a rescoring of the Richard Rodgers music. This will be NBC's initial excursion into theatrical pix.

Metro, Fromkess In Hassle Over Vidpix 'Round Table' Title

Hollywood, Dec. 9.

A clash between pix and video over a title has cropped up. "Knights Of The Round Table," which Arrow Productions telepix producer Leon Fromkess says he plans using as the title of a vidpix series rolling in March, is claimed by Metro as its property. Fromkess points out the property is in public domain so Metro has no claim, and says studios belonging to the Johnston office have "Gentlemen's agreement" concerning such conflict in titles but implied this doesn't extend to television in any way. He plans to shoot 26 "Knights."

Recently Stanley Kramer beefed to Meridian Pictures over the latter's telefilm "Juggler," contending it conflicted with his upcoming feature. That title is based on Michael Blankfort's book located in Israel.

SHUPERT TO MANAGE UA'S TELE SUBSID

George T. Shupert has been named general manager of United Artists Television Corp., UA's TV subsidiary. He started on his new job Monday (8). Outfit distributes film programs made especially for TV. Shupert replaces John Mitchell who has gone over to Columbia's Screen Gems TV sub-

Shupert's last job was as veepee of Peerless Film Productions where he distributed a batch of Edward Small pix to TV. Before that, he was v.p. and director of commercial operations for Paramount Television Productions. As assistant to Paul Rabourn, Par TV Productions prexy, Shupert was credited with having planned and organized the company's TV film supplying net.

UTP JOINS WITH GROSS-KRASNE

Creation of what may be the largest single organization in the vidpix business is being finalized this week, via Gross-Krasne Productions and Studio Films merging forces with United TV Programs. Two production firms, besides bringing new product into UTP are also providing considerable new financing to make the outfit the biggest to concentrate on both production and distribution of TV films.

New setup will have a total of 10 package shows to start out with, which represent a production investment of well over \$10,000,000. In addition, it will have its own studios on the Coast, via a deal set only a few weeks ago for producers Jack J. Gross and Philip N. Krasne to take over their own studios. In addition, Studio Films, a Cleveland outfit which has turned out several hundred musical briefs, only recently bought out much of the Louis D. Snader product, including the Snader Telecriptions, so that the reorganized UTP now has 1,200 of the three-minute musical vidpix to offer as a library service to TV stations. In fact, according to UTP exec veepee Milton Blink, the company has placed more than \$500,000 in business for the newly-named Studio Telecriptions in either new contracts or renewals.

Since the contracts are still being drawn up by attorneys, execs of the three companies involved declined to detail specific plans for the reorganization. It's been learned though, that besides the top UTP, Gross-Krasne and Studio Films execs involved, Wilson (Bill) Tuttle, former top radio-TV exec with the Ruthrauff & Ryan agency, will also be one of the key bosses in the new outfit. It was Tuttle who set the deal while at R&R for Gross-Krasne to produce the "Big Town" series on film, which is bankrolled by Lever Bros. in a number of markets and to which UTP has syndication rights both in the non-Lever markets and for second-run purposes.

Decision to tie the three firms together was reportedly based on the belief that the vidfilm business has grown so large that there's no longer room for an outfit to concentrate exclusively on either production or distribution. Just as the major film companies set up their own distribution agencies, the vidpix entrepreneurs now realize that there must be a marriage be-

(Continued on page 39)

UA Seen Next In Swing to Vidpix

United Artists appears next in line to swing into the production of films specially designed for telecasting. Company for the past couple of years has been active in TV but only to the extent of distributing pix.

Last week's appointment of George Shupert to head its video subsidiary, United Artists Television Corp., succeeding John Mitchell (see separate story), was seen by insiders as a preliminary to a swing into the lensing of TV product. Columbia and Universal were the first of the principal film outfits to enter the field.

Shupert is well backgrounded in various phases of TV, having headed Paramount's commercial TV operations before joining the indie company, Peerless Film Productions.

'Xmas Carol' Vidpix

Consolidated Television Sales has inked distribution rights to Dickens' "A Christmas Carol," half-hour film narrated by Vincent Price and featuring Taylor Holmes as Scrooge.

Pic was lensed by Tableau Productions, Ltd.

Lots of Indie Lots for Sale As Vidpic Boom Cues New Interest

Subversive

They're calling it the Un-American Tobacco Co.: Lucky Strike is picking up the tab for the "Biff Baker USA" vidpix series. It's all about a self-styled Intelligence operator, but they're saying that if that's how a U. S. Intelligence man looks to others, it's gonna provide some good ammunition for the Russian propagandists.

Within the American Tobacco Co., it's reported, there's some distress over the characterization.

'Crime Club' For Vidpix, Theatres

Bernard L. Schubert and maestro Harry Sosnik have deferred their month's European business trip until Jan. 3 because a pending Schubert-NBC video package would keep them abroad too close to Xmas. They were to have flown out Saturday (6).

Schubert will co-produce 13 "Crime Club" whodunits (under a tieup with Doubleday & Co.) in London, via Ben Henry and his Eros Films. They will differ from former vidpix packages in that the 52-minute features will be expressly produced for TV, and also with an eye to theatre dates on both sides of the Atlantic. In actuality, the theatre aspects may come mostly from the Eastern Hemisphere, since the \$85,000-budgeted films are primed primarily by Schubert for TV.

The \$85G budget will be absorbed by Henry's company (and any other British film producers, with whom Schubert may hook up), in exchange for the American packager supplying a marquee name for the lead (somebody who is w.k. to audiences both in England and America) along with a shooting script.

There is a mutual sharing on both sides of the pond in the TV and theatre markets, but dominantly the vidpix revenues will go to Schubert in the U. S., and the theatre exhibition income to Henry (Eros) abroad. The "Crime Club" whodunits lend themselves to European locales.

This is a first time over for Sosnik who was associated with Schubert in the lavish NBC "Musical Comedy Time" series three years ago. Sosnik has some foreign music-production propositions in Italy and France which he wants to explore first-hand.

Wright in the Can, Sandburg Next In 'Wise Old Men' Series

NBC-TV will start shooting next week on the Carl Sandburg half-hour installment of its "wise old men" series, which has thus far brought forth the Bertrand Russell and Robert Frost interview episodes. Sandburg is also scheduled to do a regular radio series for NBC, but because of serious sight impairment the program may be held up indefinitely.

The Frank Lloyd Wright half-hour filmed interview was shot last week and is now in the process of being edited. It will be the next attraction in the web's series. An installment on Rabbi Louis Finkelstein, president of the Jewish Theological Seminary, will be filmed next month.

Meanwhile, efforts are being made to line up Hillaire Belloc for a filmed interview. He's living in retirement in England.

Hollywood, Dec. 9.

Transfusion brought to Hollywood by the telepix boom has resulted in saleability and availability of just about every indie rental studio in town, with "For Sale" signs hanging on all the lots but one. Ironically, the exception is General Service, a studio still in bankruptcy but making a firm financial comeback directly as a result of hypoed income from telepix companies located there.

The saying, "there are lots of lots for sale," is a true one, with various financial interests and vidpix companies angling for the indie studios, anticipating the time when studio space will be at a premium in a town in the first full flush of development of the telefilm industry.

ABC-TV bought the old Vitagraph studios over two years ago and converted it into a TV plant, and more recently Gross-Krasne, Inc., producers of "Big Town" vidpix series and four "Lux Video Theatre" telepix, snagged a bargain when they bought the California studios for \$135,000. The G-K deal was a fortuitous one that isn't apt to happen again. When California studios owner Harry Sherman died last September, and studio went into bankruptcy \$135,000 in the red, attorneys salvaging the affair were interested solely in seeing to it that all debts were repaid, and that's how G-K got the Melrose lot at bargain basement prices.

Warner Bros.' Sunset studios is (Continued on page 39)

GE Sets Vidpix As Waring Tours

Fred Waring will take an eight-week winter hiatus from his CBS-TV show starting the first week in February in order to take his crew of Pennsylvanians on the first coast-to-coast concert tour they've had since 1937. BBDO, agency for General Electric, which sponsors Waring, has packed for a series of half-hour dramatic vidpix to fill in while he's away.

Waring requested permission from GE for the hiatus some time ago, and the bankroller okayed the tour on the assumption that he and his crew could do a job of ambassadoring while on the road. While he'll be away from N. Y. for eight weeks, he'll be off the show actually only six, since present plans call for him to do remotes from both Hollywood and Kansas City while on tour. Show will return to its regular Sunday night at 9 spot on CBS-TV on Palm Sunday.

Vidpix are being produced by Sovereign Productions on the Coast, which is shooting at the Eagle-Lion studios. Outfit, which is headed by Stuart Reynolds as prexy and Gil Ralston as production veepee, also inked two other network deals this week. It's to produce 10 "Cavalcade of America" vidfilm stanzas, for backing by duPont on NBC-TV plus 13 half-hour pix for Hamilton Watch, which are also believed slated for an NBC video berth.

NBC-TV'S LILLI PALMER TELEPIC FOR WCBS-TV

WCBS, the CBS video web's flagship, this week scheduled a film package syndicated by NBC-TV's film sales department. It's the Lilli Palmer show, which the station will air Sundays from 2:45 to 3 p.m. under sponsorship of Conti Products Corp.

In slotting the new package on Sundays, WCBS-TV will cut back its double-feature "Picture for a Sunday Afternoon" to a single feature each week, from 1 to 2:30. "Invitation Playhouse," another vidfilm package, goes from 2:30 to 2:45 (so far, as a sustainer), with Miss Palmer's show at 2:45. Network takes over at 3 p.m.

TELEPIX REVIEWS

ABBOTT & COSTELLO SHOW
(The Wrestling Story)
With Bud Abbott, Lou Costello,
Hillary Brooke, Joe Kirk, Sidney
Fields
Producer-director: Jean Yarbrough
Writer: Fields
30 Mins., Fri., 10:30 p.m.
CHEVROLET DEALERS
WCBS-TV, N. Y.

(Campbell-Ewald)
Abbott & Costello have proved too often in the past that there's an audience for even the lowest type of their shenanigans, so it's impossible to write off this assault on the intelligence of TV viewers. But they're going to have to pull long and hard to attract an audience if the rest of the stanzas in their new telepix series is as bad as the initialer, which had its N. Y. bow last Friday night (5) on WCBS-TV.

Show carries screen credit for a writer but what his contributions were is difficult to determine. Preem stanza resembled the weakest of the old two-reel comedies which the Hollywood studios once turned out as filler material for theatres. It had an ultra-thin story line, true, but while this was bad enough, it served only as a peg on which the comedy team could hang some unrelated and mostly unfunny situations. These were dragged in from all sides and one was no better than another. Even the gray-bearded burlesque routines, on which A&C have got by in their shows for NBC's "Colgate Comedy Hour," were not present to lift the vidfilm out of its lethargy.

Series is being financed mostly by Abbott & Costello, with Music Corp. of America syndicating through its Revue Productions. Show has already been sold in 40 markets, which indicates that advertisers and/or stations feel the comics can lure an audience. But any such audience must be composed of grade-schoolers or adults with equal intelligence. If they can be counted on as prospective purchasers of the client's product, then all should be well.

Preem's "story" had Costello, playing his usual knocked-about self to Abbott's sideline urgings, pitted against a neighborhood sissy named "Stinky," of course in a police benefit wrestling match. It's needless to point out the incongruity of the basic situation, with Costello as a grown man with an eye for a pretty waitress feuding continually with the sissy character (in actuality, another adult actor in boy's clothes). Tied in with this was a scene—and the only faintly funny one in the show—which had Costello being blizzed in a checker game by a trained chimp, plus the comics' system for getting a free meal in a restaurant, etc.

Joe Kirk and Sidney Fields played in support of the comics. Hillary Brooke is also in the permanent cast, but wasn't spotted in the initialer. Filmed commercials, both for Chevy Dealers and the car itself, were par.

LIFE WITH BUSTER KEATON
(The Collapsible Clerk)
Producer: Clyde Bruckman
Director: Arthur Hilton
Writer: Jack Harvey
30 Mins.; Thurs., 7:30 p.m.
MARCALUS MFG. CO.
WABD, N. Y.

(Calkins & Holden)
Attempt to recreate Buster Keaton's madcap antics of the Keystone era for the TV audience was only partially successful as the "Life With Buster Keaton" series preemmed over WABD last Thursday (4). Film hit some highspots indicating the comedian still can sock across his "dead-pan" routines effectively, but on the whole the first installment was disappointing.

Series has Keaton as assistant and general handyman in a sporting goods store. First episode, "The Collapsible Clerk," set a good pace for the nonsense parade with the limelight steadily on the laugh-getter. Keaton tries to sell boating equipment and some fishing tackle with equally disastrous results and then manages to get hopelessly entangled in his attempt to demonstrate how to set up a collapsible tent.

He also runs afoul two wrestlers, who promptly challenge him and his friend to a match. Proceedings shift to the ring where in an occasionally hilarious sequence, "Killer" Keaton and his buddy first suffer and then manage to subdue their opponents by having them collide head-on in an around-the-ring race. Fadeout has the comedian and his pal hit the canvas when someone tries to shake their

hand. Wrestlers involved are The Great Scott and The Lord Bears.

Wrestling portion of the show was good for laughs, but ran too long. For reasons known only to the director, an announcer described for the TV audience what it was seeing on its screen. Narration presumably was supposed to be in the nature of a takeoff on TV sports gabbers, but didn't jell. Ring noises and crowd reaction also were overdone.

The store section was more reminiscent of the Keaton of yesterday. Comedian should ring the bell with the older generation whom he had once rolling in the aisles with his slapstick routines and may go over also with the younger crowd who knows him only by name. Show could have used some real or dubbed-in audience reaction. Lack of studio laughter weakened the climax of several of his acts, particularly the one when Keaton tries to wrap the fishing tackle and his straight-faced tussle with the collapsible tent.

Producer Clyde Bruckman and exec producer Carl K. Hittleman have kept the sets simple. Carl Struss camerawork gave the arena

sequence a good feeling of realism. It's questionable whether Keaton's invasion of the world of the grunters and groaners added much to the value of the show. Excessive time was spent following the ceremonial disrobing of the gentlemen-wrestlers and the other niceties that have come to be accepted as the comic byplay on these occasions.

That section of the program seemed like something that TV viewers must have been many times before, and the addition of Keaton just added slapstick upon slapstick. Performances beside Keaton were routine. *Hift.*

CHEVRON THEATRE
(Horses and Fur Coats)
With Lynn Bari, Paul Cavanaugh, others
Producer: Revue Productions
Director: Kingman T. Moore
Writers: Stanley Rauh, Adele Comandini
30 Mins.; 9 p.m. Fri.
CHEVRON STATIONS
KTLA, Hollywood
(BB&O)
Fairly diverting entertainment,

this is the story of a public stenographer who finds herself involved with a racketeer of the race tracks, and escapes the heavy's clutches in time to buy herself a mink coat with coin he's given her for inadvertently helping him. Hence the tag, "Horses and Fur Coats." While this is passable fare, the story has too many flaws to hold up as anything more than routine stuff.

Lynn Bari is the central figure, and as such becomes involved with a slick con man who tells her he's a private eye for race tracks, and on the trail of a guy who frames races. Thus obtaining her aid, he gets her to pass him a copy of a letter dictated to her by the alleged racketeer. After a good deal of hokus pokus, it develops that the real con man is the purported private eye, and the racketeer is actually a cop on his trail. Then there's a last-minute rescue of the stenographer, about to be erased by the real con man who figures she double-crossed him.

That the story comes off as well as it does is due in large part to the ability of Lynn Bari, a gal

who deserves better material. Paul Cavanaugh is polished and suave as the con man, while Gil Stratton Jr., Myron Healey, Bob Carson and Murray Alper are okay in lesser parts.

Direction by Kingman T. Moore has a fair tempo. Original teleplay by Stanley Rauh and Adele Comandini is unbelievable at certain key points, and rates as a routine. Production credits were uniformly good. *Daku.*

OFFICIAL FILMS SETS 3 NEW TV SERIES

Official Films this week set deals for national syndication of three new vidpix series being turned out by indie producers. Topping the list is "Hollywood Close-Ups," a quarter-hour series featuring snapshot sequences of film stars. Others are Tel-Ra Productions' "Ideas on Parade," featuring new inventions and gadgets, and 18 new shorts on sports and animal adventures, produced by Jerry Courneyea.

Plans are also under way to gear some of OF's network shows into local syndication. "Terry and the Pirates," now sponsored alternate weeks by Canada Dry in some 45 markets, is to be offered to local sponsors and stations on a spot basis in the remaining market areas.

Malvin Wald's Telepic Stake in U.S., Europe

Hollywood writer-producer Malvin Wald, just returned from year in Europe, is part-owner of four vidpix packages, all in different cities, two in America and two in Europe.

Overseas series are "Tales of Hans Christian Andersen," produced in Copenhagen and bought by Interstate TV of Hollywood, and an untitled detective series which starts lensing next month in London under aegis of Antony Beauchamp Productions.

In the U. S. Wald authors "Pulse of the City" which Teleseine Film Productions of N. Y. has booked into 20 markets and co-authors "Justice for All," starring Edward Arnold, which NBC has optioned. Wald left for the Coast last week for conferences with Arnold on "Justice."

Vidpix Chatter

Hollywood

K. T. Stevens makes her telepic debut in Screen Gems' "The Sermon of the Gun," starring opposite Macdonald Carey in the Ford telepic series directed by Robert Stevenson, with Jules Bricken producing. Basil Ruysdael has role in Sovereign Pictures' "The Wedding Day," rolling at Eagle Lion studios. United Television Programs inked 14 two-year pacts for complete libraries of 750 Snader Telepictures, and 370 Studio Films musical briefies.

J. G. Stevens Productions canned first in "I Cook for a Star" 15-min. series, with Mrs. Pat O'Brien in initialer. Arthur Franz and Marjorie Lord have leads in Meridian Pictures' "The Devil's Other Name," shooting at Goldwyn studios for Schlitz, with Ted Post helming, and Bill Self as associate producer. Telemont producer Henry Donovan is negotiating for Franchot Tone and Cesar Romero for a new series, "The 13 Diamonds," with 26 vidpix to begin rolling Jan. 15. Pete Roebek, general manager of Consolidated TV Sales, left on business junket across the country. Vidpix producers Jack Gross and Phil Krasne whipped up script tagged "Grandma Robbed a Bank," inspired by L. A.'s bank-robbing grandma, and are including it in their "Big Town" series. NLRB hearing set Dec. 11 on petitions of Television Writers of America for election on TV jurisdiction for writers in L. A. only, and of Authors' League of America and Screen Writers Guild for jurisdictional election on national basis only.

Producer Edward Lewis back from junket to London. PSI TV prexy Paul White returned to Gotham over weekend following three weeks ogling company's operations here.

TV Films in Production

as of Friday, Dec. 5

ARROW PRODUCTIONS

KTTV Studios, Hollywood
Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepic series shooting. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Paul Landres

BARRY-ENRIGHT PRODUCTIONS

On Location, N. Y.
"OH BABY" series of 13 five-minute telepics. To be sponsored by Mennen through the G. A. agency, starting Nov. 1.
Producers: Jack Barry, Dan Enright

BING CROSBY ENTERPRISES

Hal Roach Studios, Culver City
"REBOUND" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Now shooting.
Executive producer: Basil Grillo
General Manager: Harve Foster

JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis in series. Now shooting for CBS-TV. General Foods sponsor.
Producer: P. J. Wolfson
Associate Producer: Al Simon
Director: Hal Walker
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS

General Service Studios, Hollywood
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Cast, F. Ford, E. H. Fodor
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

DOUGFAIR CORPORATION

RKO Pathe: Culver City
First 15 of half-hour adventure series "THE PIRATES OF THE CARIBBEAN" now shooting. Canada Dry sponsor.
Cast: John Baer, William Tracy, Gloria Saviers
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

FAMILY FILMS TELEVISION

KTTV Studios, Hollywood
Twenty-six half hour religious dramatic shows "THIS IS THE LIFE."
Cast: F. Ford, E. H. Fodor, Gene Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Kasday
Producer: Sam Hersch
Director: William F. Claxton

FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half hour comedy series now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FILMCRAFT PRODS.

4541 Melrose, Hollywood
GROUCHO MARX series in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith
Cast: "IT'S A SMALL WORLD," starring Al Gannaway in a series of 39 half-hour imitative programs. Now shooting.
Cast: Al Gannaway and others
Producer: Isidore Lindenbaum
Exec. prod.: H. E. Fodor
Production manager: Glenn Miller

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
Second series of 22 half-hour Gene Autry Western telepic shooting. Gene Autry, Pat Buttram set leads.
"RANGE RIDER" shooting second series of 22 half-hour telepics. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archambaud
Cast: Gene Autry, Pat Buttram, Gene Autry, and others
Entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

FOUR STAR PRODS.

RKO Pathe Studios, Culver City
"MY HERO" series of 38 comedy dramas starring Robert Cummings now shooting.

GROSS-KRASNE, INC.

RKO Pathe: Culver City
Now shooting "BIG TOWN" series of 26 half hour telepic sponsored by Lever Brothers. Patrick McVey and Jane Hynan stars.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irwin Atkins

PAUL F. HEARD, INC.

KTTV Studios: Hollywood
Series of 13 quarter-hour telepics entitled "WHAT A YOUNG TROUBLE" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

KEY PRODUCTIONS

Eagle Lion Studios, Hollywood
Shooting Red Skelton series of 30-minute comedy telepic, Stars Red Skelton.
Director: Marty Rackin

KNEELAND-SAX PRODS.

Centaur Studios, Hollywood
Thirteen 15-minute telepic series "DOUBLE PLAY" featuring Larry Day and Leo Durocher shooting. Different sports personalities will be guesting each week.
Producer: Carrol Sax
Director: Ted Kneeland

VERNON LEWIS PRODUCTIONS

Lewis Sound Films, 71 W. 45th St., N. Y.
"NIGHT EDITOR" series of 15-minute weekly newspaper-drama telepics, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.
Producer: Vernon Lewis
Director: M. Baron

THE MCCADDEN CORP.

General Service Studios: Hollywood
"THE PLAYERS AND ALLEN SHOW" now shooting series of half hour comedy telepic. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen.
Director: Ted Clark, Bea Benadaret, Harry Von Zell.

MARCH OF TIME

369 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour ptx. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani.

MARK VII PRODUCTIONS

Walt Disney Studios, Burbank
Now shooting "Draught" series of half hour telepic based on actual cases from police files.
Producer: Mike Meshekoft
Director: Jack Webb
Executive producer: Stanley Meyer
Production supervisor: Sam Ruman

MERIDIAN PICTURES, INC.

Goldwyn Studios, Hollywood
"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half hour telepic. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Self

PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meads.
Shooting half-hour dramas for series entitled "The Doctors" sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

PHILAND TV

Eagle Lion Studios, Hollywood
Series of 13 half-hour comedies "CAREER FOR CATHY" to begin shooting

ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
"MY LITTLE MARGIE" series of 30-minute situation comedies now shooting.
Producer: Roland Reed
Director: Hal Yates
Associate producer: Guy V. Thayer, Jr.

REVUE PRODUCTIONS

Republic Studios, No. Hollywood
Half hour series of "ADVENTURES OF KIT CARSON" telepic now shooting for Revue Prods.
Producer: Revue Productions
Director: John English.

HAL ROACH STUDIOS

Hal Roach Studios: Culver City
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the "FORD THEATRE" series of 39 half-hour telepic.
Producer-director: Jules Bricken
Assistant director: Eddie Sexta

SHELDON REYNOLDS PROD'S

Post Parisian Studios, Paris
FOREIGN INTRIGUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting. "The Sermon of the Gun," starring Jerome Thor and Synda Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Phil Palmgren
Musical Director: Paul Durand

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"BUCKET SQUAD" series now shooting half-hour telepic.
Producer: Hal Roach, Jr., Carroll Case
Director: Jim Tinsling

SWARTZ-DONIGER PRODS.

Motion Picture Center, Hollywood
"WARDEN DUFFY OF SAN QUENTIN" series of 13 half-hour films now shooting.
Film Reilly stars.
Director: Walker Doniger, Berman Swartz
Director: Walter Doniger
Production manager: William Stephens

TEEVEE COMPANY

California Studios, Hollywood
Preparing 13 15-minute telepic of two vignettes each to begin shooting December 10.
Casting: Sherman Harris
Producer: Teevee Company
Associate producer: Sherman Harris
Director: William Burke

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"HARRIET" half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hillard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Production manager: Don Nelson, Ben Gershaman, Ozzie Nelson

ZIV TV

5255 Clinton St., Hollywood
Two in "BOSTON BLACKIE" series of half-hour adventure telepic shoot in December. Two in untitled series shoot in December.
General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

TV NEEDS A CENTRAL SHOP

The Trammell Era

Niles Trammell's resignation as NBC board chairman marks the end of an era in broadcasting. While his resignation doesn't necessarily mean he'll be lost to the industry, the fact remains that the shifting of his base of operation to Florida as a TV station man will come as a personal loss to the NBC affiliate membership family, the agency man, the sponsor and the others who daily were exposed to the Trammell thinking and charm.

On the human equation side, Trammell over the years has been one of the best liked men in the industry. All too vividly are recalled the periods of crises within the rebellious NBC affiliate ranks when the southern-bred Trammell could translate his traditionally famous hospitality and charm into a vote of confidence, as happened two years in a row at White Sulphur Springs.

By the same token, it's conceded that through the years of helming the NBC operation Trammell won a reputation as the industry's greatest salesman, and even after relinquishing the presidency to become board chairman it was Trammell who carried the ball on the flash sales plays. The sponsor and the agency preferred it that way.

Nor it is a trade secret that in his 30 years of NBC leadership Trammell played a major role as one of the great builders of the radio-television industry in shaping the patterns and the policies as we know them today.

Trammell-Cox-Knight Miami Bid Seen 1st Move Toward TV Empire

Affiliation of Niles Trammell with John S. Knight and James M. Cox, Jr., in their bid for channel 7 in Miami is seen as the opening move in what may eventually emerge as a Trammell-Knight-Cox video empire. Those close to Trammell say that a man of his energies obviously won't sit back and be content to bask under the Miami spectrum. Because of his 30-year NBC-RCA association, it's also considered a fair certainty that a close affiliation kinship with the network will evolve from the new partnership.

Although in some quarters the question has been raised whether the FCC would condone rival radio and publishing interests (Cox and Knight) teaming up in video, it's generally believed that the application filed with the FCC Monday (8) has been prefaced by some assurance that the Miami grant is in the offing. Trlo filed under their new corporate title of Biscayne TV Corp., with Trammell exiting his \$100,000-a-year post as NBC board chairman to participate in the setup. It was stated last night that RCA board chairman David Sarnoff would act as NBC board chairman.

Trammell is to be prexy and 15% owner of the company. Knight, publisher of the Miami Herald (which owns WQAM, the ABC-RCA affiliate in the city), and Cox, vicepres of the Daily News (which owns WIOD, the NBC Miami affiliate).

(Continued on page 28)

Lowell Thomas Faces P&G Axe

In addition to its lopoff of the "Beulah" and Jack Smith-Dinah Shore cross-the-board 7 to 7:30 p.m. CBS Radio shows, Procter & Gamble has indicated that it also intends cancelling out on its sponsorship of the Lowell Thomas five-times-a-week newscast on Columbia. Thomas' contract, however, doesn't expire until next June, giving him a firm hold on the P & G commitment for the 6:45 to 7 p.m. period until that time.

Thus P & G will have called it quits with its several-year experimenting with evening or nighttime radio programming. Sponsor, for years the heaviest spender in radio (as with TV today), has through the years directed its sales pitch at the housewives with the bulk of its broadcasting expenditures going into daytime radio. Thus far P & G has made no move toward relinquishing its valuable daytime network franchises, particularly since morning-afternoon programming on AM has taken on an increased importance since the advent of television.

COULD SAVE NETS MILLIONS YEARLY

By GEORGE ROSEN

An estimated \$3,000,000 to \$4,000,000 is going down the drain annually, because of the failure of the television networks to set up a central agency through which trucking, carpentry, costuming, props and other auxiliary services could be expedited on a pro-rata collaborative basis.

That there is an increasing need for such a service in order to avoid duplication of effort and expense has long been recognized among those responsible for getting the TV shows on the air. Particular in the past season, when costs have reached new and staggering highs, the question of setting up a central shop for New York originations among the four TV networks has been bandied about but, chiefly because of the competitive nature of the major network operations, there has been a reluctance on high echelon levels to do anything about it.

Yet with the increasing awareness that the TV networks are faced with a slim profit era unless they find ways of whittling expenditures on services, it's conceded that the establishment of a central agency to eliminate such duplication could go a long way toward brightening up the year-end profit sheets.

Big Trucking Charges

On the trucking aspect alone, it's known that CBS-TV spends in excess of \$500,000 a year, with the NBC-TV figure approximating the \$750,000 mark. Accounting for the heavy outlay is the fact that the theatre-studio originations of the two networks are so widely scattered through all parts of New York. ABC-TV and DuMont, with more centralized studio layouts in Manhattan, have less expensive trucking tabs.

A unified plan for hauling, it's estimated, could save the webs, particularly NBC and CBS, considerable sums annually.

Two other sets of costs are involved, running into much larger figures. These are (1) materials, including costuming, props, etc., and (2) personnel handling, involving the unions. The need for a combined operation on costuming and stage properties is recognized as the most imperative in terms of coin saving. While through accident of schedules it's assumed that hassles would arise as to which network and show will get priority on sharing sets, and costuming, nonetheless it's conceded a one-big-service setup could be established on a workable basis, with the costs pro-rated to each of the webs based on their needs and requirements.

On the item of union-scaled personnel alone, it's estimated that untold thousands could be saved annually through elimination of time and man hours.

There have been talks in the past, both in New York and on the Coast, of setting up a combined costuming business, but nothing came of them.

Just who would operate such a service (whether an independent corporation or an outfit underwritten by the advertisers and the broadcasters) could easily be resolved, it's felt.

Navy to the Rescue

Chicago, Dec. 9.

NBC-TV's WNBQ will attempt to salt down the lofty ratings racked up by CBS-TV's "What's My Line" in the Sunday night 9:30 slot by shifting its parent web's well-received "Victory at Sea" documentary into the same time period locally.

It's something of an experiment to see if some of the edge can't be knocked off the CBS Nielsen big leaguer carried here by WBKB. "Victory" switch is possible because it's on film.

Nothing to Get Panicky About, Sez Radio—'Just Another Transition'; Gotta 'Educate' Clients on Ratings

NBC's

Sylvester L. (Pat)

Weaver

has his own ideas of

TV's Future Horizons

* * *

an informative editorial feature in
the forthcoming

47th Anniversary Number
of

VARIETY

Pondering the state of the radio industry in the wake of several network cancellations during recent weeks, top network execs feel the picture isn't nearly so bad as it's been painted. While they haven't been able to fill immediately the time slots on which sponsors have checked out, the nets have rung up much new biz during recent weeks and have also solidified the status quo via lucrative renewals on major accounts. As a result, top network spokesmen claim the industry isn't entering another period of panic, but instead is going through another state of transition.

Nets' primary objective in the present era, according to industry execs, is to convince advertisers that they can no longer expect ratings in the 20s or 30s. Instead, they must settle for the 8s and 9s now being drawn by the Nielsen radio leaders. In line with this, however, the nets have trimmed their program costs and reduced their nighttime rates so that sponsors actually are able to get better buys now than before. In addition, the nets are continuing their specially-evolved sales patterns and new program techniques to accommodate advertisers on almost any terms they want to buy in.

Pros and Cons

As for the claim that most of the recent network cancellations are due to sponsors ditching radio to concentrate on TV only (a la Pabst on the CBS fights and U. S. Tobacco on NBC's "Martin Kane"), radio toppers concede they have a problem on their

(Continued on page 38)

Toni's \$12,000,000 Billings in 5-Way Split; FC&B Out

Chicago, Dec. 9.

With Footo, Cone & Belding resigning its share of the billings, Toni Co. has blueprinted a wholesale reshuffling of its ad account. No less than five Chi agencies figure in the shifting of the split billings which last year totaled \$12,000,000.

Effective March 1, FC&B drops the basic Toni Home permanent account, roughly half the overall billings, and the Tonette and Toni-Creme Shampoo portions. These checkoffs completely remove FC&B from the Toni picture in which the agency has played a prominent role during the firms' rise as a leader in its field. Weiss & Geller inherits the Toni home wave and the Tonette spendings, and Price, Robinson & Frank gets the shampoo account.

It's understood relations between FC&B and Toni have been uneasy since last spring, when the Prom (also a home permanent) account was moved over to Weiss & Geller. At that time Don Nathanson resigned as Toni's ad manager and joined W&G as an account exec.

In the forthcoming moves, W&G gives up the Prom biz, which goes to Leo Burnett, to make room for the Toni and Tonette account. This makes W&G practically the kinglypin in Toni affairs with a lion's share of the billings. It's exchanging the \$2,000,000 Prom biz for the Toni coin, which last year ran around \$6,000,000.

Leo Burnett releases the Bobbie Home Permanent to Tatham-Laird, who also has White Rain.

With its farflung and constantly changing radio-TV enterprises plus its growing list of internally competing products, Toni has done a great deal of agency jockeying the past five years.

Bill Henry TV Sunday Sponsor Set for NBC

Bill Henry has been sold by NBC-TV as a 15-minute Sunday afternoon commentator, starting Jan. 4. He goes into the 5:45 to 6 p.m. slot, with Sunbeam Shavers picking up the tab.

Henry continues with his longtime news strip on Mutual for Johns Manville.

Present occupant of the 5:30 to 6 Sabbath segment is "Meet The Masters," alternating weekly with "Recital Hall." Both, however, are going off. What goes into the 5:45 to 6 period, however, is still to be resolved.

Thrower Exiting CBS-TV Sales

Fred M. Thrower, vice-president in charge of sales at CBS-TV, is parting company with the network at the end of the year. Thrower tendered his resignation several days ago after he and Jack L. Van Volkenberg, CBS-TV prexy, "agreed to disagree" over conflicting views on sales policy.

Thrower's successor is expected to be William Hylan, at present eastern sales manager for the TV network.

Thrower joined CBS about a year ago. He was formerly head of sales at ABC. Van Volkenberg himself held down the key sales post prior to his moving into the prexy seat, and for that matter he's still in there for most of the flash plays on sales deals.

Thrower is a stockholder in Audio Video Products and will engage himself in this facet of TV activity while mulling a new post.

'CATHOLIC HOUR' IN JAN. NBC-TV BOW

Washington, Dec. 9.

After 23 years on radio, "The Catholic Hour" will make its TV debut on Sunday, Jan. 4, over a 47-station NBC-TV hookup. Series of four programs in January will be carried from 1-1:30 p.m. on TV, followed by a half-hour on same network on radio.

Narrator on video program will be The Rev. Vincent Holden, frequent speaker on the ABC Catholic radio series, "The Christian in Action." Assisting Holden will be members of the Catholic Actors Guild of America who played in October series of TV shows produced by National Council of Catholic Men.

Sam Levenson
reveals some amusing
*Personal Relationships
of Television*
* * *
a bright byline piece in the
forthcoming
47th Anniversary Number
of
VARIETY

TV Webs' Daytime Dilemma; Locals Rack Up Ratings

Television networks, still fearful of the economic hazards involved in expansion of their daytime programming operations, are beginning to get a feeling of frustration at the high ratings and sponsor payoffs being racked up by local stations' daytime shows. Nets would like nothing better than to grab off a chunk of those daytime profits but are presently caught in a vicious financial cycle in which a losing gamble in daytime programming might shove them back into the red.

Situation presents something of a paradox. Webs, on the one hand, will be operating in the black for the first time this year, but on a margin of profit so small that any hefty new investment which doesn't pay off can put them back on the wrong side of the ledger. At the same time, though, with their nighttime availabilities virtually SRO, the only way they can increase their profits is to expand into daytime operations. Whether

(Continued on page 42)

Milo Frank New Casting Director for CBS-TV

Milo Frank is the new casting director for CBS-TV. He succeeds Robert Banker, who is checking out to ABC-TV, in charge of program development.

Frank was recently hired away from the William Morris agency in Hollywood to handle talent development for CBS-TV. In addition to his casting chores, he'll continue in the talent spot.

Murrow & Co. Poised for Korean Hop to Lens 'Xmas Day' Program

Edward R. Murrow and a crew of 20 take off for Korea Sunday night (14) immediately after Murrow's "See It Now" show on CBS-TV for a two-week film-making junket on "Christmas Day in Korea." Entire tab for the trip will approximate \$100,000, of which CBS is paying \$22,000 and Aluminum Co. of America, Murrow's sponsor, is paying another \$50,000. Army is shelling out the rest, which will finance the activities of five of Murrow's crew.

Task force plans to take an estimated 132,000 feet of film, which will be wrapped up for the special "See It Now" show the Sunday after Christmas (28). For the intervening week (21), Murrow will present a special stanza on "See It," titled "On My Way to Korea," which is to be lensed at Anchorage, Alaska, stop-off point en route to the Far East. Eric Sevareid will be standing by that Sunday in the CBS N. Y. studios for any live cut-in necessary.

Already named to accompany Murrow on the trip are CBS commentators Larry Lesueur, Bill Downs, Edmund Scott and Joseph Wershba. Final batch of footage from Korea is to be flown out Christmas Day, which will give co-producer Fred W. Friendly and his staff three days to edit it and get the show on the air.

Lotsa Clients Now Riding 'Omnibus'

With American Machine & Foundry having packed last week as a participating bankroller in CBS-TV "Omnibus," the web may have four of the five participating bankrollers for the show now set on a full-season basis. Remington Rand, which originally bought in for only a four-week pre-Christmas advertising push, is reportedly satisfied with results of its bankrolling and will exercise its option for a full 19 weeks more.

After Willys-Overland and Greyhound Bus had bought into "Omnibus" as the first two full-time participants, CBS sold R-R on the four-week deal. It's been learned, however, that the sales order called for the outfit to buy the show for 23 weeks but with special cancellation privileges after the first four. If R-R decides to drop its option for the full season, it must notify CBS by Dec. 15. In that case, the last show for R-R would be Dec. 21.

American Machine & Foundry, packed through the Fletcher D. Richards agency, joins "Omnibus" Dec. 21. Show is produced by the Ford Foundation's Radio-TV Workshop and aired on the complete CBS-TV station lineup. Each of the participating sponsors pays \$13,000 weekly for gross talent and production costs.

Red Barber Wows Sports Fans, Dowagers Alike In Town Hall, N.Y., Gab

Sportscaster Red Barber, who doubles into the lecture circuit during the off-season, winter months, made his initial appearance on the podium of Town Hall, N. Y., last Wednesday (3), impressing as a top attraction for this phase of show biz. Barber, who is also sports counselor to CBS, wowed not only the sports fans who turned out to hear him discourse on the "Philosophy of a Sports Broadcaster," but also the dowagers and regal society dames who more normally comprise the Town Hall audience.

While the crowd wasn't too big because of bad weather (and it didn't matter boxoffice-wise because these lectures are sold on a subscription basis), Barber kept attention focussed on the rostrum with his wealth of anecdotes, used to spotlight the various phases of his career from which he evolved his personal sportscasting philosophy. His hour-long talk was so successful, in fact, that several of the top lecture bureaus have since bid for him to join their regular circuits. In addition, he's been

(Continued on page 28)

Rybutol Drops Daniels

Rybutol is dropping the "Billy Daniels Show" on ABC-TV after the Dec. 28 edition.

Show is aired Sundays at 6:30-6:45 p.m., just ahead of the Walter Winchell telecast. Rybutol bought the niche in a fast sale just two days before Winchell started in October.

ABC Revising Pyramid Plan To Get Variety

ABC radio is revising its Pyramid plan programming to get a more diversified lineup. Since the demise of "Stop the Music" earlier this year, the Pyramid shows have all been in the dramatic category. Addition of a musical and an audience participation, it's felt, will lend more variety to the Pyramid and lower the cost-per-hour.

Two current Pyramid dramas are being dropped around the end of the year: Mercedes McCambridge's "Defense Attorney" and Marlene Dietrich's "Cafe Istanbul." Two being retained are "Top Guy" Thursday at 8 p.m. and "Michael Shayne" Thursday at 9:30 p.m., both the strongest ratingwise and on a night which ABC is building.

To replace "Istanbul," program chief Ray Diaz is expanding "American Music Hall" into the full 8-9 p.m. Sunday hour. Ainer, with Larry Douglas, Eileen Barton and Paul Whiteman, can be brought in relatively cheaply, since it utilizes Glenn Osser's house orchestra and is a network package, while the adjacency to Walter Winchell's 9 p.m. newscast gives it a strong lead-out.

In place of "Defense," Tuesdays at 8, ABC is auditioning "Sparring Partners," a Leter Lewis package which combines panel and audience participation features. It will star Eloise McElhone and Walter Kierman in a battle of the sexes, with the audience similarly split on male-vs.-female line.

Slim Chance of Govt. Censorship In Radio-TV; May Settle for Warning

Washington, Dec. 9. There appears little chance that the Congressional Committee investigating decency in broadcasting and telecasting will do more in its report than to shake a warning finger at the industry and urge it to eliminate the most objectionable practices.

Although the final report, due out within the next four weeks, may hint the possibility of Government censorship unless the broadcasters "clean up," members of the Committee and Congress, in general, are loathe to plunge into Federal censorship, if it can be avoided.

The committee, which earlier conducted hearings in both Washington and New York, wound up last week with three days of sessions here at which witnesses urged legislation to license networks and to curtail the hours of cigarette and beer advertising. Following were the witnesses and the recommendations they made:

Paul A. Walker, chairman of the FCC, who said Congress should amend the Communications Act to require licensing of networks, the same as individual stations are now licensed. He would have Congress bar hard liquor advertising. He said the industry has self-regulated this out for continental U.S., but added that hard liquor commercials still go on the air in Alaska and Hawaii. He said he was against legal prohibition on beer and cigarette commercials, and balked strenuously at FCC serving as a regular censor of programming.

"Do you want to supply the record with your definition of censor-

AFTRA TAKES PHILLY DISMISSALS TO NLRB

Philadelphia, Dec. 9. Dispute between WHAT and three recently dismissed staffers is being taken to the National Labor Relations Board by Lester Coggeshall, executive secretary of the Philadelphia Local of AFTRA.

Dolly Banks, general manager of WHAT, denied the men were let out for union activities. Ramon Bruce, town's longest working sepiu deejay, was dropped "for flagrant neglect of duty," according to Miss Banks. The other two men, announcers Nick Garry and Charles Henry, were dismissed for "just cause" and because they were not up to station standards, she declared.

Coggeshall, who said charges against the station would be filed immediately before the NLRB, disputed Miss Banks' statements. Bruce had been offered a new three year contract on Nov. 25, and was let out Nov. 29. Coggeshall said, Bruce signed up with AFTRA at 2:15 p.m. on the 29th, Coggeshall said, and the telegram firing him was sent to his home at 3:10 the same afternoon, according to the AFTRA rep.

Radio, Tele Webs May Carry 3-Day Ike Fiesta For Sponsorship Deals

Washington, Dec. 9. Radio and TV networks, with sponsors already set for their pick-ups of President-elect Eisenhower's inauguration, may also get a crack at carrying part of the three-day inaugural entertainment on a commercial basis. Actor George Murphy, in charge of the entertainment committee, said this week that the nets will be invited to carry at least a part of the program, and hinted that sale to sponsors might be okayed.

As during the 1949 inaugural, the local production staff for Loew's theatres will supervise production details of the various entertainment events. Orville Crouch, Loew's area chief and Metro studio rep. here, will be top assistant to Murphy, with Jack Foxe, company publicist, assisting. Alan Zee, who produces shows at Loew's Capitol here, will direct staging of the big variety show.

As for radio and TV sponsorship, the webs will permit bankroller plugs on Ike's ride to the Capitol steps for the inauguration ceremonies and the motorcade back down Pennsylvania Avenue to the White House.

It's Not Only the Show, But How You Promote and Merchandise It

Payson Hall's Post

Des Moines, Dec. 9. Payson Hall has been named director of Meredith Publishing Co. radio and television, to include operation of TV station WHEN, Syracuse, N. Y.; WOW-AM-TV, Omaha, and KPHO-AM-TV, Phoenix.

Plug For NCAA Regional Control On Grid Rights

Chicago, Dec. 9. The Western Conference (Big 10) will recommend at the upcoming National Collegiate Athletic Assn. convention that college football video rights be placed under the individual control of the eight NCAA districts. Decision to plug for regional control, which would eliminate the national network grid package such as set up by the parent body for NBC-TV beaming the past two years, came at the Big 10 winter session here last weekend.

The Big 10 proposal would permit the individual schools to make their own TV deals on a local basis subject to the overall plan worked out by the particular region.

Conference execs are not too optimistic about the NCAA TV committee accepting their suggestion and expressed willingness to again go along with whatever program emerges from the national conclave to be held Jan. 8-10 in Washington, D. C.

The Big 10, however, went on record strongly opposed to any last-minute exceptions to the NCAA's single game per week national schedule such as permitted local telecasts of the Michigan-Michigan State game, and the national pickup of the final portions of the Notre Dame-Southern Cal contest following the finish of the regularly skedded Army-Navy game.

WJZ Revamps A.M. Sked; Inks WNBC's McCarthy, Sherwood as Disk Jock

WJZ, N. Y., is revamping its morning lineup, which will be built around Bobby Sherwood and Charles F. McCarthy, starting Dec. 29.

Sherwood, bandleader once featured on WNEW and currently on the Milton Berle NBC-TV series, will take over the morning stint currently handled by Tom Reddy. He'll beam at 6:30-7 a.m., 7:15-7:30 and 7:35-8:15, leading into the Fitzgeralds at 8:15.

Charles F. McCarthy, vet WNBC newscaster, is quitting that web key as a result of Jim Coy's (ex-WNEW) taking over some of his assignments. He'll do the 7:30 (his old niche on WNBC), 8 a.m. and noon news periods. Addition of McCarthy gives WJZ "the three Mc's—Mary Margaret McBride, Maggi McNellis and McCarthy."

KFMB Switch to CBS

San Diego, Dec. 9. Affiliation of KFMB and CBS will be completed Friday (12), the move following KFMB-TV's hook-up with the net.

KFMB formerly was an ABC outlet and KCBQ until several months ago had the local CBS tieup. It is expected that KCBQ will seek an arrangement with ABC.

WLIB's New Center

WLIB, N. Y., will open its \$20,000 new Harlem Radio Center in the Hotel Theresa tomorrow (Thurs.). Indie has been beaming from the Harlem hotel since 1950, but has added three studios.

It will carry 37 hours of Negro-slanted programs, upping the sked to 58 hours during the summer when it adds evening hours.

Major advertisers, aware that rising TV costs make it necessary to take advantage of every merchandising and promotion device in order to get the maximum audiences and also provide dealer merchandising hooks, are hyping their promotions, tie-ups and similar activities.

Griffin's use of "Your Shine of Shines" posters, featuring pix of Sid Caesar and Imogene Coca, to increase its identification as a sponsor (via film plugs) on NBC-TV's "Your Show of Shows," is a current example. Another has been the junket of the "Tom Corbett" space ship.

A major spender which has adopted an all-out showmanship-merchandising policy is Colgate, which has launched bigscale promotions on every show it has on radio and TV. Rundown of activities reveals a broad scope and the policy that coin expended in this sphere is a vital adjunct to making a program pay off.

"Colgate Comedy Hour"—just completed the cross-country trip of "Maxie the Taxi" involving a tie-up with Boston cab association and Plymouth cars. Deal is being expanded, with cards touting the airer to be displayed in taxis from coast to coast and the program, in return, plugging taxis on the air. Coming up on "Comedy" will be a national contest to find the man or woman with the "heartiest laugh in America." Stations are tying in and will find the local winners. Stars will record their favorite jokes for contestants to laugh at.

"Big Payoff"—just started contest with Universal Pictures and department stores to find the most beautiful model.

"Our Miss Brooks"—currently running contest to discover the most beautiful school teacher.

"Mr. and Mrs. North"—starting a contest for writers to submit plot of "the perfect crime" for dramatization on the series.

"Strike It Rich"—forming helping Hand clubs in major cities and flying in contestants. Deal made with U. S. Treasury for "Strike It Rich" to be theme of next bond drive with emcee Warren Hull appearing on a poster as Uncle Sam.

"Bob and Ray"—starting write-in contest for listeners to decide whether Mary McGoon will marry Grover. Winner will get a Chrysler car which Elliott & Goulding will drive to winner's home.

"Howdy Doody"—extensive personal appearances by Clarabelle the clown being set for grocery stores around the country.

The various contests involve point-of-sale displays and similar promotional gimmicks. In addition to cutting cost-per-thousand costs by getting bigger audiences, the projects are aimed at capitalizing on Colgate's emergence as one of the biggest AM-TV spenders.

New TV Grants Reach 136 Mark

Washington, Dec. 9. New TV stations authorized since the lifting of the freeze reached the 136 mark last week as the FCC issued six more construction permits, including one for a non-commercial educational outlet.

Agency handed out permits for two UHF stations in Yakima, Wash. One went to KIT and the other to KIMA. Other UHF permits were granted to Television Broadcasters in Beaumont, Tex., and WIMA in Lima, O. The fifth commercial authorization, for a VHF station, went to KNOE in Monroe, La.

The educational permit, the 10th issued by the Commission, went to the Department of Education of the State of New Jersey. The station is to be established in New Brunswick.

Comrs. George Sterling and Edward Webster voted against the educational grant because it is necessary for the Board of Education to obtain funds for the station from the state legislature.

CBS-TV'S PROGRAM OVERHAUL

NARTB's 'Equal Rights' Probe

Washington, Dec. 9.

Aroused over the increasing number of bans on broadcast coverage, particularly sporting events and legislative hearings, the National Assn. of Radio and TV Broadcasters will undertake an investigation for the purpose of insuring equal access with other media to all sources of news, national as well as local.

Decision to conduct the inquiry was taken by the NARTB board of directors last week in a resolution authorizing Harold E. Fellows, prexy, to appoint a committee representing radio and TV broadcasters to study the broad problems involved.

Following the board's action, Fellows said he would appoint the committee immediately. "The growing tendency in several areas to deny radio and TV equal standing with other public media," he asserted, "is contrary to the interest of the American people. The great broadcasting media of this nation cannot live up to their obvious responsibility to serve the American public in such an atmosphere of denial and prejudice. This thing has been going on too long and is growing to dangerous proportions. We intend to do something about it."

The possibility that NARTB may seek action from the Dept. of Justice was hinted by Justin Miller, board chairman, who said he believed that many of the actions taken against the broadcast media are "very possibly in violation of our anti-trust laws."

FCC Poser: Should AM Competitors Be TV Partners in Same City?

Washington, Dec. 9.

Unless all the questions involved can be answered without hearings, the FCC will launch an inquiry to determine whether radio competitors should be allowed to become partners in a TV station in the same city. If hearings are necessary, the proceedings will be held before the full Commission membership.

Question of whether AM's can join in a TV operation without running counter to agency's anti-monopoly policies was put to the Commission last April by Chairman Edwin C. Johnson (D-Colo.) of the Senate Interstate Commerce Committee. Agency replied at that time that it would have to study the problem "most carefully" before committing itself.

Last week, with two such "co-operative" applications before it—one in Macon, Ga., and the other in Elmira, N. Y.—the Commission found itself at odds, but a majority agreed to a letter advising the applicants that it is "unable to agree that such a (partnership) relationship would not be inimical in a significant degree to the normally expected arms-length competition in the operation of the two AM stations."

The majority also declared that "the economics and psychology of such a joint venture militate

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CBS Radio Pacts 'New-Type' Deals

CBS Radio wrapped up several new sponsorship deals this week, pacting Brylcreem on a 26-week firm basis for CBS' version of the tandem sales operation, setting Ford to pick up Bob Trout's five-minute nighttime newscast on a cross-the-board basis and selling Buick for a special one-week saturation deal on three CBS sustainers. New contracts are in addition to American Tobacco's decision to spot its new Horace Heidt show on CBS Thursday nights.

Brylcreem moves into CBS' Power Plan in January, joining American Chicle as a participating sponsor each week on "Meet Millicent," "Mr. Keen, Tracer of Lost Persons" and "FBI in Peace and War." Web still has one more sponsor to sell to achieve an SRO status on the plan. Under the setup, each bankroller pays a flat \$14,000 weekly for time and talent for spotting on all three shows.

Ford previously had bankrolled Trout on Mondays and Wednesdays with General Foods in on Thursdays and Fridays. Auto manufacturer will now have the newscaster exclusively cross-the-board, with the show moving into the 10:30 to 10:35 p. m. spot. Buick, for its saturation, has bought the Mindy Carson show, "FBI" and "Millie" on Jan. 6, 7 and 8 to spotlight the unveiling of its 1953 models.

Dr. Allen B. DuMont

envisions

UHF's Potentialities

one of the many editorial features

in the forthcoming

47th Anniversary Number

of

VARIETY

**MBS' \$10,000,000
Renewals; 15%
Biz Hike in '52**

Mutual has inked a flock of renewals, effective Jan. 1, which add up to \$10,000,000 in gross billings. On the basis of the new pacts, and in the face of some cancellations on other webs, sales v.p. Ade Hult predicts a strong '53. He also estimates that MBS will end this year with a 15% increase in gross take over last year.

The renewals represent some of the chain's biggest spenders. Sterling Drug was repacted for "Ladies Fair," P. Lorillard for "Queen for a Day," Johns-Manville for Bill Henry's newscasts; American Federation of Labor for Frank Edwards' news strip; S. C. Johnson & Son not only renewed its cross-the-board news niches but added another strip; Kraft repacted "Bobby Benson," and State Farm Auto Insurance renewed Cecil Brown's two weekend news shows. Shows total nine hours and 20 minutes of commercial time weekly.

SOS Miriam Hopkins In Margaret's Texaco Bowout

Miriam Hopkins was rushed in as a last-minute replacement for Margaret Truman who bowed out the last night's (Tues.) Milton Berle show because of the death of her grandmother last week. Miss Hopkins was originally slated to work on the Berle program next Tuesday (16), but advanced her date because of the emergency. Show's original idea had to be discarded, and entire layout rewritten.

Miss Truman will go on for

IT'S KEN MURRAY VS. MILTON BERLE

CBS' television program roster undergoes one of its most drastic revisions at the end of the year, at which time a new bid will be made to strengthen the weak links in the nighttime schedules, particularly the Tuesday and Saturday nights opposite Milton Berle and opposite Sid Caesar-Imogene Coca.

Ken Murray, long idle, though cashing a \$2,000 weekly CBS check because of a contractual commitment, will be "thrown to the Berles" by going into the Tuesday 8 to 9 p. m. slot, originating from the new CBS-TV City on the Coast as the first major extravaganza-type show to come out of the \$12,000,000 project.

The CBS-TV programming boys are still clinging to a hope that Murray will be able to accomplish what Red Buttons—and a flock of other entries over the past five years—failed to do; give CBS a saleable hour of programming against the high-rated Berle, who's moved back into a preeminent status this season.

Failure of Buttons to inch into the Berle competition is a disappointing blow to CBS, although the web recognizes the comic's bigtime potentialities.

In its succession of checkerboard moves, here's how the CBS-TV roster resolves itself:

Both of the present Tuesday 8 to 9 entries move out to make way for Murray—Eddie Albert's "Leave it to Larry" (8 to 8:30) getting the axe and Buttons (8:30 to 9) moving over to Saturday night at 9.

Present occupant of the Saturday 9 to 9:30 period is Jane Froman's "U. S. A. Canteen." This is being split into two 15-minute weekly segments and goes into the 7:45 to 8 p. m. periods on Tuesday and Thursdays, on which Lever Bros. is cancelling its "Heaven for Betsy" show. General Electric is set to sponsor the Tuesday segment; both Lever and Coca Cola want the other. At the moment it's a certainty that by weekend both install-

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AFTRA Wins 12½% TV Pay Hike, 10% in Radio; Resolve All Issues

Impresario of the Fluffs

Jo Ranson

has a further symposium on

Slips That Pass Into the Mike

an amusing byline piece in the soon-due

47th Anniversary Number

of

VARIETY

American Federation of Television & Radio Artists has won 12½% hikes in video pay scales and a 10% boost in radio minimums from the AM and TV networks, ABC, NBC, CBS, Mutual and DuMont. The percentage increases also apply to rates for rehearsal. In tele the union has also gained reduction in the number of hours of "included rehearsal time," i.e., the hours performers are required to rehearse without pay.

Contract, which will run for two years, hasn't been inked yet in view of AFTRA's long-standing principle not to sign the network agreement until details of local deals in N. Y., San Francisco, Hollywood and Chicago have been completed. The web o-and-o station pacts had been wrapped up for all cities, except Chi, by Monday (8). Chi settled yesterday.

Further talks will be held today (Wed.). Union also sits down with transcription firms today.

Last remaining detail in the network pact was on a standard form of contract for individuals hired on a one-shot appearance or for work less than one week. Union's desire for such a standard form is to protect the less prominent freelancer, who has less bargaining power than a star, in what terms he grants the producer. For example, the performer will be able to tell an employer that the latter is limited in the amount of "exclusivity" he may require.

Who's a Commentator

Hard-fought battle was waged over including certain categories of spiliers under provision of the pact, with the webs terming certain groups as commentators and

(Continued on page 28)

Segal Exits ABC To Meg 'Aldrich'

Alex Segal, ABC-TV director, has exited the web to direct "The Aldrich Family" on NBC-TV, replacing Ed Jurist who resigned for another assignment. Segal is on leave from ABC, but his contract with "Aldrich" via William Morris Agency extends beyond expiration date of his ABC pact. However, he has given ABC first refusal on any future pact.

Segal, director of the demised "Celanese Theatre," has been directing "Seminar" and "Billy Daniels Show" on ABC-TV. Charles Dubin has taken over the latter and Dubin or Eddie Nugent will do "Seminar." Segal has also been directing the occasional Maxwell Anderson dramatic inserts on the CBS-TV "Omnibus" series.

'BROAD COMEDY' 1ST ON SHERWOOD TV AGENDA

Robert Sherwood has already started work on the first of his nine original plays for NBC-TV, and he's notified the network that his initial effort will be "broad comedy." He's also indicated that it will be finished by mid-January, though when it goes on the air is still undetermined. Meanwhile, there have been several sponsor feelers. There have been reports that Worthington L. (Tony) Miner may produce the Sherwood plays, but the network says that perhaps several on the NBC-TV staff, including Miner, Robert Montgomery, Fred Coe, etc., may participate in the production, depending on the time slot allocated for the shows.

Sherwood, at his own request, is scheduled for an "indoctrination" period at NBC, where he will go through the entire process of watching a major dramatic showcase, from the moment that the script is delivered until air time. It'll probably be Coe's "Philco

TV's Top 25: How They're Rated And What They Cost

The American Research Bureau (ARB) has just released the November TV ratings on network programming. The Top 25 line-up offers some revealing cost-per-thousand data to sponsors based on VARIETY's recently published talent cost chart. The seventh-place status of the \$8,500-budgeted "What's My Line," for example, contrasts with the \$80,000-weekly budgeted "All Star Revue" in 11th place. Or the nosing out of the \$40,000-budgeted "Hit Parade" by "This Is Show Business," brought in for \$12,800, both carrying the American Tobacco banner, yet with the lower-budgeted "Show Biz" going off the commercial roster.

Top 25 gives CBS-TV 12; NBC-TV 12, with ABC-TV riding with one—"Lone Ranger."

Here's how they shape up:

Rank	Program	Network	Rating	Cost
1.	I Love Lucy	CBS	70.6	\$38,000
2.	Godfrey's Talent Scouts	CBS	58.8	25,000
3.	Texaco Star Theatre	NBC	52.2	60,000
4.	Comedy Hour—Bob Hope	NBC	51.5	50,000
5.	Godfrey and Friends	CBS	50.4	25,000
6.	You Bet Your Life			
	—Groucho Marx	NBC	49.1	20,000
7.	What's My Line	CBS	44.6	8,500
8.	Your Show of Shows	NBC	44.3	*30,000
9.	Gangbusters	NBC	40.4	25,000
	Television Playhouse	NBC	40.4	25,000
11.	All Star Revue—Bankhead	NBC	39.3	60,000
12.	Mama	CBS	39.2	11,500
13.	Our Miss Brooks	CBS	38.6	27,200
14.	Cavalcade of Sports			
	—Bucceroni vs. Nardico	NBC	37.0	15,000
15.	My Friend Irma	CBS	36.5	25,000
	Racket Squad	CBS	36.5	15,000
17.	Red Skelton	NBC	34.8	37,000
18.	Playhouse of Stars	CBS	34.7	25,000
19.	Robert Montgomery Presents	NBC	34.2	33,000
20.	Blue Ribbon Bouts			
	—Hayes vs. DeJohn	CBS	34.0	15,000
21.	Kraft TV Theatre	NBC	33.9	17,500
22.	The Lone Ranger	ABC	33.6	17,000
23.	This Is Show Business	CBS	33.4	13,800
24.	Your Hit Parade	NBC	32.9	40,000
25.	Amos 'n' Andy	CBS	31.4	32,000

* Per 34-hour week

Doherty to Aspirants: 'You Can't Run a TV Station Without Money'

Charlotte, N. C., Dec. 9.

Educational institutions hoping to operate a non-commercial television station for \$135,000-\$150,000 yearly are in for a shock when they get their construction permits, according to Richard P. Doherty, employee relations chief of the National Assn. of Radio-TV Broadcasters. Speaking here last week at the NARTB's southeastern TV clinic, Doherty cited facts and figures to prove that operations on such a small budget can only lead to programs that will be "a very real disappointment to the public audience and to the educational backers."

Good TV, Doherty pointed out, costs more money whether shows are sponsored or educationally sustaining. He noted that the group of so-called small commercial video stations last year spent on an average of \$297,000 for total operating costs, of which their local live programming, "extremely simple in nature," represented about \$90,000 each. Doherty declared:

"A well-presented and prepared TV program of even the simplest nature requires many man-hours of work. For example, one professionally-produced half-hour educational show, now fed over a network, requires 125-150 man-hours each week on the part of the participating university personnel. In addition, the originating commercial station donates a minimum of 50-60 man-hours weekly by its station staff."

"On a day-in, day-out basis, educational TV can't expect to produce four to five hours daily of programs by having faculty and students 'give their free time.' Can a professor be expected to spend even 20 hours every week preparing a 30-minute TV program without receiving compensation or without having his teaching schedule reduced? Few, if any, educators have a total weekly classroom teaching load equal to the amount of time which would be required for the educator to plan, prepare, rehearse and present a half-hour, once-weekly TV show."

In actual practice, Doherty said, the operating cost of small educational stations presenting four or five hours daily "of comparatively simple and relatively non-expensive programs" will run to at least \$1,000 daily. Medium-sized stations will average about \$2,000 per day in operating costs.

For the educational TV outlet which "does a high-grade professional programming job four to five hours daily, and which maintains an adequate staff of producers, writers, scenery personnel, etc., and which aspires to present shows comparable to many of the university-sponsored programs now appearing on various commercial TV stations, the overall operating cost will total \$3,000 to \$4,000 per day," Doherty said. Even this, he added, presupposes a considerable amount of free talent and only modest token payments to principal personalities.

TV 'Railroad' to Run Sans Gordon MacRae As Warners Squawks

Hollywood, Dec. 9.

"Railroad Hour" will be tested on a kinescope within the next few weeks, and if it passes muster with Benton & Bowles, the sponsor's agency, it will get a live airing next year. Walter Craig, B & B's radio-TV topper, is here for N. Y. to line it up.

Biggest obstacle is Warner's refusal to allow Gordon MacRae, star of the radio piece, to even make the audition. His picture contract spells out no TV in big print. Craig will have to cast from scratch. No decision on dropping the radio version or simulcast will be made until after the audition print is scanned.

While here Craig is also talking to Erle Stanley Gardner on TVing "Merry Mason," now sleuthing on radio.

Philadelphia—Robert E. News-ham, Jr., has joined WFIL radio sales department to work in cooperation with the station's food trade advertisers.

FCC Poser

Continued from page 27

against the separate and independent operation of the two AM stations" and that the proposal therefore requires "careful examination."

However, in conformity with changes in communications legislation enacted during the last session of Congress, the Commission gave the applicants 30 days to show why hearings should not be held.

In the case of Macon, where there is one application for the only VHF channel, Comrs. Robert Bartley and George Sterling were in favor of granting the joint application for the one UHF channel because it would facilitate TV competition, give UHF a chance to start operations at about the same time as VHF, and not reduce AM competition as log as certain commitments made by the joint applicants are followed.

Chairman Paul Walker concurred with the majority, but stated that he was not persuaded that a hearing will prove necessary. "I believe it appropriate," he said, "that the applicant should have the chance to demonstrate that the ability and intention of the two radio stations involved to compete with each other will be unimpaired by the joining of forces by their owners in the proposed TV operation. If such a demonstration is made, the necessity for a hearing may be obviated. Macon could thereupon be afforded a new TV service without the delays consequent upon a hearing."

Elmira has two channels, both UHF. One has been assigned to Elmira Television Co., owned by Pennsylvania radio station. Joining forces for the other channel are WENY, owned by the Elmira Star Gazette (Gannett), and WELM, owned by the Corning (N. Y.) Leader.

AFTRA

Continued from page 27

outside the pact's jurisdiction. Matter was settled by including newscasters and reporters under the terms, but excepting commentators and analysts.

Definitions will be a matter for arbitration.

Union sees a victory in the web's agreeing to open disputed firings of staff announcers to arbitration. However, the chains didn't accept the AFTRA demand that discharges be made on a seniority basis. Union also gave up its demand for an employer supported welfare fund.

Broadcasters had sought a differential between N. Y. o-and-o and network radio freelance rates (such as exists in other cities). Union Didn't give in on that point.

Under the new pact, staff announcers will get a base pay of \$135 after one year's employment, a \$20 hike. Announcers getting over scale will also get a \$20 boost.

Hollywood Stations Sign

Hollywood, Dec. 9.

Threat of AFTRA strike against local indie tele stations ended with inking of new contract, but network outlets still face a walkout if web negotiations in other cities fail.

AFTRA local exec secretary Claude McCue described the local agreement as a "substantial compromise" by both sides. Union originally sought 20% wage hike and elimination of the daytime preferential rate. It got 10% and the differential remains. AFTRA had sought elimination of regional rate and settled for local rate plus 50% as against the old local rate plus 25%. Under the new deal, staff mikesiders at all telestations and AM operations of the nets will receive \$120 weekly in the first year and \$135 thereafter, as compared with \$100 and \$115 heretofore. AM pact is retroactive to Nov. 1 and ends Oct. 31. TV pact is retroactive to Dec. 1.

Chi Talent Makes Gains

Chicago, Dec. 9.

Agreement on major points on new AM and TV contracts was reached this morning. (Times, 3 p.m.)

tween AFTRA and the three network o-and-o stations and indie TV-er WBKB after an all-night session.

Staff announcers' pay is upped from \$135 to \$150 weekly and other local AM-TV performers get a 10% hike. Union had sought 20% boosts. AFTRA lost out on attempt to eliminate the staff announcer unit system which is unique to Chi, but it won a major point in that the same disputed formula will not be extended to TV.

"Unit system" provides that a staff announcer work 12 quarter-hours weekly before becoming eligible for extra commercial fees. Other cities don't have unit system, but their base pay is lower.

Union now turns attention to WGN and WGN-TV, which have been bargaining individually, and indie WLS which ankled the industry talks last week.

Red Barber

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pacted to deliver a sports broadcast scene as a lead-in to the Leo Durocher-Tallulah Bankhead segment of the upcoming "Main Street to Broadway" film, being produced by Lester Cowan for the Council of the Living Theatre.

Philosophy expounded by Barber, incidentally, is one which might well be the watchword of every sportscaster in the business, with its primary emphasis on strictly impartial reporting, to the complete exclusion of second-guessing the game's officials, rooting for the home team, etc. In the same modified 'southern drawl, complete with his own unique expressions which have helped win him a name among sports fans throughout the country, he delineated the major focal points of his career which led to his all-important emphasis on doing a straight reporting job.

Among the highlights: the tremendous blooper he pulled while broadcasting his first major college football game down south, when he attempted to second-guess, only to have the final results shove his predictions down his throat; his interview with the late Judge Kenesaw M. Landis, prior to his first World Series job, when he learned the inadvisability of trying to play the role of a manager, umpire or player from his poor point of vantage in the broadcasting booth, and his frank admission of the inner struggle he faced, as a native-born southerner, when the Brooklyn Dodgers, whose games he was covering (and still does) first inked Jackie Robinson. Barber declared that, as soon as he met Robinson, the first Negro player in the big leagues, he realized Robinson was a man like any other. Since then, he said, he's treated the Dodger second-baseman like all other ballplayers, neither playing him up nor playing him down.

In a question-and-answer period after the lecture, Barber displayed his potent sense of humor in replying to some of the queer queries tossed at him; viz, his reaction when Bobby Thomson hit the 1951-inning grand-slammer in the 1951 Dodger-Giant playoffs; how much tougher it is to narrate for TV than radio, and how he would advise a young hopeful to break into sports broadcasting. *Star*.

TOP-ECHELON SHIFTS DUE AT PITT'S WDTV

Pittsburgh, Dec. 9.

Couple of top-echelon posts at WDTV, DuMont station here and so far Pittsburgh's only teevee operation, will be restaffed Jan. 1 when George BarenBregge becomes sales chief and Don Menard director of operations under general manager Harold Lund. BarenBregge and Menard are replacing Larry Israel and Don Faust, respectively.

Israel and Faust are quitting in anticipation of an FCC license here for one of the three UHFers allocated to Pittsburgh. They head a local group which has applied for Channel 16 and so far there have been no applicants for the same one.

BarenBregge, who left radio station KQV to join WDTV last year, has been Israel's assistant and Menard an account executive. M. J. Reilly, Jr., moving over from WJAS, will fill one of the vacant spots in the sales department, and

... of Dining Suites & Prexies

One of the more interesting intramural "stepping stones" in connection with the resignation of Niles Trammell as NBC board chairman has to do with the plush office situation. Trammell has had the 6th floor Radio City "showplace"—including the major dining room, for his exclusive use.

And since it's anticipated that prexy Joseph H. McConnell will move into the Trammell office suite, there's plenty of conjecture at the moment as to who gets McConnell's office.

Whether Sylvester L. (Pat) Weaver or Frank White inherits the McConnell sanctum will be regarded by the network's personnel as the tipoff on the eventual administrative ascension.

Trammell

Continued from page 25

fillate), will be veepee and equal shareholders. James L. Knight, general manager of the Herald, is listed as treasurer, with J. Leonard Reinsch, general manager of the Cox radio and TV interests, as secretary.

250G Existing Capital

Financing of the station is to be provided from existing capital in the corporation of \$250,000 and loans from Miami banks of \$1,000,000.

Biscayne's contract with Trammell runs for three years beginning Jan. 1, 1953, and calls for a salary of not less than \$25,000 annually, plus \$10,000 allowance for entertaining, and plus travel expenses. Trammell is also given freedom to have other business interests outside of Miami, providing they do not conflict with Biscayne operations.

A letter from RCA board chairman, David Sarnoff to Trammell, included with application, provides that NBC will continue to have benefit of Trammell's "advice and consultation on all matters," providing there is no conflict with his Biscayne duties.

Trammell's identification with the company, according to Biscayne, makes the application different from joint applications for TV by radio stations in Macon, Ga., and Elmira, N.Y., in which the FCC has indicated the necessity of hearings because of monopoly questions.

"In order to insure the normally expected arms-length competition in the operation of the two AM stations," the application declares, "a large percentage of the stock and executive direction of the new corporation would be placed in a person of experience, integrity and prominence selected from the TV industry at large and having no interest in a relationship with either of the previously conflicting applicant corporations."

Trammell, incidentally, told VARIETY in Washington Monday, where he had gone to spearhead filing of the application, that he will get a pension from NBC when he is 65. He said he prefers to wait for the pension until then, adding "I could get it today but it would be less." Former NBC exec was born in Marietta, Ga., 58 years ago. He became NBC prexy in July, 1940, holding that post until October, '49, when he became board chairman and Joseph H. McConnell was elected prez. Trammell, who entered radio in 1923, was known as one of the ace salesmen in the business, stepping in a number of times even during recent years to wrap up sales on which regular staffers were having trouble.

Miami currently has only one video channel, WTUV, which is owned by Mitchell J. Wolfson's Wometco Theatres chain. If the new Trammell-Cox-Night outfit gets channel 7, the only one remaining will be channel 11, which is expected to be competed for by Storer Industries, which owns WGBS, CBS radio outlet, and the Florida Sun, Miami Beach paper. Competing with Storer will be Frank Katzenstine, who operates WKAT, the Mutual affiliate in Miami, and who has already built studios to encompass TV operations. Other remaining outlets in the Miami area will be in the UHF band.

ABC's 'Piano Playhouse' Sets U.S., Canada Tour

"Piano Playhouse," a vet ABC network Sunday attraction, has been signed for a tour of the U. S. and Canada in '53-'54 by the Columbia Lecture Bureau. Attraction will include Milton Cross, narrator; Grace Castagnetta, pianist; jazzman Ken Clark, and a two-piano team.

Eastman Boomer, CLB veepee, will book the concerts. Maggy Fisher is program's producer.

'Freedom, USA' Tees Off Ziv Promotional Hoopla, Merchandising Campaign

Frederic W. Ziv Co. is launching a comprehensive merchandising campaign as part of the transcription outfit's program package. First clients to get the aid will be those bankrolling the Tyrone Power-starrer, "Freedom, USA," in 600 cities.

Backers in the smallest markets will get a minimum of 1,500 pieces of promotion material, including posters for store windows, signs and posters for store interiors, hats and display buttons for salesmen and sales clerks to wear, car bumper strips, table tents, and "I Like America" club membership cards. In the largest markets, backers will get over 40,000 promotion pieces free.

Highlight of the promotion pieces is a reprint of the U. S. Constitution. Ziv ad director Leo Gutman said that nearly 2,500,000 copies of the Constitution have been distributed in the past two weeks.

"The days are over, if they ever existed," Ziv said, "when a businessman could buy a radio program, then sit back and watch the customers break down his door. But there is still nothing wrong with radio for advertisers who understand that you only get out of a plan what you put into it in the way of planning, promotion and energy. Radio is moving millions of dollars of goods for advertisers who know how to merchandise their programs."

Ziv merchandising effort will be a hard-hitting campaign geared for the small-businessman "so effectively that you'd think a high-powered Madison Ave. ad agency had moved into to help him."

In addition to the "I Like America" material, Ziv clients receive a cuff portfolio of merchandising aids, containing recorded announcements by Power and Edwin C. Hill, spots announcements by Power and Hill; a manual on tie-ins, teaser spots, ads, mats and posters.

WNEW Pushing Plan To Hypo 'Cause' Waxers Via Own Production Assist

Concept of local stations doctoring the transcriptions released by "cause" organizations is being pushed by WNEW, N. Y. Indie feels that the public service waxers issued by groups like the armed services, associations raising funds to fight diseases, etc., don't reach maximum effectiveness if broadcast as received.

WNEW's approach is to use only segments of the platters, with the remainder of the show done live by its own personalities. It feels that each station has its individual personality and its distinctive audiences, so that if outlet re-styles a standardized program it will be tailored for the particular listening group each station caters to.

Bill Kaland, WNEW program director, believes that the ideal situation is to build a series specially for each organization. On Sunday (14), for example, he's launching a new ailer, "World of Sound," at 4:35-5 p. m. for the N. Y. Institute for Education of the Blind. This will be hosted by Helen Parkhurst, educator who won plaudits for her earlier network entry, "Child's World." The new offering will take blind youngsters on imaginary trips, using only sound effects. Kaland also has a show for the Union of American-Hebrew Congregations, "Design for Living," in which the Jewish association provides choral groups, with the indie writing and producing the show.

DUMONT'S PLUSH 'TELE-CENTRE'

Week-Long Fest Every Month in Year Mapped by WNYC; Book Meet Set

WNYC, New York's municipal station, is launching a "Festivals by the Dozen" project which will eventually give the non-commercial outlet one week-long festival for every month in the year. Director Seymour N. Siegel is wrapping up plans for an American Book Fest which will take over all the indie's programming the last week in March.

Book week makes the sixth annual festival the operation has, others being the music festival (which has been run for 14 years), art, Shakespeare, great plays and opera. The new literary week, which was mapped out by representatives of publishers, printers, binders and other facets of the industry, aims at pointing up N.Y.'s role as "publishing capital of the world." March date was chosen as most helpful to the industry, early spring being a period which can benefit from the radio hypo.

Like the other festivals, the book week will include a full panoply of special airers: talks on writing and publishing, dramatizations of publishing history, quizzes on literary subjects, etc. As part of the saturation approach, all regular WNYC features, such as the "Masterwork Hour," will be given a book angling.

Contemporary Music Project. Indie is also taking steps to further the development of contemporary music. Siegel feels that most current serious compositions don't get a hearing in the concert halls, due to the fact that concerts are expensive to arrange and impresarios don't want to gamble on untried works. He aims at making WNYC a showcase for new music on a year-round basis, completing the effort which the annual Music Festival begins.

Station topper had conferences with Gotham music critics on their willingness to review new music beamed on the station from the composition, rather than the performance, point of view. Their reaction was favorable and WNYC is planning an hour-long "Concert Hall of the Air" on which fresh opuses would be premiered.

Carl Haverlin, head of Broadcast Music, Inc., has endorsed the blueprint. Weekly broadcasts will start in March, following the American Music Festival, Feb. 12-22.

Affiliates Sluff 'Today' Inserts

Although as a network presentation the two-hour early-morning NBC-TV "Today" show has hit the rating and bankroller jackpot as one of the major TV phenomena of '52, the network is disappointed over the failure of the affiliate stations to take advantage of the five-minute inserts allowed for local programming.

NBC permits the stations to recapture five minutes of each half-hour segment for a local presentation of the news, weather, etc., for sale to local sponsors, with the stations, of course, having the option to reject the periods and ride along with the full network show. In the majority of instances, it's been disclosed, the affiliates are making no effort to program the five-minute periods on a local level.

In instances where stations have taken such initiative, such as St. Louis, the local sales have for the most part been SRO.

FBI Sifts Potential Clients for ABC Stanza

FBI has okayed a list of potential bankrollers for "This Is Your FBI," which recently received its cancellation notice from Equitable Life.

Since the show is aired under aegis of the Government agency, latter has to approve of sponsors.

Dig That Crazy Comm'l

Debate over the bop-type commercials was waged by college radio men Friday (5) when 25 winners of a plug-writing contest were brought into Gotham by Lee Hats.

Spot that cued the controversy started, "Man, you ever been stoned? I was! Bit the dust just today. Flipped when I dug those gone new Lee creations." The "crazy" commercial, written by a Dartmouth student, was attacked by the Harvard contingent. Exponents of the jivey lingo argued that commercials have to attract attention before they can sell. Opposing view was that copy should be natural, have a realistic approach and strong sales points.

Contest was run over Ivy League campus radio stations with 500 collegians submitting copy. Winners were taken on a tour of Lee's agency, Grey, and CBS-TV.

Ford Foundation's \$5,000,000 Educ'l TV Station Fund

Chicago, Dec. 9.

Further details on the scope of the Ford Foundation's financial backing of educational TV were disclosed here last week. It was revealed the organization has earmarked \$5,000,000 to help equip educational stations. The coin, being dispensed by the Foundation's Fund for Adult Education, includes \$1,500,000 for the establishment of an educational radio-TV production centre here.

The fund plans to make grants of between \$125,000 to \$150,000 to help the individual non-commercial stations get underway. The grants, to be made on a matching basis, may amount to as much as one-third the cost of original equipment.

While the Chi production centre is being set up primarily to serve as a clearing house for educational films and kines, it's expected to eventually be the source of original output. George D. Stoddard, prexy of the U of Illinois, was named chairman of the centre's board of directors at the organizational meeting here last week.

Besides the Ford Fund, the Joint Committee for Educational TV and the National Citizens Committee for Educational TV have been active in the establishment of the Chi centre.

RCA Preems TV Console With 27-In. Tube at First Distrib Meeting Since '39

Miami Beach, Dec. 9.

Television console with a 27-inch tube, first in this size for the company, was unveiled by RCA Victor at the Casablanca Hotel convention quarters here yesterday (Mon.) at the firm's first convention of distributors since 1939. Also exhibited to 300 distributors, salesmen and admen was the '53 line of 25 TV, radio and phonograph models and its new line of room airconditioners.

Details of new models are being withheld until dealer meetings are held between Christmas and New Year's Day. Importance of the distributor powwow was pointed up by presence of RCA prez Frank M. Folsom, who spoke at the dinner session yesterday. At the latter, Dennis Day, star of the RCA Victor TV show, was featured. W. A. Buck, v. p.-general manager of the RCA Victor division of RCA, presided.

GOTHAM STUDIOS COST \$4,000,000

By BOB STAHL

DuMont this week sprang its hitherto unheralded new "Tele-Centre" on the industry, unveiling a new studio building which undoubtedly tops any network production facilities gathered under a single roof on the east coast. Building is the old Central Opera House, located at E. 67th St. and Third Ave., N. Y., which DuMont has converted into its own TV City at a cost of well over \$4,000,000. Web's programming and production staffs move into the new site Monday (15), with the first show expected to be aired from there by mid-January, according to Chris J. Witting, Du Mont network chief.

While the TV centre isn't as large as CBS' new TV City on the Coast, it's completely modern in design and, what's more important to the trade, was constructed to specifications of the web's programming and engineering staffs. Site includes five large new studios, biggest of which is a mammoth 101x72 feet. In addition, the building has a number of TV programming innovations, including 16 "star" dressing rooms, each with its private wash room and shower facilities, plus eight chorus dressing rooms with showers so that even the smallest bit player on a DuMont show henceforth will be afforded as much comfort as has been reserved only to top stars hitherto at other nets.

Building, on which DuMont rebuilt from the four walls, was designed by architect William T. Meyer, working in close association with DuMont program chief James L. Caddigan and engineering chief Rodney Chipp. Robert Bigwood, Chipp's assistant, was the engineer on the spot. As detailed by Caddigan, the new construction was designed to provide the utmost in flexibility and fluidity in production, but also with an eye to comfort of both the players and crews.

Lots of Innovations

Under the operating plan, all sets and props enter the building through a king-sized freight door, which leads via a short ramp directly to the mammoth freight elevator. This, in turn, opens almost directly on each of the five studios, so that scenery and props can be loaded and unloaded into the studios with no disruption to the rest of the building. In addition, the sets, rather than being loaded directly onto the elevator, will be placed on a specially-designed dolly with pipe-rack sides, which

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Conte ABC Sponsor Out; GM Moving Crocker In

Stokely-Van Camp has cancelled the John Conte show on ABC radio, cross-the-board at 8:55 a. m. via Calkins & Holden, Carlock, McClin-ton & Smith agency. General Mills is moving a Betty Crocker show into the period.

GM has been backing three five-minute Betty Crocker shows daily on the web, at 8:40 a. m., 2:30 p. m. and 4:25 p. m. It will retain these strips and add the 8:55 a. m. niche. This will permit it to clear stations which were not available at 8:40, since the pre-9 a. m. period is in station-option time.

Skelton Hospitalized

Hollywood, Dec. 9.

NBC-TV comic Red Skelton is at St. John's Hospital, Santa Monica, for a complete examination and possible surgery. Case was diagnosed as diaphragmatic hernia and the next 48 hours will determine whether an operation is necessary.

It's understood he's a few shows ahead on his tele program, so no immediate substitution will be necessary if he's bedded for a few weeks.

TV Webs Would Like to Get Off Telethon Hook; Requests Pour In

NBC-TV's Hand Camera

As far as television is concerned, the Jan. 17 ceremonies in Washington will represent a two-fold inauguration. For in its coverage of the General Motors-sponsored D. C. hoopla attending the inauguration of President-elect Dwight D. Eisenhower, NBC-TV will also "preem" a new hand camera, which is no bigger than that used for filming.

Camera is the product of RCA and will soon go into mass production. It'll be "pre-tested" this week on the early-morning "Today" show. During the inauguration ceremonies it will be part of NBC's mobile unit equipment, permitting the cameraman to hoof it at will for a blow-by-blow closeup.

DuMont's Centre Spur to Gotham 'Main Entrance'

Unveiling of DuMont's mammoth new studio site this week in mid-Manhattan reaffirms the faith, at least by one network, both in the retention of New York as the TV programming capital and the emphasis on live as against film programming for TV. At the same time, while the new quarters provide DuMont with enough space to stage an extravaganza rivaling anything staged until now by any of the major webs, the net plans to continue its emphasis on "sensible-cost" programming.

Dumont's decision to continue its base of operations in N. Y., rather than Hollywood, is probably due partly to the fact that it's the only one of the four major video webs which doesn't have an o&o station on the Coast. Fact that it's poured \$4,000,000 into the new structure, which tops that spent by NBC-TV to date for its new Burbank, Cal., studios, indicates that DuMont plans to be a major contending force for top-dog status among the video webs. While DuMont execs wouldn't say so, it's believed that they hope their superstudios in N. Y. might provide a lure to advertisers to shift some of their big-budgeted shows from other nets over to DuMont.

Despite the investment in the new structure, DuMont plans as far as possible to keep its programming costs down to their present

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Bishop Sheen Program Dropped by Canada TV As Too 'Controversial'

Toronto, Dec. 9.

Because it has been deemed "controversial," Bishop Fulton Sheen's TV program, sponsored in this country by Admiral (Canadian) Corp., has been dropped by the Canadian Broadcasting Corp. Decision followed criticism by the CBS's National Religious Advisory Council, an inter-denominational group.

However, the Bishop Sheen series may be eventually picked up by the CBC itself and included in CBC's budget covering religious telecasting, but without a sponsor, according to Fergus Mutrie, TV program director for the CBC. One important reason for rejecting the talks is that a program along similar inspirational lines should be developed here, with Canadian clergy of all denominations filling the series slot, according to W. J. Dunlop, CBC supervisor of religious programs.

This is the season when the television networks are being besieged with requests from the various charitable-philanthropic organizations to stage annual telethons. While the networks recognize the importance of the various auspices, this year there's a reluctance to accede. It's not only a case where it runs into a hefty out-of-pocket tab for the webs, particularly since so many union members are involved, but the networks complain that the attendant headaches are more than they care to contemplate at a time when the regular flow of work virtually has them inundated.

Also the networks feel that the value of such telethons has been dissipated, making the effort less rewarding annually. NBC-TV, for one, would like to come up with "some other device," as one of the web execs put it, which would prove more productive in terms of revenue and eliminate the heavy additional work load.

The webs admit it puts them in an embarrassing spot. It's tough to grant one and ignore another charity, and it's equally difficult to determine what cause to champion. The Damon Runyon Cancer Fund all-night telethon, with which the web's Milton Berle has become closely identified in association with Walter Winchell, has become an "NBC baby" in recent years. The web thus far, however, has not committed itself on staging one this year.

NBC-TV Binge In Pubservice

Because so many worthy public service shows are being done on a local level without fanfare, NBC-TV is blueprinting an ambitious weekly network series designed to give national exposure to the best of them.

Web public affairs-news chief-tain J. Davidson Taylor is negotiating with NBC-TV affiliate stations to designate their outstanding public service show, which will get a pickup by the network in a regular half-hour time period to be set aside for the series.

It's NBC-TV's feeling that New York doesn't hold a monopoly on program ideas and production impresarios and that various affiliates are harboring some topflight men who rate network attention.

'WISDOM OF AGES' ON SERUTAN TV AGENDA

Serutan, which has dropped Morey Amsterdam's "Battle of the Ages" on CBS-TV Saturdays at 10:30 p. m., has bought "Wisdom of the Ages" on DuMont Tuesdays at 9:30 p. m., starting Jan. 6. Show will be launched as a sustainer on Tuesday (16).

"Wisdom" is a Jack Barry-Dan Enright package, with Barry serving as emcee of a panel show. Panelites will represent five generations: under 20 years old, 20-40, 40-60, 60-80 and over 80, object being to show how opinions and thinking changes in each age bracket. Panel members from two of Barry-Enright's other series, "Juvenile Jury" and "Life Begins at 80" (latter also sponsored by Serutan) will be spotted on "Wisdom" from time-to-time.

Martin Resigns WCCC

Hartford, Dec. 9.

Paul Martin has resigned as station manager of WCCC, local daytime indie here. He will be succeeded by Alex Buchan, who leaves a similar post at WMMW, Meriden, Conn.

Martin, who came to WCCC from WKBF, Buffalo, in 1951, will remain with WCCC until the end of the year. He skipped the station to the 1952 VARIETY Small Station Showmanship award.

Television Followup Comment

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday night was an unusual blending of Hollywood and TV. It afforded Sam Goldwyn a terrific nationwide trailer for his current "Hans Christian Andersen," coincidental with "The Goldwyn Story" (two-part videoblog of his career), and it was worth it to Sullivan, Mario Lewis & Co., because it enabled strong budget replenishment. It was a ready-made package visually. Sullivan's sketchy biographical skein tied the past and present Goldwyn pix together, as part of the "plot" having to do with the Polish emigrant who is taking his American responsibilities with great seriousness. Certainly Goldwyn's hit parade of pix, a few of which only were touched upon, attests to another American success story. The fact that the Goldwyn brand of celluloid is always distinguished supports Sullivan's script and the producer's responsibilities to his adopted land.

Show, of course, was singularly lacking in "production," being essentially a pieced-together sequencing of film clips, interspersed with the emcee's plavver and two meagre vignettes showing young Goldwyn taking the oath of citizenship 40 years ago; and another dramatizing the near-debacle when "The Squaw Man," pioneer Goldwyn production almost ruined him and his cousin, Jesse L. Lasky. When Sullivan asked the studio audience how they liked it, they responded politely but not convincingly because this was one show for which they could have stood in bed—coming in film form over the iconoscope is just as good at home as in the CBS playhouse. Incidentally, pioneer lab technician Sig Lubin (of Philadelphia) was kudosed for salvaging their investment.

Sullivan looked wan and haggard, and was accented by the commercial film clip, when he, in a grey business suit, contrasted to his dinner jacket, looked stockier. His daily columns have been reporting that columnist's travail in the hospital with an intensive physical checkup for ulcers. (The next day Sullivan checked into Flower Hospital to recuperate, with his TV activities indefinitely deferred; see separate news story.)

The film excerpts were punchy all the way—Gary Cooper's valedictory (as Lou Gehrig) in "Pride of the Yankees"; a funny Eddie Cantor bullfight scene from "The Kid From Spain" (1932); a great scene with Harold Russell, Fredric March and Dana Andrews from "The Best Years of Our Lives"; Geraldine Farrar in a 1915 film-versioned "Carmen"; references to Goldwyn's pioneering with big-name authors (as far back as 1919), when he signed Rex Beach, Mary Roberts Rinehart, Gouverneur Morris and Gertrude Atherton, and stars like Cooper, Ronald Colman, Danny Kaye and Laurence Olivier; a 1926 excerpt from "The Winning of Barbara Worth" (Cooper-Colman-Virginia Yallie); the 1939 stand-out "Wuthering Heights" (Olivier-Danley Oberon); and a socko Danny Kaye excerpt from his "Up in Arms" (1944) which, of course, tied it once again to the concurrent "Andersen." This is a dream trailer for any film producer, especially since his Goldwyn, at first, wasn't sure he had \$4,000,000 production investment would be received (and seemingly "Hans" is boffo b.o. already).

Sullivan introduced Goldwyn from the audience, also his wife, Frances; playwright, Robert E. Sherwood (whose "Sherwood Story" was an earlier "Toast" two-part), and also Madeleine (Mrs.) Sherwood, for whom there was audience curiosity, he stated. Tex and Jinx McCrary and the Moss Harts (Kitty Carlisle) also took bows with the Goldwyns from the audience.

Goldwyn is a TV enthusiast to the degree that, in one instance, he over-stated the pix-wedded-to-video cause, and got himself tangled with exhibitor reaction. This caused Goldwyn to reiterate that quality pix belong in theatres dominantly. TV, of course, as in the case of his good friend, CBS' Ed Murrow, has been a good trailer for "Andersen" in its shooting periods. Ex-Lt. Samuel Goldwyn, Jr. may align with Murrow and/or TV in the new medium.

Incidentally, Sherwood makes no bones about TV's impact. As result of his "Toast" appearances, he states, he "started signing autographs like a real movie star."

until then nobody knew me and cared less."

For Sullivan, of course, this is quite a coup, garnering some cream of the crop pix (in generous and intelligent excerpts; not just sketchy snatches) to round out two full-hour shows. Abel.

Appearance of Ethel Waters on the CBS-TV "This Is Show Business" brought an exciting few moments to television Sunday evening (7). It was one of Miss Waters' infrequent appearances on TV in her role as a singer and the ovation she received from the studio audience in tribute to a "standout trouper upon conclusion of her number (the seldom-heard "Supper-time" song from "As Thousands Cheer") was a moving experience. (In fact Miss Waters herself was so emotionally overcome that she was forced to make a hasty exit off-stage a few seconds after she had seated herself on the "interview rostrum" beside emcee Clifford Fadiman). Fadiman handled the incident with sensitivity and good taste.

The "Show Biz" stanza, overall, demonstrated anew its sturdiness as a solid TV entertainment component, with the George S. Kaufman-Sam Levenson-Betty Furness (guest) panel contris, particularly in its kickaround on what constitutes sound humor elements, providing an added fillip to the Hal LeRoy and George Gobel dance-comedy inserts. Rose.

Dave Garraway took over the emcee slot on NBC-TV's "Your Show of Shows" Saturday (6) and kept the 90-minute sesh moving at an amiable and brisk pace. Fact that producer Max Liebman surrounded Garraway with a first-rate production and some topflight guests helped bring the stanza in strong. (Regular stars Sid Caesar and Imogene Coca are vacationing).

Garraway's genial hosting and slick monologing highlighted the program and gave the hour-and-a-half a comfortable glow. Repeat of the dentist's sketch, which was done by him previously, retained its yock values and his description of how a tele set works while building one out of an old shoe box and a milk bottle was tomfoolery at its best.

In the guest department Wally Cox built big howls with his sly character etchings. His reminiscences of youth and army days, although familiar to nitery-goers, were surefire. Circus clown A. Robbins, Jr., also clicked with his standard big-top routine. His panto bit which includes the seemingly endless emptying of his coat and pants pockets of bananas and sundry other items remains a clowning classic.

Shows singing regulars, Judy Johnson, Bill Hayes, Jack Russell and the Billy Williams Quartet were in their usual tip top form; Miss Johnson with "Keep Your Sunny Side Up" and again with Hayes and Russell in a lively work-over of "Don't Let the Stars Get in Your Eyes" and the Williams combo with "Why Don't You Believe Me" and "My Blue Heaven." Terp portions were adequately filled by Mata and Hari in a striking Hindu dance and Pauline Goddard & Wallace Siebert who brought plenty of charm into their ballet tale of "a girl who was told she was homely." The fable, incidentally, was effectively narrated by Garraway.

Stanza wound up with a capsulized version of Gilbert & Sullivan's "H.M.S. Pinafore." Although not strictly in the Savoyard style, it came over okay. Gros.

"Kukla, Fran and Ollie" and the other Kuklapolitans, with an assist from a backstage gentleman named Burr Tillstrom, unwrapped their annual treatment of "The Mikado" on NBC-TV Sunday (7). When the KFO company got through with the Gilbert and Sullivan handiwork it had really earned its classification as a famous comic opera. It was delightful fun from start to finish and another example of the amazing versatility of Tillstrom, the back-of-the-scenes mentor of the puppet family.

It would be difficult to single out one performance as the best. Fran Allison, of course, came through with her usual scintillation that sparkled especially during her "Moon and I" solo. Kukla, handed the Nanki-Poo assignment, played the part with just the right degree of wistfulness and did a fine job singing "Wandering Minstrel." The Lord High Executioner role was done by Oliver J. Dragon. Enough

said. The one-toothed wonder hasn't given a bad performance in his life.

The supporting cast was likewise topnotch. Fletcher Rabbit and Cecil Bill got things off on a rollicking start with their opening duet. Madame Oglepuss and Beulah Witch (latter stayed in character by stepping out of character long enough to toss some asides to musical director Jack Fascinato) joined forces (not too strong a word to describe Miss Witch's voice) with Miss Allison for a highly pleasing runthrough of "Three Maids from School." The production was stage managed by Colonel Crackie.

All in all, it was a typical KFO attraction—thoroughly conceived, refreshingly spontaneous and laced with warm, gentle humor. For this "Mikado" special, an extra nod should go to musical director Fascinato for his work on the score. Dave.

Martha Raye, who's been the most consistent winner this season on NBC-TV's "All Star Revue," whammed across another solid hour of clowning, buffoonery, song and dance on the show Saturday night (6). Dorothy Lamour was Miss Raye's top guest but, backed by some imaginative story treatment, it was Miss Raye's show all the way. From her now-standard opening number with the male dancing chorus to the lushly-produced finale, in which she amazed with a socko, terp routine to a Cuban mambo, the comedienne demonstrated the socko payoff of her versatile talent.

Format had her in her usual ugly-duckling role, off on a Caribbean cruise for schoolteachers, on which she thought she could have her pick of the men because of the dowdy schoolmarm along. It turned out, however, that Miss Lamour, playing her film star self, was on the same ship. Way they gagged up the split-minute timing on such tours, with the conductors laying the lash to the tourists to get them on and off each island, will probably have numerous travel agencies and steamship lines squawking to NBC about unfair treatment. But it made for funny TV.

In addition to Miss Lamour, who joined neatly in the fun but couldn't outline Miss Raye's talents, the star was backed by a good supporting cast, topped by Sara Seegar, who plays her neighbor. Most of the technical credit for the show belongs to the writing staff, headed by Nat Hiken, who also directed, and including Billy Friedberg and Al Singer. Leo Morgan was producer, with Grey Lockwood handling camera direction. Choreography by Herb Ross was fine, and George Bassman conducted the orch for topdrawer musical backing. Stal.

As producer-director of the Wednesday night NBC-TV "Kraft Television Theatre" over its five-year span (which makes it the "daddy" of the hour-long dramatic showcases on video), Stanley Quinn has, in his own quiet way, built the program into one of the major drama entrants on TV. Particularly in the last few months there has been a qualitative level in the acting, script material and production facets that puts the Kraft entry on a level with the best of them.

Last Wednesday's (3) presentation was a case in point. It was an original by John T. Chapman called "The Empty House." The cast was strictly off the Broadway legit topshelf, including Beatrice Straight, Henry Daniell, Margaret Phillips and Pat Breslin. As scripting originals for TV go, it was a mature work, and sensitively brought forth, thanks to Quinn's expert directorial touch. It was a tale of an autocratic southern father and his three daughters, with wvertones of "Barretts of Wimpole Street" and Henry James' "Washington Square." Miss Straight as the eldest of the trio of daughters who finally breaks away from the yoke of the father's dominance, but only after tragedy strikes, was particularly effective, as was Miss Phillips in the less-believable role of the jealous sister who provokes the tragedy. Rose.

Ambitious technical experiment was successfully tackled by producer Fred Coe and director Delbert Mann on "Goodyear Television Playhouse" over NBC-TV Sunday (7). Titled "Search" and dealing with the efforts of the Navy to rescue a trio of fliers adrift on a life raft off Korea, it was a timely

presentation for the Pearl Harbor anni.

Coe decided on "Search" after trying unsuccessfully to get tele rights to "Kon-tiki and I" or clear "Seven Came Through," the Eddie Rickenbacker yarn. TV original, scripted by David Shaw, was the story of a pilot, radar-man and a newspaperman (latter making an observational flight) in an ordeal at sea. With Navy co-operation, great realism was achieved. On the airplane carrier, for example, effective use was made of a transparent radar-screen plotting board. But the major click was in handling of the raft, in a set designed by Tom Jewett. Raft was mounted on springs and a swivel stand, surrounded by thoughts of water and with rear-screen projectors providing the seascape.

It was a technical feat, with the movement of the rubber boat, splashing of water and filmed ocean background utilized adeptly. Up-and-down motion of the water horizon was almost enough to cause seasickness, and might have been toned down a bit. Another production accomplishment was the flawless integration of film inserts (about 35 were used) with live action.

Plotwise, "Search" had Gene Lyons as a film star now playing a real life hero and resenting the presence of Anthony Ross as a war correspondent from New York. Pair acted well, but the script didn't get full impact from the dramatic situation. Documentary aspects, however, were deftly handled. Cast also featured Everett Chambers as the radar operator and James Gregory as a Navy officer.

Commercials for Goodyear were topflight. One, for Pliofilm, was lensed through the material to demonstrate its transparency and pitch for the sponsor's car batteries was effectively factual. Bril.

Bob Hope's turn on the Colgate "Comedy Hour" Sunday (7) resulted in a mixed session in which the principal offenders were some sketches that lowered the calibre of the show. However, there were a couple of bits that hit its mark with room to spare. The postal service bit was strong enough to give the show a powerful closer and "A Fine Romance" as performed by Hope, Frances Langford and Tony Martin, left a pleasant impression. Unfortunately, the other skits were not up to that level.

On this session, as with many others, Hope left himself in the position where he would stand or fall on the strength of his various sketches. It's an untenable situation in many cases inasmuch as top writing is one of the most difficult things to obtain. It seems that Hope generally does better on his standup comedy. His opening remarks had charm and wit. It seems that Hope, generally, can rely on himself to furnish the major strength of a show.

Vocally, the program hit better than with Martin and Miss Langford in supporting spots. Martin, of course, is one of the best legitimate singers around, and Miss Langford has been a staple in this field for a long time and generally acquires herself admirably. Jose.

Perry Como's thrice-weekly CBS-TV stanza still ranks among the most pleasing musical sessions on video. Aside from Como's savvy with a pop song, the singer's unhurried, casual air lends the right kind of intimacy and conviction to this quarter-hour segment. On Monday's (8) show, Jimmy Boyd, Columbia Records 12-year old country vocalist, delivered his "I Saw Mommy Kissing Santa Claus," which is bidding to become the year's biggest Christmas song. The kid handled himself well. Como was spotted on "I'm Never Satisfied," "Yours" and "Pennies From Heaven," also assisting in the Chesterfield plugging with the Fontane Sisters. Show was framed in a well-designed street setting which had, however, little relation to the tunes on the show. Herm.

Ethel Barrymore starred on NBC-TV's "Hollywood Opening Night" Monday night (8) but apparently was not feeling up to her usual self. In an adaptation of Zoe Akins' "The Lamp," Miss Barrymore several times forgot her lines and her confusing attempts to recover threw the entire show out of kilter. Not that the show would have been much any way. Yarn about a desperate

fugitive holding two nuns as hostage within the confines of their own church, the program was guilty on several counts of over-dramatics, over-direction and over-board on the religious angle.

As adapted by the novelist herself and retitled "Mysterious Ways," the show presented a number of trite lines and situations but managed to compensate for these with a surprise ending which, even though it was highly incredible, carried out the religious theme. Miss Barrymore, as the mother superior who treated the criminal's wounds, tried to underplay the role to the extent required but her fluffs threw her off. Paul Dubov made his characterization of the fugitive count, even though he over-emoted. Virginia Gibson was better as the second sister.

William Corrigan, although at fault in the direction, scored with his production staging the show on some fine-looking sets. Jimmy Fidler, as program host, did his usual intro job. Commercials for Ennds were jarring in their repetitive quality and their at-odds atmosphere with the mood of the show. Stal.

No. 2 of "Victory at Sea," the Pearl Harbor disaster chapter, was appropriately and topically reprised Dec. 7, the Black Sunday of "Japan's greatest perfidy" (FDR), 11 years to the day. And what a shock! It's part of the shock treatment the world has been subjecting us all—yesterday's arch-enemies, the Berlin-Rome-Tokyo axis, today are our allies against the greater threat, Communism. This second stanza of the great Naval series, so socko edited, produced and scripted, should be repeated not every Dec. 7 but several times in each year as a lesson if only in American preparedness—or, rather, the lack thereof (NBC). In another idiom, Ed Murrow's per-usual slick "See It Now" (CBS) series showed Korean closeups in anticipation of Ike's advent (and since return). It fulfills the promise that TV can (but we hope never will) bring the battle-front right into the parlor. Murrow practically did that last Sunday. Abel.

FUN MATINEE

With Jay Grill; Patty Prichard, Bob Callahan, Jimmy Diamond, others.

Producer: Jay Grill
Director: Jim Baker
60 Mins., Mon. thru. Fri., 2 p.m.

Participating

KGO-TV, San Francisco

Just another lnnnnnnng hour of yak yak variety, another TV venture into daytime dulldrums. Jay Grill, an ex-bandleader, bangs a neat piano. On other TV shows he has turned out some musicated material as good as any heard in this area. But on this one he subjugates the music and tries to emulate the cutups of the Ralph Edwards-Bert Parks-Art Linkletter school. He tries, that is.

On a normal day he'll interview a couple of housewives, feature a "Celebration Table" where average folks or celebrities spot their latest excitements, follow with a "stump the experts" quiz round and taper off with a "Thought For The Day" voiced by representatives of all denominations on rotating days.

For some reason, possibly Jay's lack of emcee experience, the fun elements just don't humorize—unless he has a wit like Jerry Lester or Sammy Davis, Jr., aboard.

However, when Jay seats himself at his piano, that's different. Here he's in his own element. He gets a nice finger movement and zings duet assistance from his partner, Jimmy Diamond, at the Hammond organ.

He features two promising singers, Patty Prichard and Bob Callahan. They chip the latests pops, frequently work out little dramatic vignettes to fit the lyrics. Patty is pleasingly pretty; Bob is a bouncing eager beaver of the Jack Smith type.

The uninhibited ad libs by Patty and Bob are the saving grace of the rest of the show, if there's one.

Grill still might make a go: thing of this if he dropped the patter line, minimized his interview, and parlor games and stressed what he does best—pop music.

With two daytime movies competing against him, there's an open field for music at this hour—and lots of it. Dwt.

DO YOU WANT TO BE A STAR?
With Fred Robbins, Jerry Sears
Orch. Elliot Martin
Producer-director: Herb Sussan
Writer: Draper Lewis
30 Mins., Mon.-Wed.-Fri., 7 p.m.
COCA COLA
WOR-TV, N.Y.

(D'Arcy)

There are a lot of singers of excellent quality in metropolitan New York's high school system, on the basis of "Do You Want to Be a Star?" which is confederated by deejay Fred Robbins. This Coke-sponsored three-times-a-week layout presents a trio of aspiring teenagers along with a pro guest weekly. Two tunesters compete for a weekly prize and season's winners will ink a Decca recording contract, get a screen test from Columbia and a \$1,000 Defense Bond.

The show itself approaches big-time presentation, although it leans overboard in its obeisance to juves. The atmosphere created has a virtually all-female audience waving pom-poms and screeching at every opportunity. The rah-rah surroundings will keep the high school kids at home at the sets, even though the oldsters may not be interested as much. It seems like fairly sound merchandising since it's a show that will appeal to the Coke crowd.

Robbins does well at emceeing the show, but almost assumes a pained expression when guzzling that beverage.

The trio presented on show caught included a boy and girl ballad singers and a rhythm tunester. The latter won for the second straight week and received a Defense Bond. Although all indicated talent, the winner showed a lot of professional savvy. Sonny Gale was the guest and did a single song capably. Judges panel comprises pros in the theatre. They made a sound choice. Jerry Sears Orch does a good show-banking job, and Elliot Martin dressed as a Coke delivery man handles the plugs acceptably. *Jose.*

MAKE YOUR WISH
With Art Fleming
Producer-director: Al Freedman
25 Mins., Mon.-Wed.-Fri., 6:30 p.m.
WOR-TV, New York

Production staff on this new WOR-TV entry deserves credit for being able to line up so many manufacturers to give away their products in exchange for a tele plug. Products ranged from a complete wardrobe to a toy doll and even a kennel, which gave away a cocker spaniel, came in for its share of the plugging time. Emcee Art Fleming had his hands full keeping the credits straight but managed to handle it okay because he had little else to do during the 25-minute trifle.

Format for "Make Your Wish," which WOR-TV is spotting three-times-weekly, is pegged for the juve viewer but it's doubtful if even the young mind could take a steady diet of commercials surrounded by banal gab between Fleming and the teenage guests. Point of the show is to get the teenagers to voice their innermost wish and to get one of the wishes after a winner has been selected by an applause meter. Two gals and two boys were given chances to have their wish come true on the preem stanza Monday (8). One of the gal's wanted a date with crooner Bill Hayes in a Roumanian restaurant (show apparently failed to get a tie-up here because no specific eatery was mentioned) and the other gal wanted to spend a day with Santa Claus helping him distribute toys to the poor kids because she felt that she had everything. One of the boys, a recent arrival from France, wished that he could phone his g.f. left behind, while the other, the most practical of the four participants, wanted a cocker spaniel. And he got it—in addition to dozens of other items which were properly identified via Fleming and the camera.

The gab before the wishing seemed a little too pat even when rounding such topics as "a funny incident in my life" or "what I'd like to be when I grow up."

All in all there's not much in "Make Your Wish" for any age group. *Gros.*

I MARRIED A MAN
With Dorothy and Glen Hurlburt
Producer: Caryl Coleman
Director: Russ Baker
15 Mins., Sun., 3 p.m.
GIRARD'S FRENCH DRESSING
KGO-TV, San Francisco
(Guild, Bascom, Bonfigli)

A blind man provides easy viewing for this brightly human and frequently humorous musical stanza. Glen Hurlburt is well known to local radio-TV fans for his singing, his piano playing and his composing. He works this program with his wife, Dorothy, whose

FAUST
With Fletcher Smith, Farrold Stephens, Alain Guillot, Audrey Nossaman, Mitzi Bornwasser
Producer: Burt Blackwell
Musical director: Moritz Bomhard
30 Mins., Mon. (1)
WAVE-TV, Louisville

Pretentious effort on the part of the University of Louisville School of Music and WAVE-TV, to bring opera to viewers on an every other week basis is worthy of critical commendation, particularly on the score of undertaking a difficult production job. To take an opera score, in this instance Gounod's "Faust," and present it in condensed form, really takes some doing. Moritz Bomhard, opera director at the local U's School of Music, did the cutting job, and rehearsed the singers, who had only two rehearsals at the television station. So results were surprisingly good, considering the magnitude of the undertaking.

Outside of the networks, this is one of the only local TV stations to attempt any sort of grand opera presentation, even in condensed form. Naturally, only the principal arias and ensembles could be encompassed in a half-hour show, and Bomhard made judicious selection of the principal numbers for solo, trio and quartet. One speaking role, that of the Monk, was well voiced by Alain Guillot. Faust, in this condensed version, was given without benefit of commentator, so the story line had to be conveyed via vocal numbers.

Moritz Bomhard, musical director, conducted from the piano, but on previous opera airings he also carried the commentator chores. He kept his singers well together on the ensemble numbers, while Burt Blackwell held the production reins, camera switches, etc.

Principal numbers included in the telecast were the Faust and Marguerita duet, Jewel Song, sung by Audrey Nossaman, soprano; quartet with Miss Nossaman, Mitzi Bornwasser, Farrold Stephens, tenor, and Fletcher Smith, baritone. In the Prison Scene, trio of Marguerita, Faust, and Mephistopheles, brought the show to a sombre ending.

Best voice and best actor in the cast was Farrold Stephens, who sang the Faust role. Here is a voice of real operatic timber, and a handsome youth with real dramatic flair. Audrey Nossaman made a trusting Marguerita, and her voice was quite adequate for the role. Fletcher Smith, as the sardonic Mephisto, disappointed vocally and histrionically. Character of the Devil should dominate, but Smith's interpretation was much too placid and his voice lacked the power and authority usually associated with the character.

Camera work on the whole was good.

Credit must be given the School of Music in bringing opera, even if in condensed form, to viewers. Judged on an amateur basis, singers did quite well with a heavy musical assignment. *Wied.*

PUBLIC REPORT
With Rudolph Halley
Producer: Morris Novik
Director: Ray Abel
15 Mins., Wed., 8 p.m.
Sustaining
WJZ-TV, New York

Whatever the aspirations of Rudolph Halley, the ex-Kefauver sleuth turned civic watchdog (and one can discern a mayoralty gleam in the eye of the N.Y. City Council prexy), his 15-minute "report to the people" weekly projection of major issues on the ABC-TV flagship cannot but help put him in a favorable jockeying position with the citizenry of the world's largest city.

Wednesday night at 8 is about as choice a time segment as the TV channels afford, hence it's all the more surprising that Mayor Vincent Impellitteri, offered the same time on an alternate-week basis, has rejected the bid. As result Halley is on weekly. He's doing, in essence, what the late Mayor Fiorello H. LaGuardia did on Sundays on the city's own WNYC operation—but with the difference that he lacks the color, the humor and the surefire oratorical bombast of the "Little Flower."

The fact remains that, with all his limitations as a video personality, there's a dead earnestness and conviction about Halley that's bound to win him a major following among those who still feel that civic righteousness is a virtue. Halley is forthright and doesn't talk around his subject. When he's got names to mention, he mentions them, let the chips fall where they may. His ringing indictment of the waterfront racketeers, only one of a half-dozen subjects touched upon on last week's telecast, was a throwback to the sensational revelations of the Kefauver hearings which projected Halley into the national spotlight. *Rose.*

THE GREATEST MAN ON EARTH
With Ted Brown, emcee
Producer: Walt Framer
Director: Bob Doyle
30 Mins., Wed., 7:30 p.m.
Participating
ABC-TV, from New York

Walt Framer, who's now doing 22 half-hours of parlor game shows weekly on TV, last week launched "Greatest Man on Earth," but the latter isn't up to his other entries, "Strike It Rich," "Big Pay-off," "Double or Nothing," and "Lucky Horse Shoe." Alier, which kicked off on a Wednesday, when Framer has four other stanzas, moves to a Thursday-at-8 berth tomorrow (11).

Format has a weakness in that it makes the proceedings difficult to follow. Program starts with five contestants vying for the "Greatest Man" title, each nominated by a woman who serves as his aide. After each round, one couple is eliminated by off-screen judges. First round has each man given five yards of fabric with which to create a dress for his partner.

A cute idea, but it was difficult for the camera to show the individual gowns, and the judges' decision on who was eliminated took place during a commercial. A viewer wasn't let in on who was dropped and why, and even emcee Ted Brown couldn't keep the participants straight. If the men were given identifying numbers or banners, the competitive element could be enhanced.

Second round was a scavenger hunt in which the four males had to forage in the audience for a matchbox, man's garter, two kiss impressions and a femme stocking (latter items being somewhat touchy). At any rate, the scramble was just a scramble, and a bore. Third round had the three men switch hats, on cue, as Brown read a silly, overlong tale. Final go was based on a charade contest. Work will have to be done on selecting parlor routines which lens comprehensibly when played by several persons.

Nominees for "Greatest Man" on the initialer were two husbands, a fiancé, a cop and a landlord. Latter emerged as the "crown prince" who'll compete for an auto and Bermuda vacation on the sixth telecast with four other weekly winners. Brown was uncertain as to what would happen should the landlord catch the Bermuda-trip prize, since he's not married to his partner.

Emcee, a WMGM (N.Y.) disk jock, is pleasant, but overworked the "let's make them really welcome" applause-pleading. Program gives away a lot of attractive prizes, but cuff plugs are intrusive. *Brl.*

United Cerebral Palsy Telethon Hits WJZ-TV Jackpot; \$553,527 Take

By JOE COHEN

The United Cerebral Palsy fund hit a \$553,527 jackpot with the 18-hour telethon (WJZ-TV, N.Y.) which started Saturday (6) at 8 p.m. and wound up the following day at 2 p.m. If heart and effort are criteria, then this show deserved this top take. It was unusual for a marathon. The performers in front of the cameras didn't make like they were tired. Dennis James, who stayed on for most of the show, plugged all the way through. There was sincerity in his pitches and a feverish urgency in his effort to get funds.

The tremendous feeling that was put into this session permeated from top to bottom. Leonard W. Goldenson, United Paramount Theatre prexy and UCP president, seemed to beam at the results of the show. Jane Pickens, was in camera range for most of the endurance stint; Maria Riva went out into the street to distribute piggy-banks in an effort to swell returns.

There were many sections of the show that seemed to hit home. The CP kids themselves were proof enough of the necessity of obtaining sufficient coin to provide training for these youngsters.

Probably the pitches that hit home the hardest were by Miss Pickens. She made these pleas with a sincerity that had to hit the most calloused viewers. Her words weren't impassioned, they were calm, deliberate and indicated a wide knowledge of the subject.

There was little wonder that there was so much "heart" in this show. Sincerity started at the top and permeated to every worker and performer. The stagecrew

THE MARCH OF MEDICINE
With Ben Grauer, Dr. Roy K. Marshall, others
Producer: Ad Schneider
Director: Charles Christensen
Writer: Lou Hazam
30 Mins., Tues. (2), 9:30 p.m.
SMITH, KLINE & FRENCH
NBC-TV, from various points

Fact that its cameras almost showed the actual birth of a baby on TV for the first time has brought NBC reams of publicity for the first of two pickups it originated from the American Medical Assn. meet in Denver last Tuesday night (2). But, interesting as that feat was, much more important is the fact that the show represented another major step forward in educational programming, demonstrating anew the tremendous role that video can play in reporting and dramatizing such subject matter for the mass public.

While the televising of surgical operations is not new (CBS-TV had a tie-in with Smith, Kline & French pharmaceutical labs for its color video demonstrations and a pickup was also made of the AMA meet in Chicago last June), the NBC show carried TV's role in that direction a step farther. Besides the expense involved in originating pickups from Denver, Philadelphia, and N.Y., the web was also forced to preempt a half-hour of commercial time for the show (as well as for the second in the two-shot series Thursday night (4)). And, while the transmission from the various sites wasn't always clear enough, the production had a smooth flow and lack of fluffs which reflected careful pre-planning on the part of all involved.

As for the baby, the cameras were placed virtually on top of the operating table in the delivery room of a Denver hosp to show a Caesarean birth. Baby was shown immediately after delivery, with the lenses then following its route through the hands of various doctors and nurses who cleaned it, gave it protection from diseases and then wrapped it in a bundle for the crib. Narrator Ben Grauer pointed out deftly how the modern medical techniques have lowered the death rate of both mothers and babies so tremendously, while boosting the life span.

Also included in the pickup were developments in the treatment of children's diseases and a report on a new theory in the prevention of paralytic polio. Dr. Roy K. Marshall, who's become almost a staff scientist for NBC, did a hep job of interviewing doctors and patients. Producer Ad Schneider, director Charles Christensen, scripter Lou Hazam and all connected with the telecasts rate bows for a difficult job which came off well. *Stal.*

THIS I BELIEVE
With Helen Hayes, Dr. Harold Taylor, Jackie Robinson, Edward R. Murrow, Ed Morgan
30 Mins.; Sun. (7), 3:30 p.m.
Sustaining
CBS-TV, from N.Y.

This one-shot show plugged the new Simon & Schuster book, "This I Believe," a statement of personal philosophies by 100 people and based on the radio series of the same title. This special stanza was an informal gab session with three of the book's contributors, Helen Hayes, Jackie Robinson and Sarah Lawrence College prexy Dr. Harold Taylor, joining with Ed Murrow, who wrote the foreword, and Ed Morgan, producer of the radio series and editor of the book.

The talk was pleasant, though somewhat aimless. Miss Hayes read her statement of personal beliefs, an inspirational mixture of human brotherhood and religiosity, crystallized by the death of her daughter. This was the only clear statement in the discussion and the rest of the gab rambled vaguely over problems of philosophical goals, difficulties of expressing one's fundamental beliefs and the credo of today's youth.

There was a self-consciousness about the show's platitudinous air that was brought into the open by Murrow but that didn't lead to any sharpening of the issues. Robinson spoke warmly about the advances in racial relations, as evidenced by his baseball experiences, while Taylor attempted to formulate the key questions facing college students.

No point was pursued to any usable conclusion. Murrow, in fact, sidetracked the show for a couple of minutes by asking Miss Hayes if she could play any part in which she didn't believe. The question was strikingly irrelevant even in this rambling, catch-all conversation. Morgan contributed a few well-stated observations about the meaning of the book and his radio series.

The show was aired network and repeated over WCBS-TV an hour later on film. *Herm.*

HALLMARK HALL OF FAME
(Joan of Arc)
With Sarah Churchill, E. G. Marshall, Cliff Hall, Martin Brooks, others
Producer-director: Albert McCleery
Writer: Harold Callen
30 Mins.; Sun., 5 p.m.
HALLMARK GREETING CARDS
NBC-TV, from New York

Harold Callen has taken an obscure incident in the life of Joan of Arc and Albert McCleery endowed the script with his click "cameo" styling to give Hallmark's new "Hall of Fame" series a creditable start that should win new attention for this Sarah Churchill starring skein.

Miss Churchill, in the title role, extricated herself from a marriage contract made by her father (Cliff Hall) by citing a French statute which astounded the judge who, in an aftermath decision, dissolved the pact. The breach of contract trial was the highlight of a series of vignettes intended to convey St. Joan's selfless dedication to her country's warring cause. The legal wrinkle revolved around her father's promise to a local farmer of a plow and some land along with the girl. Joan dug up the angle that this Jowry would rob her father of his last means of livelihood, in violation of an aspect of French law. When the would-be-groom told the judge that he would not accept the promised bride without the dowry, that took care of that.

In enacting the title role, Miss Churchill displayed even more restraint than the best British examples of underplaying. However, the story rode on to its success via the help of artful closeups which seem to be a McCleery trademark; those plus virtual blackout of scenic backgrounds and only the most urgent props necessary to punctuate the continuity. In the face of this economy (not in the dollar sense), an illusion of large masses of people was provided, particularly in the trial scene. Costumes of the period seemed authentic, adding another telling touch to the well-paced drama. Here was elaborateness achieved without raiding the exchequer. The plugs for Hallmark's greeting cards were in the sponsor's class groove, par usual. *Trau.*

YOU SAID IT
With Brent Gunts, Les Alexander, Parker Sisters (3), Earl Reeves, Carroll Warrington
Producer: Brent Gunts
Director: Dave Nottingham
30 Mins.; Sun., 10:30 p.m.
TELEVISION COMPANY OF MD.
WBAL-TV, Baltimore

This is a unique twist on the guess-it-spell-it-tell-it gimmicks usually calling for panels of experts of studio contenders. Here it's a spell-it-gag with one letter of a word filled in and clues supplied via visual backgrounding. The guessers are home listeners contacted by phone during the show.

Brent Gunts, vet radio and video writer, performer and producer, handles the phones with Les Alexander, and together they keep a brisk pace. Clues enacted call for vocals by Parker Sisters, trio of okay warblers, dance and acro bits by interpolated acts changed each week, plus film. Listeners are invited to mail in cards in order to get in on the game and the prizes mount to a major reward on the third winning word.

Gunts has packaged quite a number of airings on all three local stations and his "Shadow Stumpers" has gone network. This show indicates a practiced hand and could build to considerable interest in the right time slot. It's on a little late here. *Burn.*

TELEVISION SHOPPER
With Olivia Browne, Wilson Northcross
Producer: Tim Kiley
Writers: Olivia Browne and Tim Kiley
30 Mins., Mon.-thru-Fri., 9:30 a.m.
Participating
WMCT, Memphis

WMCT, the mid-South's only TV outlet, couldn't have picked a more appropriate time than the Yuletide season to tee off this breezy half-hour package, geared for the housewives in the ayem across the board. Initialer when caught proved to be an all-around nifty newsy stint of household hints and shopper specials.

Show spotlights Olivia Browne, w.k. femme spieler, and staffer Wilson Northcross. Miss Browne demonstrates that she knows the shopping score. She registers heavily with personality and salesmanship, and speaks with clarity and authority.

Northcross turned in a rather surprisingly below-par performance for the seasoned performer he is. Topflight production chore was done by Tim Kiley. *Matt.*

(Continued on page 35)

MY LITTLE MARGIE

With Charles Farrell, Gale Storm, Gil Stratton, Jr., Doris Singleton, Verna Felton, Will Wright, Lud Gluskin, music
Producer-director: Gordon T. Hughes
Writer: Frank Fox
30 Mins.; Sun., 8:30 p.m.
PHILIP MORRIS
CBS, from Hollywood (Stow)

"My Little Margie," Philip Morris' sleeper clip on TV, is continuing its Cinderella story by being translated into radio. It should fit in nicely with the Jack 'n' Benny-Amos 'n' Andy-Edgar Bergen block, which precedes it on CBS.

Situation comedy is built around Gale Storm as Margie, scatterbrained twentyish daughter of wealthy widower Vern Allbright, played by Charles Farrell, with the pair duplicating their vidpic assignments. On "Margie's" initial AM date Sunday (7), Farrell forbade his daughter to see her misfit boyfriend until he had held one job for three months straight. To help him get a post, Margie posed as his wife, inspiring a series of wrong impressions: Farrell thought that the youngsters were secretly married and expecting a child, while Margie believed her father and his lady friend were wed sub rosa and awaiting an addition. Parallel mistakes were nicely developed and well scripted. Some of the humor, such as the oversolicitousness to the "pregnant" women, was obvious, but there were also some good gags, including the boyfriend's comment on surmising that an offspring is due: "Boy, they're really married!"

Farce was nicely played by the principals and Gil Stratton, Jr., as the whacky beau, Doris Singleton as the father's girl, Will Wright as Farrell's boss and Verna Felton as a gossip neighbor. A sock line came when the latter was asked "Can you keep a secret?" and she answered: "I don't know, I haven't ever tried."

"Margie" shapes up as a pleasant entry, a somewhat older "Corliss Archer," which hues to familiar situationer patterns. Commercials for Philip Morris are milder and less irritating than its previous "nose-test" pitch, stressing the "Something wonderful happens" pleasure theme. *Brit.*

SKIDMORE COLLEGE OPEN FORUM

With Bill Bradley, Guests
30 Mins.; Mon., 7 p.m.
Sustaining
WGNY, Schenectady

Forum program, originating on the campus of Skidmore College in Saratoga Springs, for sometime presented two guests on opposite sides of controversial questions, but it recently switched to single speakers. Robert A. Smith, N.Y. Times editorial writer, discussed "Is Asia Lost to the Free World," the last time half-hour was caught. Norman Thomas was scheduled to talk on "Free Speech in the U.S." for the next block.

Time division between set remarks and question-answer segment continues, each phase receiving approximately 6½ minutes. Bill Bradley, of WGNY, acts as moderator. Feature unwinds as an interesting, rather high-level educational. Tightened and sharpened, it could be dynamized.

Bradley moderates competently, although he could speed the tempo and shake the flatness from his voice. WGNY and General Electric rate praise for allotting a half-hour of early evening time to a public service feature, now in its fourth year. *Jaco.*

CEDRIC ADAMS

Writer: Adams
5 Mins.; Sun., 4:55 p.m.
SONOTONE
CBS, from Minneapolis (Kudner)

Cedric Adams, who's now on the CBS Radio web three times a week, has picked up a new bankroll, Sonotone, for his Sunday afternoon capsule and half of his 10-minute on Monday nights (he's sustaining on Tuesdays). The Minneapolis columnist projects his pillar to radio in pleasant fashion; he's got a big spread over WCCO in his home town.

On show caught Sunday (30) he had some items about car ownership, Christmas, the statistic that one-third of all Americans would like their first names changed, and a definition of a wolf as a man who believes in "life, liberty and the happiness of pursuing." It's palatable chitchat.

He did his own commercials for the hearing aid in an easy-to-take manner, including a brief pitch for a booklet on impaired hearing. *Brit.*

ENCORE

With Robert Merrill, Marguerite Piazza, Meredith Willson, Ray Charles Chorus; Kenneth Banghart, announcer
Producer-Director: George Voutsas
Writer: Bob Tillman
30 Mins.; Mon., 10 p.m.
Sustaining
NBC, from N.Y.

NBC is accentuating musical shows on its late Monday night schedules with this new entry which follows directly upon the longstanding Citi-les Service "Band of America" airer. In a more informal mood, "Encore" shapes up as an attractive stanza carried by the standout vocal talents of Metopera stars Marguerite Piazza and Robert Merrill with an assist from Meredith Willson who batons the orch and choral ensemble. Ezio Pinza was originally skedded for this show but was blocked off by a previous commitment to the "Telephone Hour."

Although the vocalists are in the longhair genre, the show is pitching for a mass audience with a repertoire of standards, pop ballads and some of the better-known classical pieces. The series opener (8) had a well-balanced program featuring Merrill on "Moonlight Madonna" and "The Glory Road" with Miss Piazza scoring equally on a "La Boheme" aria and the showtune, "Falling in Love With Love." Not so successful, however, was their duet on the recent click "Tennessee Waltz" which suffered from the polished rendition. The orch and chorus were spotted in one piece, "The Amusing Violin," with good results.

Musically, it was a first-rate session but the efforts of the principals at casually humorous chitchat didn't quite come off. The banter was artificially gay and had that mimeographed quality which is fatal to spontaneity. Announcer Kenneth Banghart had little to do on the preem since most of the intros were handled by the vocalists and Willson. *Herm.*

MEMORY MUSIC HALL

With Gerald Peters
Producer: Freddy Tudor
Writer: Gerald Peters
30 Mins.; Sat., 8:30 p.m.
Sustaining
CBC, from Toronto

With some 360,000 Canadians the British Isles making the trek to Canada, plus the heavy population concentration of those of British extraction, Gerald Peters has an assured audience for his "Memory Music Hall" program, carried on the coast-to-coast Dominion network of the Canadian Broadcasting Corp. (Peters, prior to coming over here, was m.c. of the BBC's "Variety Handbox," his people are professionals, and he has had considerable stage experience, this evident in his current program.)

It's a disk show, using platters of British music hall artists but, to the listener, sounds like a live show, thanks to the exuberant segueing of Peters' introduction of "guest stars," plus the expert sound dubbing on applause effects, etc., of Tudor; with both whipping up a lively half-hour session that is tops on idea delivery and Tudor's know-how of radio mechanics.

M.c. theme is that underplay British humor delivery, enhanced by Peters' possession of several dialects and this adding to the illusion of a fully-peopled music hall stage. Peters writes his own material, is glib and likeable; clever enough to blend platters of the modern music hall with those of former headliners whose appeal is aimed at the homesick and nostalgic newcomers or those Canadians who served overseas. Some 30 trans-Canada stations are carrying program on that top Saturday night slot. *McStay.*

LABOR'S OWN AMATEUR HOUR

With Howie Roberts, Mello-Macs, Four Tones
Director: Fred Herendeen
45 Mins.; Mon.-thru-Fri., 1 p.m.
POLK BROS.
WCFL, Chicago

While it's something of a switch for a labor-owned station to launch a daily 45-minute amateur show using non-pro talent in part, this new WCFL show likely won't excite any beefs from the local AFTRAites. On the stanza heard (25), only two tyros were used, so most of the program was a showcase for the Mello-Macs orch and the Four Tones, instrumental combo. It was more of a musical clam-bake, hosted in a breezy, informal style by Howie Roberts and as such, generally pleasant listening. Two amateurs, both gals and one a moppet, were several degrees away from pro standing. Incidentally, Roberts, obviously in an effort to flush out more contestants, seemed to making some pretty broad promises about hitting the bigtime via the program. *Dave.*

Radio Followups

Radio's oldest sponsored network musicale, "Voice of Firestone," started its 25th year on NBC Monday (8) with an appealing edition starring soprano Nadine Conner. Although this has been a simulcast for over four years, it still stands up as a clicko AM stanza. The music is colorful and dramatic: Padilla's "El Relicario" summoning up visions of bull-fighting, Leroy Anderson's "China Doll" inspiring images of a doll-me-to-life, an aria from Puccini's "La Boheme" having story behind it and Verdi's overture to "Sicilian Vespers" similarly having programmatic elements. The images are supplied by the mind's eye for the radio listener, even though for the televiewer actual electronic pictures are there. Music can be appreciated and enjoyed without the pictorial adjunct, one reason for this series' longevity. Additionally, there's the layout's excellent spotting in NBC's Monday "music evening" with the "Railroad Hour," "Telephone Hour," "Band of America" and the new Marguerite Piazza-Robert Merrill entry.

Marking the anni, show kicked off with "Memory Lane," theme of the initialer on Dec. 3, 1928. Miss Conner registered well with the Puccini aria, "The Touch of Your Hand," "Always" and "Relicario." Howard Barlow, musical director of the airer since 1943, handled the orch and chorus with distinction. Hugh James does announcing chores capably, although some of his intros would benefit from warmer copy. Commercials for Firestone products were tastefully done, timed to Christmas giving and winter car use. *Brit.*

French Government Tourist Office scored a beat by wrapping up Jean-Louis Barrault as a guest on its "To France With Music" series on WQXR, N.Y. Tuesday (2). Interviewed by longhair disk jockey-planner Jacques Fray, the actor expressed gratification at his French repertory troupe's reception in this country and hoped that in the future "we'll be able to see American players in Paris and make regular visits a regular custom between the two countries."

Speaking in English, Barrault said he was surprised by the way U.S. audiences understood French and all the nuances of the language. He said that some of the nuances in the French classics are not always understood by modern French audiences, but that most were caught in N.Y. He explained that this particular repertoire had been chosen to include some experimentation, pantomime, two different styles of Moliere, "Hamlet" because "Shakespeare for French is food" and Marivaux because "he's always been good luck for us." Getting in the indirect plug for tourism, Barrault reported that he'll open in Paris next October at the Theatre Marigny in the last unpublished play by Jean Giraudoux. *Brit.*

CAPT. BOB'S SHOWBOAT

With Ed Viehman, Jeanne Arland, Burt Hanson, Harmony Boys (3), Ken Senn, John Salisbury, Don Stolz, Wally Olson orch (7)
Producer-director: Ed Viehman
Writer: Bob DeHaven
30 Mins.; Fri., 7:30 p.m.
GLUEK BREWING CO.
WCCO, Minneapolis

Good vocalizing, combined with a peppering of effective dramatics in the old showboat tradition, has made this one of the more popular locally-produced variety shows. Presence of one of WCCO's ace staffers, Bob DeHaven, and his savvy in concocting entertainment that captures the showboat flavor and atmosphere, help the program land its present high rating. A cast of first-rate singers and actors contributes to 30 minutes of pleasantly nostalgic ether diversion.

Talk, song, music and drama, and even well-devised commercials, blend smoothly and swiftly. On one show caught, producer-director Ed Viehman, whose craftsmanship also merits a bow, substituted ably for DeHaven, absent on vacation, as the showboat's pilot, Capt. Bob. Jeanne Arland and Burt Hanson registered, alternating with the Harmony Boys.

Meshing well with the other material was a playlet briefie, a tale of old river days. Neatly scripted by DeHaven and acted skillfully by Ken Senn, John Salisbury and Don Stolz, it related the story of a harried old worm of a raft clerk who finally turned on his meanie captain. Appropriately, "Sunnyside Up," enlisting the entire company's talents, was the finale. *Rees.*

PEOPLE UNDER COMMUNISM

(Terror as a System of Power)
With Alexander Scourby, narrator;
Dr. Merle Fainsod, others
Writer: David Driscoll
Producer-director: Frank Papp
60 Mins., Sun., 5 p.m.
Sustaining
WNYC, N.Y.

Because it feels that Russia has become an international menace, and that a correct estimate of its power and intentions is vital to our well-being, the National Assn. of Educational Broadcasters has prepared this impressive series, with aid of a grant from the Ford Foundation's Fund for Adult Education. Prepared with great care, under supervision of authorities, and presented with imagination and skill, this series assumes importance as top radio programming as well as first-rate pubservice. Certainly the opening program Sunday (7), "Terror as a System of Power," was that important.

This is an adult, serious series, with little or no concession to the frivolous or superficial hearer. This doesn't mean that it's not fast-moving, dramatic or exciting; it's all of these. In addition, it is informative, filling a sharp need. Based on documented evidence about the power and purposes of the USSR, the series' first program was a discourse on Russian revolutionary history with accent on the NKVD, or secret Soviet police.

The material wasn't new. But it was sorted and rearranged for effect. "Terror has become commonplace," said Harvard Prof. Merle Fainsod, who helped prepare this segment and spoke on it. But we need to know how it developed and operates, he added, in order to prevent the further spread of fear and terror. In alternate narration, quotation and dramatization, the program discussed forced labor, concentration camps, the several "show" trials, the various purges, etc. Final 10 minutes, with a Warsaw Jewish lawyer telling of his mysterious arrest, imprisonment, experiences in a work camp, and his final escape, was perhaps the most moving and dramatic.

But the whole program was an intelligent discussion of the use of terror, the system of tight political control, in a dictatorship, that was terrifying and impressive. *Bron.*

A MATTER OF OPINION

With Lionel Daiches, Jack House, Hector McNeill, J. A. Stodart; Noel Stevenson, Emcee
Producer: George Runcie
45 Mins., Fri., 7:15 p.m.
Sustaining
BBC, from Forfar, Scotland

Fairly high entertainment value is struck in this weekly discussion stanza, in which speakers of different personalities and political beliefs discuss matters of topical interest. The stanza caught was friendly, amusing and intimately personal, with questioners as usual being subholders posing subjects from body of hall: Program was transmitted direct from country drill hall in Forfar, area which was home (at nearby Kirmuir) of playwright J. M. Barrie.

Friendly banter was high in evidence, questions giving some scope for witty answers. Emceeing of Noel Stevenson as quizmaster-chairman didn't obtrude to too great degree. Matters discussed ranged from rates chargeable in towns and cities to British TV Coronation plans. Team consisted of lawyer, journalist, Member of Parliament and writer. Comedy hotspot was when Jack House, w.k. Scot scribe, broadcaster and wit, and Hector McNeill, former Cabinet Minister for Britain, took part in singing the old Will Wyffe song, "I Belong to Glasgow." It brought roars from subholders, being innovation in the session. *Gord.*

MAGGI WULFF

With Maggi Wulff, Tom Edwards
30 Mins.; Mon.-thru-Fri., 10 a.m.
Sustaining
WERE, Cleveland

Here's a 30-minute daily women's pitch with enough different angles to give it a decided flair and wholesome listening approach. Maggi Wulff opens the shindig with a brief chat with Tom Edwards on the news highlights of the hour. Edwards uses the headline approach to set the tone. It's a brief, breezy, easy-to-take entry.

Wulff, who hits the high spots of daily happenings around the community, plays a tape version of the pickup. In stanza caught her offering was the weekend painting party at The Press Club's new quarters. What with her delightful commentary along with the on-the-scene recording, the entire 30 minutes turns out to be a cheerful little earful. Commercial spots are not offensive. *Mark.*

DAY OF INFAMY

(With Norman Rose, narrator
Writer: Milt Robertson
Producer: Bill Kaland
55 Mins.; Sun. (7), 4:35 p.m.
Sustaining
WNEW, N.Y.

In commemoration of the attack on Pearl Harbor 11 years ago, WNEW presented this 55-minute historical documentary. Show pieced together a flock of soundtrack clips of talks by Hitler, Roosevelt, Truman, Churchill and several anonymous soldiers in the field. There was no central pattern, although the show wound up with a plea for peace via the United Nations.

The voice tracks from history were interesting but the commentary, which was supposed to tie them together, was marred by its ceremonial quality and straining for poetical effects. The wordiness, however, did not hide the show's lack of focus on the war and post-war eras. The commentary on this show could be educationally contrasted with the precise narration for the Pearl Harbor episode in the video "Victory At Sea" series, which was reprised over NBC-TV Sunday (7).

Norman Rose handled the narration with restraint, lending some dignity to the cliched script. *Herm.*

PARTY BOOK

With Betty Parry, Guests
30 Mins., Mon.-thru-Fri., 1:30 p.m.
Participating
WXXW, Albany

Women's show, conducted by Betty Parry, features a high level approach. It consists chiefly of live and taped interviews with guests in a wide spectrum, through which musical bridges are threaded. Mrs. Parry is energetic; she presents many guests caught outside the studios and outside the city. Handicraft shows, antique exhibitions, small-business clinics, and theatre premieres are among the affairs to which she brings a recording machine. In-station interviews cover the public service, charitable, community and visiting-name type. A recent exchange, in Schenectady, with an elderly woman weaver was a model of gentleness and tact.

Mrs. Parry originally teamed with a male broadcaster but switched to solo sometime ago. She has improved technique, although voice is still rather small and manner is sometimes slightly cloying. Her intelligence is obvious and her interests are wide. Fact Mrs. Parry is the mother of three children—whom she often mentions—gives the program a certain authority in matters of the home. Some of the half-hours become very talky—perhaps they should be spaced with music. *Jaco.*

TRAFFIC TIME OPEN HOUSE

With Bill Hickok
60 Mins.; Mon.-thru-Fri., 5 p.m.
Participating
WXXW, Albany

Bill Hickok gives the greenlight to his many delaying on a program shrewdly aimed at autoists driving home and housewives already there. The WXXW staffer is his usual kidding, punning, loquacious, informal unpredictable self—a fellow to whom listeners probably react in differing fashions. Evidence exists, however, that Hickok has built up a sizeable audience in four years of local aircasting.

Tighter production, less talk and more music might enable him to expand that following. The last time heard, Hickok ran overboard on gab—commercials included. An interview with William Tregoe, member of the Colonial Playhouse stock company, came off interestingly because Hickok played it with a neat assistance from the actor—for light comedy. *Jaco.*

HAL MORGAN SHOW

100 Mins.; Mon.-thru-Fri., 11:15 p.m.
WGAR, Cleveland

Smart radio programming is this 100 minutes of pops, longhair and definitely non-jive offerings. While virtually every other late-hour spieler is making with popular tunes and long interviews with visiting recording stars, Hal Morgan presents the less obtrusive, easy-to-take soft disks and thus picks up that large audience that isn't hep to top tunes or antiluvian movies.

Even if the audience is small (and in this community it's sizeable), the longhair, soft music group now knows where to tune in for the music they like. Morgan's mike manner with brief intros and commercials is polished and in keeping with the tempo. Only break is for the midnight news. *Mark.*

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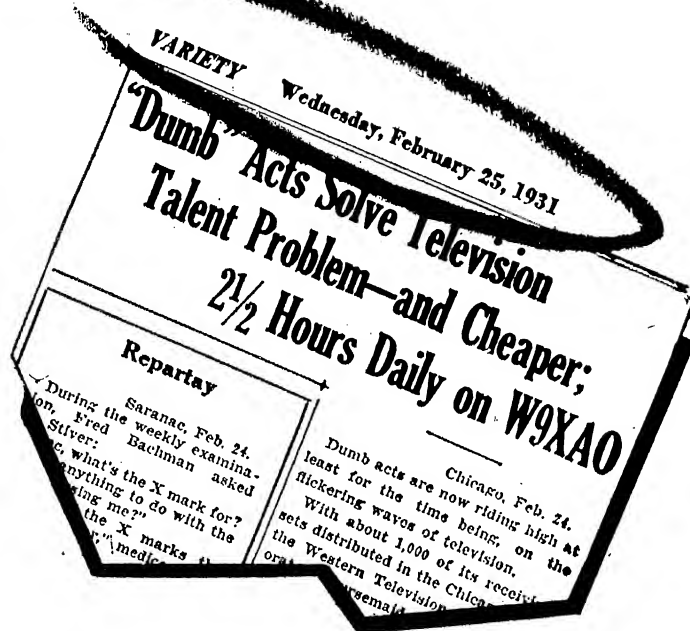
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From the Production Centres

IN NEW YORK CITY . . .

Tom Flanagan, head of National Assn. of Radio & TV Station Representatives, to St. Louis early this week . . . Radio Writers Guild tossing a housewarming Friday eve (12) in its new offices at 2 East 23 St. . . . American Heart Assn. has named J. James Neale, Dancer-Fitzgerald-Sample v.p., as head of its 1953 radio committee, with Roger Fryer, Foote, Cone & Belding veep, heading the TV committee . . . Harry Alan Towers, the London transcription impresario, due here Friday (12) with a bagful of new shows.

NBC proxy Joseph H. McConnell called in the directors for a board meeting last Friday (5) then shoved off for 10 days of fishing . . . Jane Pickens is honorary chairman of the "What's New" dinner (benefitting United Cerebral Palsy) at the St. Regis Sunday (14) . . . Sammy Kaye in town to tape some "Sunday Serenade" shows for NBC . . . Allan Stevenson plays the reporter on "Big Story" tonight (Wed.) . . . Martin T. Kane, Jr., ex-Ruthrauff & Ryan and McCann-Erickson, is new time buyer at Hewitt, Ogilvy, Benson & Mather . . . Paul Talbot, proxy of Freemantle Overseas Radio which has shows airing in 14 countries, in Mexico City for a week then to Havana . . . "Cavalcade of America" does its eighth annual Christmas Chorale over WNBC Dec. 23, with Walter Hampden reading "Xmas in America" . . . CBS prez Frank Stanton addressed N. Y. State Chamber of Commerce on Thursday (4) . . . CBS Radio Spot Sales marked its 20th annl Saturday (6) . . . ABC gabber Walter Winchell guested at Art Ford's WNEW mikes Wednesday (3) celebrating the 20th anni of WW's Girl Friday—Rose Bigman . . . Lever Bros. has bought into Galen Drake's WCBS "Housewives Protective League" for 52 weeks . . . Thesper Bob Readick booked on five CBS Radio stanzas this week . . . Mike Jablons producing the Herald-Tribune's "Musical Christmas Card" on WNBC Dec. 21 with Fred Allen and Basil Rathbone starred . . . CBS Radio press info director George Crandall marked his 10th year in the post last week . . . Chip Cipolla is new announcer at WHLI and Rudy Ruderman joins the indie's news staff . . . CBS' Dwight Cooke addressed League of Women Voters in Pittsburgh Friday (5) . . . Pierre Crenesse, North American director of French Broadcasting System, addressed Long Island Univ. students last night (Tues.) on TV in France . . . As part of its Yuletide Italian language programming, New York's WOV (through its Rome production unit) is readying "Christmas in Bari." Seasonal reason: St. Nicholas is patron saint of Italian city . . . Sidney Smith and Anne Pitoniak are new to "Our Gal Sunday" . . . Melba Rae and James Stephens have joined "Just Plain Bill."

Ed Murrow addressed the General Assembly of States in Chi Thursday (4) . . . Red Barber planning a European vacation in January . . . Joe Mantell currently running on "Nora Drake" and into the Pepsi Cola vidpic series . . . Doug Edwards to interview Santa Claus in special CBS Radiocast Christmas Eve . . . Bennett Rosner upped to manager of advertising services for RCA Victor commercial record department, also retaining post of ad manager of Custom Record Sales

IN HOLLYWOOD . . .

Dan Russell checks out Dec. 15 as KFVB program director to staff up at KBIG. He was onetime head of Young & Rubicam radio-TV operation in Mexico City . . . ABC sports and newscaster Hank Weaver having his tummy explored at the infirmary . . . "Dragnet's" Jack Webb goes from police siren walls to the home variety every working day.

(Continued on page 40)

SET CEDRIC ADAMS MPLS. TV SPLURGE

Minneapolis, Dec. 9.

Entry of Cedric Adams, long the Twin Cities' top radio personality, into TV here as a newscaster, is linked in industry circles with the continued video inroads into radio, resulting in a decrease in his ether audience; Adams will become a regular TV newscaster four nights a week at 6 o'clock on WCCO, starting Jan. 5. Other Adams' TV shows are expected to follow with a probability that he'll drop some of his numerous radio programs in order to expand his video activities.

With his enormous prestige and local and territory following, Adams is regarded here as an ace bet for TV, the same as he has been for radio on WCCO. The merger of WTCN-TV with WCCO radio paved the way for this development, Adams being under a long term WCCO contract. It's a certainty that WCCO-TV will have no difficulty in selling whatever shows it produces for Adams and the latter no doubt can write his own ticket.

Bigger Quarters Due For Pitt Tele Loner, WDTV

Pittsburgh, Dec. 9.

DuMont-owned WDTV, so far Pittsburgh's only channel, has closed a deal for bigger quarters in the city's latest business development, the Gateway Center. Station, now quartered in the Chamber of Commerce Bldg., hopes to move by late spring or early summer.

New studios and offices will occupy a wing on the cross-shaped building nearest the Allegheny river. At present, WDTV has only one studio for actual telecasting. There will be at least two in Gateway Center. The new facilities will cover a total floor space of 34,000 square feet, with the studios measuring 73 by 73 and 44 by 31. Executive offices, master control and film projection facilities will occupy the second floor of the two-story wing.

Inside Stuff—Radio

Continuing its campaign to prove to agencies and clients that TV's phenomenal growth has not cut into radio listening, the CBS Radio web this week published new statistics revealing that evening radio listening in TV homes in the top 18 video markets has increased 17% in the last year. In addition, according to the CBS data (based on Pulse surveys,) the greatest increase for radio has been scored in N. Y., the most heavily-saturated video city.

Figures are based on average sets in use Sundays through Saturdays from 6 to 11 p.m., and compare October, 1951, with October, 1952. AM listening in TV homes during these hours for the N. Y. area shows a 37% hike, with Chicago up 29%, Cleveland up 26% and Seattle up 24%.

Christmas lunch-party of the Radio & Television Executives Society next Wed. (17) at the Hotel Roosevelt will raise money for a welfare fund via raffles.

Stars taking part include Dave Garroway, Jan Peerce, Sarah Churchill, Jane Pickens, Marlon Brando and Marguerite Piazza. NBC-TV's Caroline Burke is chairing the event.

Novel public service project has been worked out by Vim radio stores, Hallcrafters, the VHF Teletypewriter Society, Knickerbocker Amateur Radio Assn. and VHF Institute of N. Y., whereby citizens can radio a cuff Christmas message to U. S. servicemen anywhere in the world.

The 49 Vim stores in the N. Y. metropolitan area are serving as message centers, relaying the radiograms with Hallcrafters radios to licensed radio hams who'll transmit them to the GIs. Vim is plugging the project on the 30-odd spots it has weekly over WNBC, N. Y., and that station's stars, Faye Emerson, Skitch Henderson, Conrad Nagel, Herb Sheldon and Gene Rayburn, are participating. Outlet also carried a special program, excerpting some of the messages sent out. Agency for Vim is Frederick Clinton.

Cigaret advertisers are griping about placement by tele stations of a tuberculosis Christmas seal spot next to their plugs. They feel that the cuff public service message, with the "TB can be cured" theme, when slotted next to a ciggie pitch tends to make the viewer feel that smoking is a cause of the disease.

Tobacco spenders aren't asking that the TB announcements be dropped, but want the outlets to be more careful in spotting them, so they're not adjacent to nicotine plugs.

A "talking" Christmas tree has been added to WOR's (N. Y.) annual Xmas Fund Drive for children in city hospitals. The tree, sprucing up the Times Square area, will carry music with Yule themes and appeals for contributions, piped from WOR.

Drive, directed by Jeanne Harrison, will wind with a party on Dec. 19 at Bellevue Hospital, with the station's personalities taking part and portions televised by WOR-TV.

Fourth series launched by the National Assn. of Educational Broadcasters angled by the Ford Foundation's \$300,000 grant via the Fund for Adult Education is "Ways of Mankind," starting on the NAEB outlets Sunday (14).

Latest effort was directed by Walter Goldschmidt. It dramatizes problems of modern American life in family relations, medicine, education, language and other fields. Aim is to give Americans a broader understanding of foreign cultures "so long as they are not inimical to world peace."

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Inside Stuff—Television

Ted Husing, WMGM (N. Y.) disk jockey, relates that when he was doing a CBS-TV boxing telecast from out-of-town recently he was mystified by one spectator's holding up a sign "POW" several times when the camera panned the ringside seats.

Husing queried the individual, who was sitting in the press section. He revealed he was a photographer for a local daily and "POW" placard was his code message to the city editor that "pictures are on the way."

As a public service contribution, KSTP-TV, Minneapolis, will go all-out for the March of Dimes drive, starting Jan. 2, its announced by Stan Hubbard, the station's head. One of the campaign's feature will be on-the-air contest carrying a prize of \$10,000 in merchandise and cash for the winner who identifies "The Marching Man."

During open station break periods, beginning Dec. 26, KSTP-TV will show a silhouette of a well-known American personality, not readily identifiable. Clues will be given on Jan. 2 and thereafter. All KSTP-TV shows will carry pitches for the contest and the drive.

Palsy Telethon

Continued from page 31

came up with a collection. Even workers on other nets came through with some coin. One of the volunteer telephone operators donated \$100. It was sincere and infectious all the way through.

Goldenson Sparks Contris

Maybe the initial contagion was sparked by Goldenson, who has a daughter with CP, and/or Miss Pickens who also has a daughter similarly afflicted. Whether these were the primary sparks that ignited the more than \$500,000 effort isn't too material. The important result is that so many sufferers will be aided. At this point considerably less than 50% of those that need CP training cannot get it because of the lack of facilities and teachers.

As explained by Miss Pickens, cerebral palsy is an injury to that part of the brain that controls coordination. Other parts of the brain must be trained to assume the chores of the injured section. It's a long and laborious process that needs stamina on the part of the pupil and teacher. Some of the kids who appeared on the show hadn't yet learned to hold their heads erect. Others indicated their ability to become useful members of society.

Although the cause in itself is deserving of the tremendous response it got, the attainment of the total is again a tribute to show business. More than 200 performers were on hand for various lengths of time. Some did their act, others got on the telephone to accept calls, and others did both. The who's who of New York talent availabilities made their way to the ABC studios. Included were Yul Brynner who made the opening and closing speeches on the program; Perry Como who sang and worked the amiche; Janis Paige, Herb Shriner, Billy Daniels, Jackie Miles, Jan Peerce, Toni Arden, Dorothy Sarnoff, Molly Picon, Frank Sinatra, Hazel Scott, George Hopkins, Martha Raye, Buster Crabbe, Louis Armstrong, Gabby Hayes, Ed & Pegeen Fitzgerald, Eric Rhodes, Joe Bushkin, Guy Lombardo, Jack Carter, Jackie Gleason, Paul Winchell, Red Buttons, Al Kelly, Claire Mann, Eddie Condon, and many others made appearances of various lengths. A filmed plea by President-Elect Eisenhower opened the stanza.

Bob Weitman, UPT veepee, is an old hand at staging benefits. He's responsible for the success of many Madison Square Garden shows, has sparked the Paramount Theatre, N.Y., into one of the most consistent moneymakers in the presentation category. He was executive producer for the show, and

Paul Mowrey, WJZ-TV program manager and Charles Holden, assistant teevee director of ABC, were the producers. Ray Abel was teevee director. There were four cameras on the show and they performed expertly.

Dennis James performed in a herculean manner. His efforts didn't diminish as time wore on. He gave a spirited and contagious account. In all, it was a collective effort of which all concerned can take deep bows.

Hawaii Objects to Being Dumping Ground for Old Or Bootleg Video Sets

Honolulu, Dec. 9.

With the debut of commercial TV here last week, set distributors and dealers are pushing a co-operative association designed to keep obsolete or bootleg sets from flooding the island. Ire particularly was aroused by ads which appeared in Frisco papers saying: "We need 1,000 old TV sets, any shape, type, size or condition . . . Hawaii calls."

Better Business Bureau and new Television and Radio Industry Assn. of Hawaii retorted that "obviously it is intended to use Hawaii as a dumping ground."

Other woes preceded TV debut. Dock strike tied up several hundred sets aboard Matsen freighters. And distributors fear they'll be caught short because earlier orders had been placed on assumption TV wouldn't start until February or March. Some distributors are hard pressed for cash and in some cases are asking retailers to forego credit.

Hartford — William M. Savitt, Hartford jeweler and co-owner of WOCC here, Saturday night (6) received the annual citizenship award of the Jewish War Veterans.

Du Mont Preems TV Centre

Continued from page 29

fits directly into the lift. Thus, the elevator itself won't be tied up while crews load and unload at each studio level.

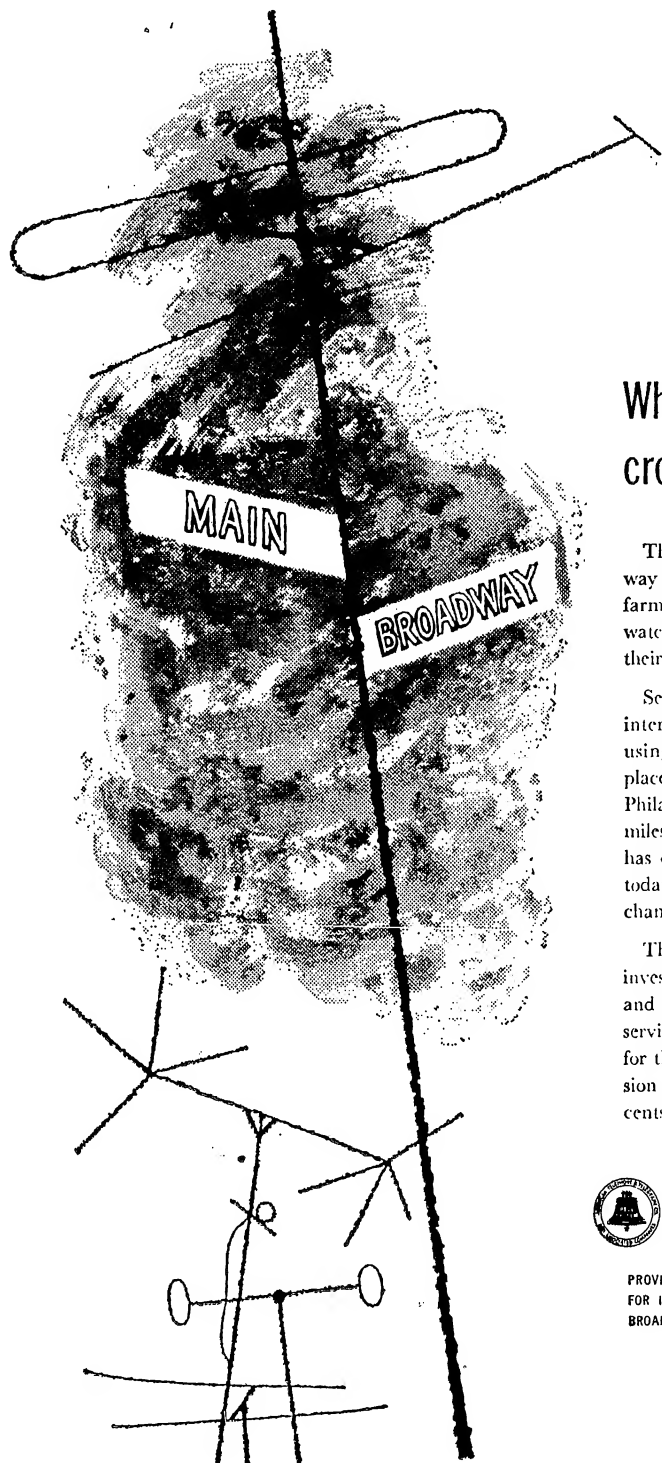
Each of the five studios has its own control booth, in addition to a specially-designed clients lounge. In another innovation, Caddigan said each studio would have an isolated unit control room setup, in which the producer, director and t.d. will be separated via glass walls from the video and audio engineers. Thus, each will be able to perform his work during a show without the usual distraction of noise, chatter and extraneous disturbances. Lighting engineer will also be in a separate partition, with his lighting controls pre-patched so that all he must do is work switches to handle them via remote control.

Building also has two nemo remote-control studios, in which engineers will be able to integrate live action, remote pickups, film, etc., for an entire program via remote control. To insure fluidity as much as possible, Caddigan said all staff quarters and functional rooms are placed adjacent to each other in the order of their working together. Thus, the film control room is adjacent to the master control room on the second floor, with the projection room alongside that. Next

to the booth is the kinescope recording room. Exec programming offices are on the same floor, again lined up so that the personnel who must work closest together are adjacent to each other.

Judging from a tour of the building, designers haven't missed a bet. The talent and crews will use stairways on opposite sides of the building to enter and leave the studios. This will prevent the usual production snafus which occur when actors might stumble over stagehands moving equipment into a studio on the same side. By the same token, the five control rooms have been built virtually one on top of the other, to make possible shorter wire runs and to make it easier to trace any technical trouble which might crop up.

Building, which is completely air-conditioned, even has its own pre-cook kitchen, in which stuff to be used on kitchen and cooking shows can be prepared in advance and wheeled into a studio ready for the discerning camera eyes. There are two large-sized "line rehearsal" rooms, where a director can get together with his cast for initial run-throughs on the dialog before they move into a studio. Showers and a lounge have also been provided for the stagehands, camera-men, etc.



Where Broadway crosses "Main Street"

The curtain goes up on Broadway and people in towns and on farms across the country can watch from front row center on their television sets.

Seven short years ago the first intercity television broadcast, using today's methods, took place between New York and Philadelphia—a distance of 95 miles. Since then the Bell System has expanded its network until today it contains over 30,000 channel miles.

This expansion required great investments of ingenuity, effort and money. Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about 10 cents a mile for a half hour.



BELL TELEPHONE SYSTEM

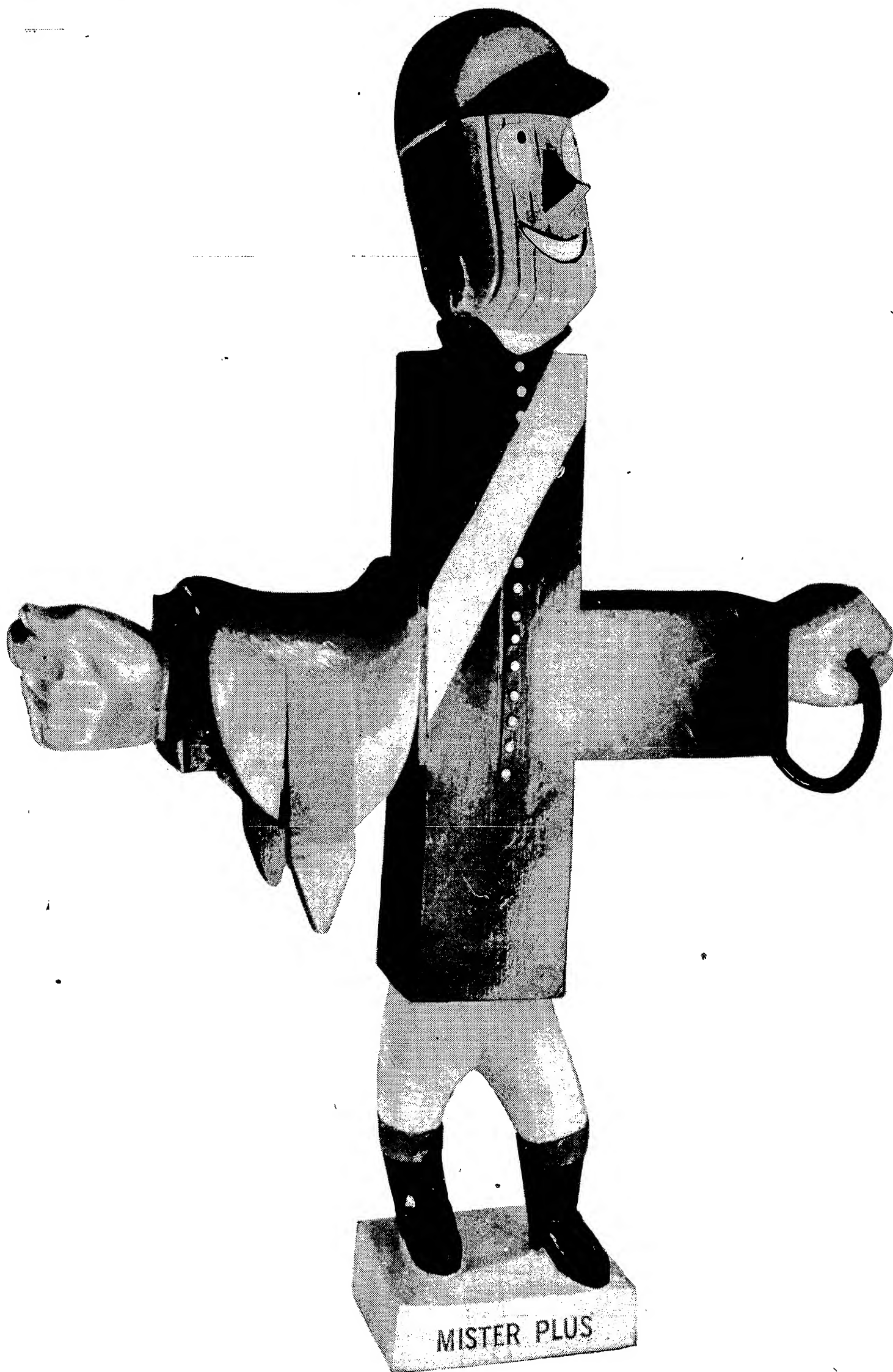
PROVIDING TRANSMISSION CHANNELS
FOR INTERCITY RADIO AND TELEVISION
BROADCASTING TODAY AND TOMORROW.



Eileen BARTON

AMERICAN MUSIC HALL and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO

CORAL RECORDS Dir.: MCA



LIKE EVERYTHING ELSE wrought by man,
every advertising medium has a hitch in it.
Skywriting is splendid—except on windy
days and during rainy spells. Newspapers
are nice—but it takes so many of them to
get your story into different markets from
coast to coast. Magazines are mighty fine—
if only your sales and distribution pattern
happened to fit a given publisher's total
circulation. And television is tremendous—
but it still costs so much to reach so
small a fraction of your 48-state market.

THERE IS A HITCH

There is even a hitch in network radio,
the only true mass medium. All four networks
blanket the biggest centers, of course—but
recent research reveals that *only one* of the
four really dominates the 17,000,000-family
radio audience throughout *Non-TV America*...
largely because this network, single-handed,
provides more stations there than the other
three combined. *Mutual* is the one network
with this unique plus—and timely rate
adjustments make Mutual the one network
for you to hitch to... right now for '53.

MUTUAL

the plus network of 560 affiliates

Television Chatter

New York

Radio-TV actor Frank Pulaski to the Coast for a role in 20th-Fox's "Desert Rats," and then may go into "The Robe" for the same studio. Agent Blanche Gaines sold eight of the 13 plays used on NBC's "Gulf Playhouse." Six of these were scripted by Carey Wilber. Rudolph Halley switching his WJZ-TV show from Wednesday nights at 8 (opposite CBS-TV's Arthur Godfrey) to Fridays at 8:45 (opposite the same web's "My Friend Irma"). Henry Hillman, former publicity chief for the Weintraub agency, has opened his own public relations offices on Fifth Ave. NBC's Pat Weaver bedded last week with flu. Deepfreeze bought the Thursday 1:30-1:45 segment of CBS' Garry Moore daytime, bringing the total of participants up to seven of a possible 10. NBC newscaster John Cameron Swayze took more film footage during a recent vacation of him, his wife and two children, which he plans to use in a forthcoming vidfilm series titled "Sightseeing with the Swayzes." NBC's "Big Payoff" celebrates its first anniversary Dec. 31, by which time it will have given away approximately \$1,000,000 worth of mink coats, trips abroad and other wearing apparel. NBC-TV producer Phyllis Adams lectured at Teach-

ers College on "Education by TV" last week. WOR-TV's Ray "Merry Mailman" Heatherton doing vaude shows and three theatres in the metropolitan area during the Xmas holidays. Louise Paget (sister of Vivienne Segal) does a dramatic role on CBS-TV's "Omnibus" Sunday (14). Sunny Gale, Peter Birch and Ross & West booked for the Arthur Murray Dumont stanza Sunday (14). Dimitri Mitropoulos, conductor of the N. Y. Philharmonic, will make his first TV appearance today (Wed.), as guest of duo-pianists Arthur Whittemore and Jack Lowe, hosts on WOR-TV's "Town Topics."

Hollywood

Freddy Martin and his orch have been inked for a two-year deal at KLAS-TV, with hour-long show beginning Jan. 2. MCA set deal, in which weekly tab is reported to be \$4,000. Chevrolet Dealers of Southern California inked 52-week pact to sponsor Abbott and Costello telepix series on KTTV. MCA lining up hour-long musical operettas package for TV, with Val Rosing as director. John C. Mehan, auto dealer, angling Friday night "Jackson Sports Shots" on KTTV, and Muntz Car Co. bankrolls Saturday Movie Matinee on same channel. Nine Indonesian government TV and AM stu-

dents ogled ABC's Coast operation. KTTV, which lured "Chevron Theatre" from KTLA last week, roped another KTLA vidpix series into its corral, "Death Valley Days," with both teeing off at the new location Dec. 30. Bela Kovacs of ABC-TV's "Space Patrol" cast landed featured role in 20th-Fox's "Desert Rat." Ina Ray Hutton show on KTLA will be bankrolled by Golden State beginning Dec. 30, and budget is reportedly \$4,000 a week for hour-long stanza. Al Jarvis' pact at KECA-TV renewed for another year. Alan Dinehart III has switched name to Mason Alan Dineheart III, so tag won't conflict with his half-brother's, TV producer-director Alan Dinehart. Dodge-Plymouth dealer Oscar Maples signed 52-week pact for half-hour weekly segment of wrestling from Wilmington over KECA-TV. KTLA performers are making more than 30 personals first three weeks of December, with 30 personalities participating in various civic functions in L. A. area. Acme Beer inked 28-week renewal for Hollywood Legion fight main event, seen Saturdays in KECA-TV. "Time for Beany" has been sold to KGMB-TV in Honolulu.

Chicago

Brunswick - Balke - Collender is lifting the tab for the telecast of the All-Star bowling tourney finals Sunday night (14) from the Chi Coliseum which will be beamed on ABC-TV's WENR-TV and WXYZ-TV, Detroit. WBKB's "Farm-town, USA," hosted by George

Menard, handed the National Safety Council's first TV farm safety award. Walter Orwall upped from the WGN mail department to the WGN-TV production staff as floor director. Wayne Griffin has taken over from Bill Hamilton on WENR-TV's nightly weather show. Oklahoma Oil has ordered WNBQ's pickup of NBC-TV's New Year's Day telecast of the Cotton Bowl football game which the web is co-opting ahead of the Rose Ball game. Chi Hudson Dealers have bought Ziv's "Story Theatre" and "TV Theatre" for back-to-back beaming Thursday nights via WGN-TV. B&B Enterprises taking a weekly participation ride on Bob Aetche's "Adventure Time" on WENR-TV. Scripter Bill Barrett in for huddles with Chi NBC-TV program chief, Ben Park on "The Bennett Story," new daytime serial which Park is currently casting for an audition kline to be cut next week. Jewel Foods came through with a renewal on WNBQ's "Noontime Comics," emceed by Johnny Coons. Coons is currently hot on the club circuit with over 40 dates lined up this month. International Shoe has ordered WENR-TV's "Laugh Time" for Thursday bankrolling.

San Francisco

Producer Carol Levene reading a TV dramatic series, "San Francisco Adventure," to be filmed locally. Lee Giroux revising his "Ladies Day With Lee" KPIX matinee, dropping the music, adding you sell it, jobs wanted, beauty, fashion, and performing grandmother gimmicks. Jack Washburn, ex local TV singer, back from the wars, ready to warble on telecreens again. Jerry Lester, at the Fairmont, revealed a TV film series he's planning, "The Trouble With Jerry." James Lees Co. used the Telenevs Theater (8) for its 17-city dealers' conference by TV microwave. Bendix will do similar stunt, Dec. 30, taking over the Paramount Theater because of bigger seating capacity. Bank of America auditioning for a TV show. S. A. Cislser, KEAR owner, filed for Chapter 28, Monterey. Lou E. Townsend named vice president, Charles R. Stuart Advertising.

London

Ashley Duke's "The Man With a Load of Mischief" to be aired on Sun. (14) with Margaret Johnston heading the cast. Michael Barry will produce. Peter Watts' translation of Cocteau's "The Divine Creatures" will be directed by Stephen Harrison on Tues. (16). Cast includes Sonia Dresdel, Ian Hunter, Diana Calderwood and Ann Codrington. Joan Greenwood and Patric Doonan star in "The Boxer and the Ballerina" by Elizabeth Keen and John Macadam on Saturday next (20). Production will be by Dennis Vance. Heading the cast of "Hit Parade" on Mon. (15) will be Carole Carr. Pianist Noel Mewton-Wood gives a short piano recital on Sun. (14). "Muffin and Prudence Kitten" will be seen on Children's TV on Sun. (14). "Christmas is Coming" will be telecast from a children's hospital next Wednesday. (17). "Toppers About Town" on Friday next (19) will be Ciro's club. Sidney Tafler plays the lead in "Make Me an Offer" next Wednesday (17).

Columbus — Orn Huntington, former screen actor and producer of WTVN's "Star of the Home" starring Renie Riano, has been named publicity director of WTVN. He will continue as Miss Riano's producer.

Radio: 'Don't Worry'

Continued from page 25

hands—especially with the advent of TV in markets hitherto reachable by advertisers only by radio. But, it's pointed out, the TV-only philosophy eventually must reach a state of diminishing returns, since sponsors will find their TV costs going up so high that they'll be forced to cut back. When that happens, radio execs are confident these advertisers will return to radio.

Some of the AM cancellations actually might have beneficial effects, such as P&G's ditching of two of its three quarter-hour early evening strips on CBS. CBS spokesmen pointed out that P&G was getting the time almost at a steal, via the special deals made by the web in order to get the business originally. Now, they claimed, they have other sponsors almost ready to sign for those time periods and this time they'll come in for the full card rates, with no deals involved.

Both NBC's Operation Tandem and CBS Radio's Power Plan have been fairly successful so far this season, with CBS expecting to be SRO on its setup within the next few weeks. CBS may expand its plan to other shows and also may come up with other special selling patterns, but not until those now in effect are sold out. On the programming end, CBS has cut audition disks in 15-minute formats of several of its regular half-hour shows, including "Junior Miss," "Johnny Dollar" and "Second Husband." Net has no specific plans for utilizing these shows immediately but wants to have them ready for strip programming, if an advertiser wants to buy in for a quarter-hour cross-the-board.

Your 'Home Away-From-Home'
On New York's
Fashionable East Side

EAST END HOTEL

78th St. & East River Drive

A superb location... 'On the River'

Catering Exclusively to
SMART WOMEN
who choose to
live BETTER for LESS

2 MEALS DAILY
3 MEALS SUN. & HOLIDAYS
AT NO EXTRA COST

SINGLES... \$18.50 to \$25.50
DOUBLES... \$15.50 to \$18.75
BEAUTIFUL STUDIO ROOMS
WITH PRIVATE BATH
SUITABLE 2 OR 3 GIRLS—\$22.25
TRANSIENTS—\$3.75 per day

Panoramic river view from
lounge terrace on each floor
Television Room
Newly Appointed Dining Room
ENJOY COURTEOUS AND
EFFICIENT HOTEL SERVICE
Laundry & Ironing Facilities Available
Your Inspection Invited
Butterfield 8-6490

Never put a ceiling on what WLW-TELEVISION can do for YOU...

WLW is radio's most famous merchandising and promotion organization.

Now, to WLW-Television, comes this same know-how... experience... vigor... But Expanded!

It's the WLW-Television Client Service Department... with 20... yes, 20 complete and distinct services... all at work for you!

1. The WLW-Television-Albers Shopper Stopper Plan.
2. Display service, major grocery, drug outlets.
3. Retail Trade Mailings.
4. Jobber, broker, wholesale trade mailings.
5. Newspaper advertisements.
6. Specialty publicity releases.
7. On-the-air promotions.
8. Cab covers.
9. Window displays, grocery, drug outlets.
10. Sales meetings for dealer, jobber, distributor salesmen.
11. Car Cards.
12. Newsstand posters.
13. Newsstruck posters.
14. All-inclusive promotion campaigns.
15. Tie-in with national promotions.
16. Client follow-up reports.
17. Client television market research department.
18. The WLW-Television-Gallaher point-of-purchase plan.
19. Promotion consultation service.
20. Client Rating service.

The Client Service Department is your creative assault unit in the WLW-Television coverage area... doing for your product everything... from holding dealer meetings to jet-rocketing your sales charts with point-of-purchase action!

Plus your advertising dollar... many fold!



WLW-T
CINCINNATI

WLW-D
DAYTON

WLW-C
COLUMBUS

Sales Offices: Cincinnati, Dayton, Columbus, Chicago, New York, Hollywood

YOU PHONE—WE DELIVER!

Are You Sending Christmas Cheer (the Bottled Stuff!) This Year?

JUST PHONE US: LEXINGTON 2-1011.

Lightning-fast FREE delivery anywhere!

If you want to send a special bottle, basket or case to a VIP...

If you're saying "Merry Christmas" to the press and customers via the Haig-Calvert-Granddad route...

Then you wanna call us!

We're specialists in de luxe gift-packaging!

A word about our prices: they're the lowest possible!

HAL GREEN

(a Show Biz Alumnus who knows what the boys like)

WEINSTOCK WINES and LIQUORS, Inc.

377 Fourth Ave. (at 27th St.) New York 16, N. Y.

Phone LExington 2-1011 · License L831 · Wholesale Liquor Dealer

Hit 'Secret Profits' In Snader Snarl

Los Angeles, Dec. 9.

Involved litigation revolving around the operation of Snader Telecriptions goes into Federal Court today (Tues.) when Chief U. S. Judge Leon R. Yankwich hears arguments from both sides regarding the transfer of 75 shares in Snader Telecriptions Sales owned by former STS Prexy Reuben Kaufman. Kaufman came into court last week for an injunction to halt the threatened sale of the stock last Friday, but both sides reached agreement to halt the sale pending the hearing today.

Kaufman's Federal Court suit seeks an injunction against transfer of film rights owned by STS, an accounting of assets, an accounting of "secret profits," appointment of a receiver, damages in an unspecified amount and removal of Alexander Bisno and Samuel Markovitch as directors of the firm. Bisno and Markovitch were named defendants, along with Louis D. Snader, Snader Telecriptions Sales, Ben Frye, United Television Programs, Inc., Studio Films, Inc., Henry Bisno, Nathan Dicker and Sidney Dorfman.

Kaufman's complaint alleges that his 85 shares represents 25% of STS which has exclusive distribution rights to about 800 musical, a block of British pictures and a series of half-hour Dick Tracy telefilms. He charges that contracts already inked on these aggregate \$1,400,000 and since the rights have 23 years to run, millions more could be expected. STS was to receive 25% of the gross receipts on these films, he complains, but Bisno and Markovitch made a deal in October turning the entire list over to Frye and United Television which has already made contracts in several pix. This deal with United, the complaint declares, was "designed to destroy the business of STS and strip it of its assets."

Vidpix Merger

Continued from page 23

tween production and distribution. Columbia Pictures' vidfilm subsidiary, Screen Gems, also moved in that direction last week by pacting John Mitchell as sales veepee in what is designed as an expansion of what was basically a production firm into the syndication end of the business.

While it has not been determined what new product UTP, Gross-Krasne and Studio Films have on agenda, the combined outfit will be working at the outset with the following product: G-K's "Big Town"; "Royal Playhouse," "Rebound" and "The Chimps," all produced by Bing Crosby Enterprises; Marion Parsonnet's "Hollywood Off-Beat"; Walt Schwimmer's "Movie Quick-Quiz"; Kling Productions' "All-American Barn Dance"; "Double Play with Durocher and Day," produced by Kneeland-Sax; "Bringing Up Parents," and "Sleepy Joe," latter a half-hour puppet series for kids.

In addition, the outfit has the combined Snader and Studio Telecriptions, plus "Washington Spotlight," the Marquis Childs series which was formerly syndicated by Snader. Outfit is currently negotiating to take over the 14 Sir Alexander Korda features formerly distributed by Snader, plus the series of 39 half-hour "Dick Tracy" vidpix which Snader handled.

ABC, 'Istanbul' Parting; La Dietrich to Move To CBS for Jergens

Marlene Dietrich and ABC have come to the parting of the ways on her "Cafe Istanbul" radio series and the star is moving over to CBS Radio where Jergens' lotion will insert her in a vehicle replacing its "Romance" Thursdays at 9 p.m. next year.

Miss Dietrich was unhappy over the fact that "Istanbul" didn't latch on to a sponsor at ABC, and at the same time ABC felt that the show never quite hit the right format. Buick, which is buying several network properties for onetime "saturation" airing to introduce its '53 models, ordered "Istanbul" for the Jan. 4, Sunday at 8:30 p.m. edition. A clause in Miss Dietrich's contract gives her the right to reject any one-shot bankrolling deals. Thus she was in a position to turn down the Buick bid.

However, the star said she would agree to do the Jan. 4 broadcast for Buick, if ABC would release her from her pact. Web okayed termination of the contract, which permitted Music Corp of America to effect the Jergens affiliation. ABC knew of Jergens' interest in Miss Dietrich, but the backer didn't want to give up its Thursday period on CBS.

Lotsa Indies Lots for Sale

Continued from page 23

for sale, with \$1,250,000 asking price for the 10-acre site. Brokers handling the real estate report there's been a good deal of interest shown by various investors and telepix companies, but so far no hard coin has been put on the line.

Motion Picture Center studios is reported for sale with a price tag of \$1,800,000. Headman Joseph Justman denies the studio can be had, but it is known an offer was made not too long ago for the lot, but rejected on grounds it wasn't high enough. According to the rumor factory, negotiations are still under way for purchase of the plant, now occupied both by motion picture and TV companies.

It's no secret that Eagle-Lion studios is for sale, with the price ticket reading \$1,500,000. Various groups have negotiated for the studio in the past, but nothing came of the talks. Last group reported talking a deal for the studio is PSI-TV, N.Y. telepix distribution-production company, which is angling for increased quarters in Hollywood for its expanded production program.

Charles Chaplin studio on La Brea avenue is also for sale, with Chaplin having brought his original asking price of \$1,400,000 down

to \$1,200,000. Various telepix companies have ogled this lot, but at last reports there were no definite negotiations under way.

The Hal Roach studios in Culver City is close to capacity with all-out telepix production, and while owner Hal Roach has no particular interest in selling, he concedes he will if he can get the price. Asked what he considers the right price is, Roach points to last appraisal of his lot which put its worth at around \$4,000,000.

About two years ago General Service was reported to be for sale, but since that time its owners, James and George Nasser, have made a tremendous comeback as a result of telepix rentals, with shows such as "I Love Lucy," "The Adventures of Ozzie and Harriet," "Our Miss Brooks," and "I Married Joan" located there.

Reports even were circulated that TV producers were after Republic studios, but Republic brass flatly denied the Valley lot is for sale to anyone.

There isn't a television exec in town who won't admit that TV has given Hollywood a real estate boom in the indie field, and the big question mark of the future is—what happens when the smaller lots have been absorbed and the industry continues to expand?

Fear Theft Equipment Shipped Abroad to Set Up Clandestine Station

Toledo, Dec. 9.

Equipment stolen from various Ohio and Indiana radio stations may have been shipped to a foreign government to establish a clandestine radio station, officials said. A series of burglaries by apparently skilled technicians has resulted in the loss of thousands of dollars worth of equipment by stations in the two states, and the most recent such theft has delayed the opening of a new station in Indiana, it was reported.

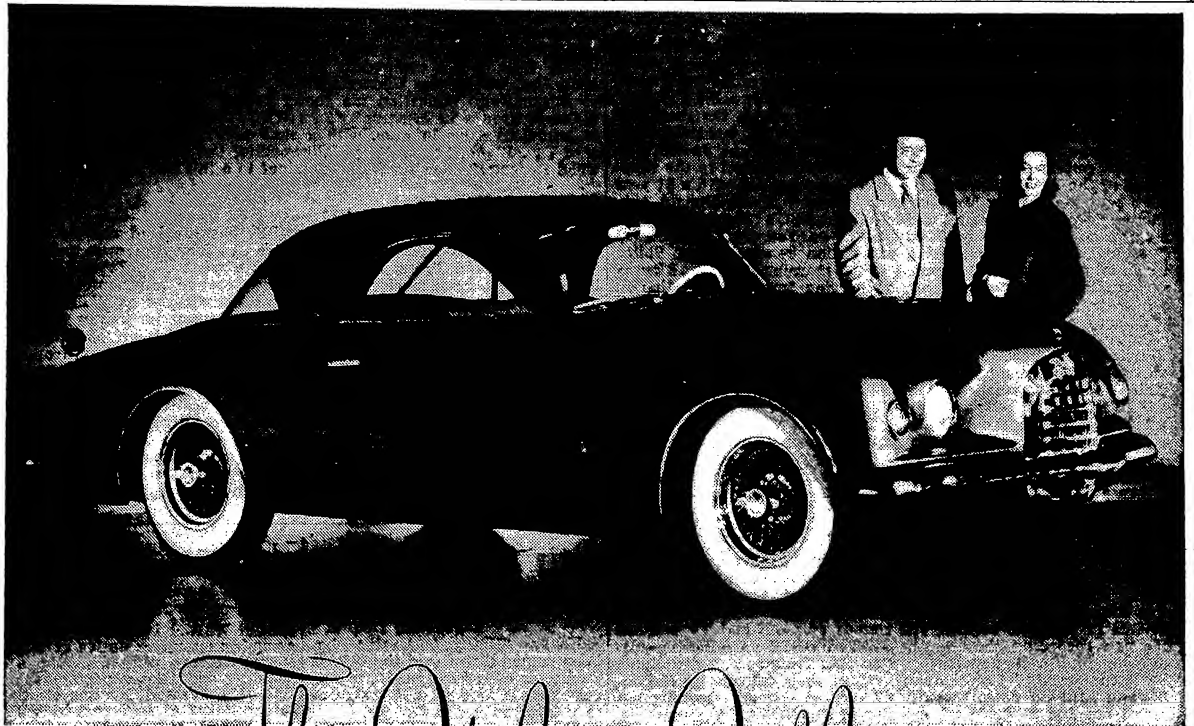
WSLM, Salem, Ind., scheduled to start broadcasting on Dec. 8, will not begin operations until at least a month later, said Don H. Martin, general manager, after a break-in by burglars on Saturday night, Nov. 22, in which \$10,000 loss was suffered.

Only a day earlier, burglars broke into WMVO, Mt. Vernon, O., and took transmitting equipment valued at between \$6,600 and \$7,700. The burglary was discovered when Carl Mosier, station manager, arrived at the station in the morning. Everything was in order when Gene Phillips, chief engineer, left the station at 11:30 p.m. The loot at WMVO included a console, an exciter unit, transmitter, tape recorder recordings, and other equipment. The burglary temporarily put WMVO off the air.

Other Ohio stations broken into and raided in the past year include stations in Wellston, Washington Court House and Canton. Also robbed were WMRI, Marion, Ind.; WCNB, Connersville, Ind., and the American Telephone & Telegraph Co.'s TV relay station at Glenwood, Ind.

Only television station hit was WTTV, Bloomington, which suffered loss of between \$15,000 and \$20,000 to equipment at its relay station at Osgood, Ind.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX



The Italian Influence

Typical of the increasing Italian influence on American industry and arts is this experimental Chrysler sedan built in Italy, by Carrazzzeria Ghia, noted Italian body maker. In the world of fashions, furniture, food and film, the Italian influence also continues to play an ever increasing part in the art of good living. A study of the New York Times and New York Herald-Tribune for the first six months of the year shows that the Italian influence on American home decoration, furnishing and table is far greater than that of any other country, and in fashions, Italy is second only to the French and rapidly closing the gap.

What does all this mean to you? Just this. To more than two million Americans of Italian origin in the New York area, WOV is the link between the

old world and the new. It is upon this tremendous group that the growing Italian influence for better living makes its first and most penetrating impact. The intimate association between WOV and this largest Italian-speaking community in the entire world calls for a new appraisal of the great Italian audience in New York.

Originators of
Audited
Audiences
WOV
NEW YORK
5000 WATTS

Representatives:
JOHN E. PEARSON CO.

730 FIFTH AVE., NEW YORK 19 • ROME STUDIOS: VIA di ROMA PINCIANA 4

From the Production Centres

Continued from page 34

Infant arrived last week . . . Phil Rapp watched a bob-sled skim over the snows and decided he'd give the guy a lesson. He took off and spilled. When the guy pulled him out of the snow with a busted knee, Rapp looked up at him and said, "Say, you were pretty good." Replied the guy, "I did much better in the Olympics" . . . Art Baker, who in all his years on radio never did a straight newscast, has finally weakened and starts an afternoon strip on NBC, complete with sponsor . . . New products on CBS radio include artichokes and blue roses . . . Groucho Marx gave the students of Oregon U the lowdown on TV and came away with 1,000 pints of their blood for the Red Cross . . . Norman Nelson and Cal Smith will represent So. Cal. Broadcasters at governors' conference on educational radio and TV . . . Gagwriter Henry Hoople was topped by his frau when he quipped about being between shows. "Why," she asked, "don't you quit all this and be a sponsor?" . . . Bob Crosby has both Coca Cola and General Electrical romancing him for a musical strip . . . C. E. Hooper resting up at Phoenix before spreading out his new samples.

IN SAN FRANCISCO . . .

KCBS given Radio News Directors' national award for its "Rollingwood, U. S. A." documentary on a Negro vet moving into a white neighborhood last May . . . Ken Dunham edited, Carroll Hansen voiced . . . Syd Roslow in town for conferences with Pulse clients . . . Mrs. Merlin H. Aylesworth, widow of NBC's first president, on local visit . . . Hospitalized Bill Sweeney taping his "Breakfast Gang" comic-taries from bedside . . . KFRC Boss Bill Pabst at Palo Alto Hospital recovering from an operation . . . Foreman Bill (William Mackintosh), seriously injured in recent auto accident, given benefit at Wagon Wheel, El Cerrito, with Cottonseed Clark, Longhorn Joe, Don Churchill, Dusty Dale, Zeke Hobson, Ramblin' Jimmy Dolan, High Pockets, Rusty Draper, Ozzie Johnson, Ted Johnson and Billy Reynolds entertaining in his behalf . . . Milton L. Levy named KLX manager when Glen Shaw resigned after nine years . . . Guy Mitchell, who began as a Mission High student singing with Dude Martin's band, returned (9) as the Fairmont's headliner . . . More complaints about fake phone calls with unidentified cranks asking a simple "question of the day," then promising merchandise gifts from local radio stations.

IN CHICAGO . . .

George Drase, ex-WCFL time peddler, added to the WBBM sales crew . . . Joseph Matthews, formerly Weed & Co. Coast topper, joined the A. C. Nielsen research firm as western sales manager for the Nielsen Coverage Service . . . William Craig, Procter & Gamble radio-TV chief, in for a looksee at NBC's "Welcome Travelers" which the soap firm backs on radio and TV . . . ABC veeep John Norton will hold down the veeep slot for the Chi Tower Club for the coming year . . . Judith Waller, Chi NBC public affairs and education director, named to the woman's board of the Art Institute . . . Zenith Radio popped with a \$1 year end extra plus the regular 50c. quarterly divvy . . . Peter Donald, subbing this week for toastmaster Don McNeill on ABC's "Breakfast Club," guests Saturday night (13) on Mutual's "Down You Go." "Breakfast Club," incidentally, was handed a 330-station renewal from Philco which sponsors the 8:45 to 9 segment of the morning strip . . . Murray Forbes from the "Ma Perkins" cast recovering from an operation in Michael Reese Hospital . . . WMAQ sales manager Rudi Neubauer off to Florida for a couple weeks of sunning . . . John North, formerly with Radio Representatives, Inc., added to the WOR Chl sales office . . . Thea Howard and George Libman new members of the Mutual central division traffic department . . . Bill Humphrey checks out as Pabst publicity chief Jan. 1 to manage a stable of pro golfers . . . Art Hearn has replaced Bill Irvin, Sun-Times radio-TV editor, as emcee of the "Chicago at Night" remote from Curley's Crossroads via WGN . . . Josh Brady, WBBM deejay, adds a Saturday afternoon record session . . . Beechnut Packing staying on with its Thursday quarter-hour ride on WGN's "Cliff Johnson Family" . . . Art Hellyer launched an hour-long deejay stanza on WMAQ Saturday afternoons.

IN PHILADELPHIA . . .

Leroy Miller, veteran deejay and conductor of WFIL's popular "wake-up" show, is taking six-week leave of absence because of ill health. Phil Sheridan is substituting . . . Allen Gray and Frank Kent, WPEN staffers, have formed Kent & Gray Productions, packaging outfit . . . Bill Darnell was in town (4) making the rounds of radio and TV stations plugging new recording "I Miss You So" . . . WPTZ readying big production campaign for its new cowboy star, Rex Trailer . . . Philadelphia Inquirer is conducting letter campaign asking pros and cons on National Collegiate Athletic Assn. football TV control system. Opening letters were from Asa S. Bushnell, director of the NCAA TV committee, and Rev. Edmund P. Joyce, exec. v.p. Notre Dame University . . . Fig-

ures compiled by Electrical Assn. of Philadelphia show 25,335 television receivers sold in this area during October, compared with 23,770 sold in Oct. 1951 . . . Vaughn Monroe's Orchestra guested and Paul Whiteman emceed Philadelphia Inquirer Charities "Rhythm Rodeo," competition between top high school bands in area at the Arena (5). Program was picked up by WFIL-TV . . . V. K. Krishna Menon, Indian rep at the United Nations and spokesman for his country's Korean truce resolution, guested on "Junior Press Conference," WFIL-TV (7) . . . Competing applications have delayed FCC action on two UHF channels allotted here. Westinghouse Radio Stations, Inc., and South Jersey Broadcasting Co. are after Channel 17, and the Philadelphia Daily News and Lou Poller are seeking Channel 23.

IN PITTSBURGH . . .

Judge Louis L. Kaufman, the former newscaster, will tie the knot when Florence Sando, star of teevee's "Ask the Girls" program, and Arthur Manson, Metro exploitation man in Canada, get hitched on Jan. 26 . . . Bob Prince accompanied Pittsburgh Steelers to West Coast to broadcast their games with the 49ers and the Los Angeles Rams over WWSW while Joe Tucker remained behind to handle the DuMont telecasts of a couple of Eastern pro clashes for Pittsburgh and Johnstown . . . Marilyn McMeekin has taken a leave of absence from the WEDO staff to await the stork. Her husband, Homer Berg, is an engineer at the station . . . With the fading of the "Show Time" TV series, Elaine Beverly and the male quartet, who were featured on the programs, have been assigned a regular Friday evening radio quarter-hour on KDKA by the same sponsor, the Duquesne Brewing Co. . . . Dr. Samuel Shoemaker of the Cavalry Episcopal Church is speaking every Wednesday during December and January on "Faith in Our Time" over Mutual. KQV is feeding his talks to the network . . . Kay Neumann celebrated second anni of her daily "Kay's Kitchen" show on WDTV . . . Burt Harris, former teevee director here, now in the TV packaging business in Denver. He was with Wilbur Stark in N. Y. before coming to Pittsburgh.

IN WASHINGTON . . .

Ruth Crane, WMAL-ABC femme topper, topped two awards past week, a Red Feather "Oscar" for her daily radio-TV plugs for Community Chest, and the "Society of Gentlemen Food Chefs" award and membership card for her recent "guest chef" TV shows . . . WRC-NBC's Gene Juster feted Bob Reed, station's new early morning man, who recently replaced Bill Herson . . . D. S. chapter American Women in Radio and Television held a round-table discussion on radio-TV publicity past week, with following panel: Ruth Crane, WMAL-ABC; Pat Griffith Mowrer, Army Radio Branch; Esther Cannon, Neustadt Agency; Gertrude Broderick, U. S. Dept. of Education; Mary Pauline Perry, publicist; and Florence Lowe, VARIETY . . . John S. Hayes, prexy of WTOP-CBS, told a community conference on "Community Responsibility for Intergroup Understanding" that radio and TV contribute to intercultural education via shows presenting "life and flavor" of different groups in community . . . WRC-NBC using jumbo postcards to stimulate sales in area, with a staff personality pictured on each card . . . Elaine Shepard, ex-Hollywoodite, has expanded her "Hollywood Reporter" show on WTTG-DuMont to a full half-hour.

IN CLEVELAND . . .

Dolly Wheaton, formerly with WNBK, has the lead role in "Left Hook" at the Play House Brooks Theatre . . . Stan Anderson, radio-TV editor, Cleveland Press, hospitalized for a week . . . Brooke Taylor has left the freelance circuit to become creative programming manager for WTAM-WNBK. Lawson Deming continues as WTAM program operations supervisor and Carlyle Freeborn in similar post at WNBK . . . Gene Carroll has replaced William Gebhart as producer of "Old Dutch Polka Review," WEWS . . . Coca Cola has dropped sponsorship of half-hour Saturday WEWS amer and its two annual Christmas programs, one over WJW; second over WEWS. John Saunders had emceed Saturday stint and was both radio-TV Santa . . . Ken Sleds, former freelancer, has resigned as executive secretary to the president of Cleveland Sandusky Brewing Co. . . . Four expectant fathers at NBC include Hamilton Shea, general manager; Johnny Andrews, emcee; Charles Huttaff, promotion director; Ken Coleman, sports-caster . . . Soupy Sales, ex-WJW announcer, is appearing on the Yankee Inn network TV show.

Henry 'Hotlips' Levine Named to WTAM Post

Cleveland, Dec. 9.
Henry "Hotlips" Levine has been named director of the WTAM Orchestra effective Jan. 16, to succeed Seth Carey who is resigning to return to Oberlin College.

At the same time, Hamilton Shea, general manager WTAM-WNBK, announced that Jackie Lynn has replaced Audrey Norris as singer with the band that has a two-hour 7 a.m. cross the board program "Johnny Andrews Bandwagon." Mrs. Norris has stepped out because of her numerous night club commitments.

Levine, known for his Dixieland music fame, has been with Vincent Lopez, George Olsen, and was an NBC staff conductor who helped launch the famed "Chamber Music Society of Lower Basin Street."

Set KTBC-TV Staffers

Austin, Dec. 9.

J. C. Kellam, general manager of KTBC-TV, has announced personnel that will make up the staff of the outlet which took to the air here on Thanksgiving Day. Cactus Pryor has been named program director; Ben Hearn, chief engineer; Elmo Brown, film editor; Paul Bolton and Lyman Jones, news editors; Harry Voelker, director of merchandising and promotion, and Madeolyn Bell, traffic manager.

Other staff members include Art Vickland, accounting; Mrs. Barbara Rongo, director of music; Earl Huff, transmitter supervisor, and Estelle Webber, secretary.

San Diego—Don Howard, KSDO disk jockey, showman and jazz concert impresario, will beam a deejay-chatter-show from Top's Restaurant nightly from 10 to 1 starting Friday (12). Deejay-nitery tieup is new to this town.

Stations Cited By News Directors

Cleveland, Dec. 9.

Three stations were honored for outstanding news operations and Tom Eaton, news director WTIC, Hartford, was elected president of the National Assn. of Radio News Directors at the group's Seventh Annual Convention at Hotel Hollenden last week. At the same time, the attending 150 delegates voted to change group's name to Radio Television News Directors Assn.

Highlighting the awards were gold to WTVJ, Ralph Renick news director, outstanding news operations; WHO, Jack Shelley, outstanding news operations, and WBAP-TV, James Buron, outstanding coverage of a special event—telecasting of "Operation Longhorn."

Distinguished achievement awards were presented to 18 stations including radio news, WMAQ, KNX, WBBM, WKBN, WFIN, and KITE; for TV news, WBNQ, and WBAP; for outstanding special events or news feature, KCBS, WGAR, and WOW-TV. In special awards KWKH and its news director, James Van Sickle, were cited for the second straight year for "courage in radio reporting in connection with the brutality investigations at the Angola State Prison in Louisiana"; KFAD and KOIL, for community service in the 1952 Missouri River Flood, and KTAC for enterprise in community service through radio.

Three foreign stations were honored for outstanding service to their countries in the field of broadcast news; CFQC, Saskatchewan, Canada; CJCA, Edmonton, Canada, and 2-G-B, Macquarie, Australia.

A total of 80 stations entered the 1952 competition with awards being judged by the NARND Awards Committee.

Officers elected besides Eaton who was unopposed include Jim Byron, WBAP, vice president and Sheldon Peterson, KLZ, reelected secretary-treasurer. Delegates voted to appoint five regional vice presidents, to be selected by the Board of Directors, and indicated one veeep would go to Canada.

Directors for three years are Charles Day, WGAR; Paul White, KFMB, and Dick Oberlin, WHAS. Directors for two years are Harold Baker, WSM, and Charles Harrison, WFIL.

WDRC's 30th Anni

Hartford, Dec. 9.

This state's oldest broadcasting station, WDRC here, attains its 30th birthday tomorrow (10). The station was constructed in 1922 in New Haven by Franklin M. Doolittle, now its president.

Walter Haase, station manager, has been with the ether since 1924. Station is a CBS affiliate.

Profitable TV Audience
exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in—only TV
station seen—in this large,
rich Pennsylvania market area

Clair R. McCollough, Pres

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Delaware **TOPS** all U. S.
in 1951 Average Income*

WDEL

WILMINGTON, DELAWARE

TOPS

all stations in this
richest market.

Let it sell your product effectively,
economically.

Write for information.

Represented by

ROBERT MEEKER ASSOCIATES

New York Chicago Los Angeles San Francisco

*Figures released August 1952
by U. S. Dept. of Commerce.

Our Thanks to Everyone!

On behalf of more than
500,000 gratified children
and adults, we extend
our heartfelt thanks and
appreciation to all
who helped make
the 18-hour Celebrity Parade
for Cerebral Palsy
the success it was.

Robert E. Steinman
Vice-President, United
Paramount Theatres
Chairman, Celebrity
Parade

Leonard H. Goldenson
Co-Chairman, Celebrity
Parade

Leonard H. Goldenson
President, United Paramount Theatres & United
Cerebral Palsy Association



President-Elect
Dwight D. Eisenhower



and

RAY ABEL
JOEY ADAMS
AIR CONDITIONING & STATION-
ARY ENGINEERS UNION, Local
30
AMERICAN BROADCASTING COM-
PANY
Producers
Directors
Production Assistants
Designers
Floor Managers
Stage Hands
Graphic Artists
Engineers
Musicians
Orchestra
Guest Artists
Operation and Music Clearance
Departments
Wardrobe Women
Make-up Personnel
Porters
Matrons
Cameramen
Office Personnel
AMERICAN COMMUNICATIONS
ASSOCIATION
AMERICAN FEDERATION OF
TELEVISION AND RADIO ART-
ISTS
MOREY AMSTERDAM
HARRY ANGER (General Artists
Corp.)
TONI ARDEN
RUSSELL ARMS
LOUIS ARMSTRONG
EILEEN BARTON
ANDRE BARUCH
BAUM-NEUBORN
MILTON BERGER
AL BERNIE
JOEY BISHOP
VIVIAN BLAINE
GEORGE BRITTON
YUL BRYNNER
BUILDING SERVICE EMPLOYEES
UNION, Local 32B
BOB BUNDY
JOE BUSHKIN and Group
RED BUTTONS
STEVE CARLIN
CONSTANCE CARPENTER
MINDY CARSON
JACK CARTER
CHAMBERS & BLAIRE
LEO CHERNE
IRVING CHEZAR (General Artists
Corp.)

ARNOLD COHAN
NAT "KING" COLE
DOROTHY COLLINS
COLUMBIA BROADCASTING SYS-
TEM
PERRY COMO and his Group
EDDIE CONDON and Group
CONDOS & BRANDOW
CONOLLY GIBBS
JOHN CONE
BUSBY CHAPPEL
NANCY CRAIG
BILLY DANIELS
NAT DEVAN
GEORGE DEWITT
ELAINE DUNN
DUKE DURELL
MARVIN ENDER
MARY FARENGA
FRANK FARRELL
BETTY FURNESS
THE IRVING FIELDS TRIO
ED & PEGEEN FITZGERALD
FATHER JOSEPH FLYNN
ARLENE FRANCIS
CASS FRANKLIN & MOORE
MOE GALE
SUNNY GALE
HY GARDNER
ALVIN GEILER
JACKIE GLEASON
JOE GLASER (Associated Booking
Corp.)
PHIL GRAE
LEE GRAHAM
VIRGINIA GRAHAM
TAYLOR GRANT
JUANITA HALL
GABBY HAYES
WOODY HERMAN and Group
HARRY HIRSHFIELD
CHUCK HOLDEN
GEORGE HOPKINS
REVEREND ERNEST HOYT
I.A.T.S.E., Local No. 1
MAYOR VINCENT IMPELLITTERI
DENNIS JAMES
ANN JEFFRIES
NAT KALCHEIM (William Morris)
AL KELLY
NICK KENNY
RED KRAMER
BERTHA KURZMAN
VERONICA LAKE

DOROTHY LAMOUR
NEVA JANE LANGLEY
SNOOKY LANSON
FRED LEO
JACK E. LEONARD
HARRY LEVINE
LESTER LEWIS
GUY LOMBARDO & ORCHESTRA
JACKIE LONG
LEONARD LYONS & 4 SONS
RAY MALONE
CLAIRE MANN
PATRICIA MARAND
BOBBY MAXWELL
JINX FALKENBURG MCCRARY
TEX MCCRARY
ROBERT MERRILL
JACKIE MILES
ART MOONEY & ORCHESTRA
GARY MOORE
JAN MURRAY
MUSICIANS LOCAL 802
NABET
NATIONAL BROADCASTING
COMPANY
MARIA NEGLIA
JIMMY NELSON
RABBI ABRAHAM NOWAK
JOHNNY OLSEN
PENNY OLSEN
JANIS PAIGE
GEORGE PATRICK
LES PAUL & MARY FORD
JAN PEERCE
JANE PICKENS
MOLLY PICON
POLICE DEPT., New York City
RADIO & TELEVISION DIREC-
TORS GUILD (N. Y. Local)
MARTHA RAYE
REFRESHMENTS donated by the
Food Merchants & Restaurants
from Greater New York, West-
chester County, Long Island, New
Jersey and Connecticut
ERIK RHODES
BUDDY RICH
TRUDY RICHARDS
MARIA RIVA
TOM ROCKWELL
CAESAR ROMERO
HARRY ROMM
RONALD & RUDY
ROOTIE KAZOOTTI
MATTY ROSEN

LANNY ROSS
DOROTHY SARNOFF
HAZEL SCOTT
ROBERT K. SHAPIRO
BILLY SHAW
GEORGE SHEARING and Group
GEORGE SHECK
HERB SHELTON
BOBBY SHERWOOD
LES SHIVERS
HERB SHRINER
FRANK SINATRA
LOUIS SOBOL
DAVE SOLT
HENRY SPIEGEL
STARTIME REVUE
BOB STERLING
ED SULLIVAN
JULIA SULLIVAN
GEORGIE TAPPS
BILLY TAYLOR TRIO
TELEPHONE TRAFFIC UNION
TESMA
THEATRE AUTHORITY
TOOTSIE HIPPODROME
MEL TORME
UNITED CEREBRAL PALSY PER-
SONNEL
UNITED STATES MARINE CORPS
VALENTINO
JUNE VALLI
VOLUNTEERS FROM CEREBRAL
PALSY Affiliates of Greater New
York, Rockland County, N. Y.;
Suffolk County, N. Y.; Nassau
County, N. Y.; Westchester Coun-
ty, N. Y.; Fairfield County, Conn.;
Essex County, N. J.; Middlesex
County, N. J.; Union County,
N. J.; Hudson County, N. J.
WALING & YVETTE
FRED WARING and GLEE CLUB
FRAN WARREN
MANNY WARSHAW
PAUL WHITEMAN and Group
BOBBY WHALEN
JACK WHITTIMORE
EARL WILSON
PAUL WINCHELL
WALTER WINCHELL
JOE WOLFSON (Wm. Morris)
MARTHA WRIGHT
FLORIAN ZABACH

We hope we have thanked everybody. If any names were omitted, we are very sorry. Please forgive us.



UNITED CEREBRAL PALSY

50 West 57th Street, New York 19, N. Y.

Television Reviews

Continued from page 31

warbling is earful pleasant. The scene is their home. The informal theme is themselves.

"I married a man," says Dorothy, "a remarkable man. I want you to know about him." Then they show how a blind man can live a normal life in every way. They demonstrate how he surmounts this handicap. They demonstrate Glen's inventions, chiefly electronic.

These are the warming side-lights of the program. The meat of it is the music. They frequently feature Hurlburt's own compositions, "Cable Car Concerto," "Fisherman's Wharf Rhapsody," "Le-prechaun Lullaby," "A Horse, Of Course," etc.

Excellent closeups reveal Hurlburt's nimble fingers in piano gymnastics. He'll conduct keyboard conversations with one hand talking to the other, he'll employ many novelty tricks, he'll join his wife in song, etc. For further visualization he'll sing original piano stories illustrated with drawings by Alex Anderson, creator of the "Crusader Rabbit" series.

Premiered and tested for a while on Saturday nights, show moved this week to the Sunday matinee spot.

Dwit.

SPEAKING OF SPORTS

With Stew MacPherson, Rollie Johnson, Don Riley, Mark Tierney, Bernie Bierman

Producer: Charles Miller

Director: Fred Kaufman

30 Mins., Thurs., 8:30 p.m.

THEO. HAMM BREWG. CO.

WCCO-TV, Minneapolis

This new cleverly conceived weekly sports show has a permanent panel comprising two WCCO-TV staffers and a pair of St. Paul newspaper sports writers. With a different guest each Thursday, the panel discusses controversial sports subjects calculated to engage competitive games' devotees' attention. Program caught had as guest Bernie Bierman, former longtime University of Minnesota gridiron coach with a record breaking winning record. He and panel members chewed the fat while threshing out the question of "how important is it to win collegiate football games?"

Judging by this sampling, "Speaking of Sports" seems to have what it takes to enlist fans and hold their interest, and it should

do right well for the station and sponsor. Panel members are adept gabbers who know their stuff and pull no punches. Bierman, too, of course, knows his subject as well as his verbal onions. Before the camera and with the king's English he handles himself like a pro. The discussion was lively and stimulating, and the meritorious live commercials didn't detract any.

Logical points were made by Stew MacPherson and Rollie Johnson, WCCO sports announcer and director, respectively; sports scribes Don Riley and Mark Tierney and ex-coach Bierman. The last-named didn't agree that college football coaches must win, or else. He took the position that winning was not all important, but it is important for the coaches and boys to try to do so. What counts, he contended, was for the coaches to give the kids the best possible instruction and for the players to go out and try their hardest. The game itself and the boys playing it are paramount, he felt.

Riley observed that football today is big business and victory is essential, he claimed, in order to draw the large crowds required to foot the bills. But Johnson pointed out that with losing teams the University of Minnesota ranked 10th nationally in 1951 attendance, attracting 255,000 for five home games, and this season drew 18,500 more, the figure being likely to lift the Gophers to fifth.

Johnson recalled that a former Minnesota president opposed commercial radio sponsorship of games and favored free admissions. Riley took the position that college presidents could set recruiting and other standards and policies. Disagreeing with Tierney, Bierman thought it unnecessary for Minnesota to recruit players from outside the state. If it gets a fair share of the material within the state, the Gophers will have good teams, in his opinion. The amount of present player compensation also was brought into the argument.

Rees.

BOND NEWS

With Steve Warren: Trent Wood, announcer-emcee

Producer: Russ Mayberry

10 Mins., Wed. and Sun., 10:30 p.m.

BOND CLOTHES

WMCT, Memphis

(Neff-Rogow)

This combination of Steve Warren splicing the news and Trent Wood punching out the commercials is sock. Lads know their TV biz and turn in a newsy as well as a topflight performance for bank-roller Bond Clothes in their late twice-weekly evening TV news stanzas.

Warren has a clear, concise and punchy style of news delivery. He compiles and edits his own news and demonstrates that he's not trying to be an actor but a reporter.

Trent looks good and is a terrific salesman to boot, with a free-and-easy style. He adds to his

merchandising appeal by modeling garments for the viewers.

News variety comprises local, regional, wire-services and timely local film pickups which are well produced by Russ Mayberry and handled ditto by camera crew. Matt.

'Main Entrance'

Continued from page 29

low level, which are the least costly in the industry. Amortization of the building might be reflected in increased card rates, but no specific date for such a hike has been set. On the theory that it can offer advertisers the lowest cost-per-thousand payoff with low-cost programming, however, the web plans to keep its production setups as sensibly planned as possible.

As for the live vs. film argument, the web has designed its new studios with primary emphasis on live production. Studios, of course, can be converted for film-making with no changes except in the equipment used. At the outset, however, all equipment being brought into the building is for the production of live shows exclusively.

Besides its new building, DuMont will also retain the Ambassador and Adelphi Theatres which it now owns. Web will probably, however, give up its studios in the Wanamaker store and also in its present headquarters at 515 Madison Ave., N. Y.

Teleblurb Strike

Continued from page 23

on the number of times a commercial is broadcast but "merely on a distinction as to whether the commercial is a wild spot or a program commercial." He claims this is an "artificial distinction."

Answering this point, Pidgeon admitted SAG once offered four-week unlimited use and then raised the period to 13 weeks, but added that the offer was withdrawn when producers failed to agree on the distinction between program and spot blurbs.

Another major issue raised by FPA is "the guild's refusal to give the producer title to his film regardless of the amount or frequency of repayment." This apparently refers to the employers' demand for a cutoff point beyond which no further reuse payments will be necessary.

The Wheeler letter to Pidgeon pointed out that a member of FPA's negotiating committee would be on the Coast on business from Dec. 8-19 and "will be happy to meet with you personally and clarify the issues raised above."

Mooney suggested that non-union producers might be reaping a bonanza as a result of the strike, saying, "If SAG will look around they will discover that shops which have never signed their contract are busier than ever."

CBS-TV Programs

Continued from page 27

ments will carry commercial banners.

Thus the Froman stanza becomes the '52 click among the new CBS-TV entries making the sustaining-to-sponsorship transition. Sale of the Irving Mansfield-produced stanza (which, incidentally, retains its canteen format in abbreviated version) represents something of a victory for TV programming chieftain Hubbell Robinson, Jr., who took the rap for a sustainer costing nearly \$20,000 weekly in the face of some higher echelon gripes, in the certainty that it could be translated into a potent commercial entry.

Program shift gives CBS a continuity in format in its 7:45 to 8 strip for the first time, since Miss Froman will be alternating with the Perry Como show, which is bankrolled by Chesterfield on Mondays, Wednesdays and Fridays.

"Meet Millie" stays put in the Saturday 9:30 to 10 slot.

Salt Lake City—Kay W. Richins, KALL program director, has been upped to manager of program operations for KALL and the 44 station Intermountain Network. Jack Paige, exec. v.p., gives up his net operations supervision and adds station relations to web programming.

'53 Baseball TV

Continued from page 27

up a territorial dispute with Detroit regarding western Michigan areas closer to Chicago but included in the Detroit country.

In the National League, Chicago came to terms with all other clubs via reciprocal agreements or verbal pacts, with Phil Wrigley pulling the major surprise by announcing he would pay St. Louis a "substantial" percentage of the video receipts when the Cardinals meet the Cubs in Wrigley Field.

Cards' 40% Cut

Fred Saigh, St. Louis prexy, had asked for 40% as his cut of TV returns from 11 games to be played in the Windy City. For video rights to 77 home games, the Cubs stand to realize around \$100,000, with the Cardinals' share figured at less than \$6,000.

The Cubs said five of the teams pacted did not ask for a slice of video coin, but did not reveal terms of its agreement with Cincinnati. Understood the Reds insisted upon contracts with inserted clauses that would protect them in the future.

The New York Giants, with their \$450,000 TV melon, stood firm with Brooklyn in refusing to divvy up with visiting teams. Both clubs are understood to be working out a reciprocal deal calling for telecasts of 22 games. With exclusion of St. Louis—which doesn't figure to enter the picture—the Brooks and Giants will video 77 games.

In a joint meeting of both leagues Sunday (7), the baseball magnates agreed to appoint a committee of six to study a proposal that would give minor league clubs a share of the majors' radio-video receipts.

Proposal, originated by Sen. Edwin C. Johnson (D-Col.), president of the Western League, calls for a trust fund to be set up for a split of broadcasting, rebroadcasting, recreation and telecast rights in minor league territories more than 50 miles from big league cities.

WGN-TV's 500G Stake

Chicago, Dec. 9.

WGN-TV execs heaved a \$500,000 sigh of relief when the Chi Cubs and White Sox brass settled their respective video problems at the winter baseball meetings in Phoenix last weekend. With the deal already set again to televise the Cubs' home games, WGN-TV general manager Frank P. Schreiber will start to work this week finalizing the Sox deal.

If, as expected, the Sox rights are wrapped up for the second year running, WGN-TV will have an exclusive on both Windy City National and American League entries. Hamm's Beer and Chesterfield, who shared the tab on the dual package last year, have an option on the games for two more seasons. Gross billings for the games and the adjacencies will again exceed the \$500,000 figure.

The way was paved for the WGN-TV diamond deal when P. K. Wrigley, owner of the Cubs, agreed to cut the St. Louis Cardinals and the Cincinnati Reds in on the Cubs' TV coin. Later, Frank Lane, White Sox general manager, agreed to go along with the standard American League reciprocal radio-TV program which waives

any revenue exchange between teams.

No figures have been disclosed as to the cost of the telecast rights for next season. Cubs' charges last year were \$75,000 and the Sox rights were reportedly in excess of \$100,000.

WCFL will again air the Sox games on radio under the three-year contract the indie took over from the now-defunct Liberty Broadcasting System. Thanks to concessions gained by Lane at the baseball meeting, WCFL's Sox network will embrace four additional outlets in Michigan. New cities have been placed in the Sox "promotional area" by the baseball moguls, giving the Chi team the right to air its games in that region.

WIND has likewise set its deal with the Cubs for its Midwest Baseball network coverage.

Daytime Dilemma

Continued from page 25

the gamble is worth the investment is what's giving them that frustrated feeling.

CBS, of course, is in a much better daytime position than NBC, since it moved into daytime programming heavily last year and has solidified its hold on network operations in that sphere fairly well. With the exception of a 45-minute lunchtime break for local station programming, CBS is now on a network basis from 10 a. m. to 4 p. m. NBC, on the other hand, doesn't go network daily until 3 p. m. ABC has no network programming during the daylight hours cross-the-board, while DuMont is local with the exception of the 3 to 4 p. m. Paul Dixon show.

Local stations, meanwhile, have been making their daytime operations pay off. Latest Pulse ratings for the metropolitan N. Y. area, for example, reveal a number of significant findings. "Children's Hour," aired on NBC's WNBT, has a 25.7 rating, which tops all locally produced shows, as well as a number of network shows. Same station's "Breakfast with Music," aired immediately after the network's early-bird "Today" show, is consistently outpunching its network lead-in, averaging a 4.3 as compared with a high of 4.2 for "Today." WCBS-TV's "Kovacs Unlimited" has come up with a 4.1, which isn't far behind some of CBS' daytime video shows.

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FIGHTS DISK DATE JUMPING

N.Y. AFM Elects Manuti Prez, Leading New Regime Into Power; Iucci Stays

Three out of four top administration leaders of New York Local 802, American Federation of Musicians, went down to defeat in last week's union balloting. Al Manuti, veteran oppositionist, who had run unsuccessfully in several previous elections, was elected president, replacing incumbent Sam Suber, leader of the Blue Ticket. The vote was 4,960 for Manuti to 4,400 for Suber in a disappointingly low turnout of members for the election.

Al Knopf, who bolted the Blues a couple of months before the elections, also was voted in with Manuti's Musicians' Group ticket in the vicepresy post, replacing Jack Downey. Hy Jaffe, another bolter, won the treasurer's post held by the defeated Jack Stein.

Only Charles R. Iucci held the fort for the administration among the top posts and was reelected secretary. Iucci was elected to the AFM exec board at the last national convention.

The 802 election results puzzled union execs insofar as most of the incumbent exec board and trial board members were returned to office. Out of 18 spots on these two boards, 15 incumbents were reelected as against three oppositionists. This retains policy control with the Blue Ticket even though the top officers are members of the opposition caucus.

New officers will take office Jan. 1, when the top officers and the exec board will launch a reorganization of leading personnel assignments.

Adler Set for Montreal In Yiddish-Israel Show; May Open On Broadway

Larry Adler flew to London over the weekend for a series of concerts and returns to open Jan. 26 in Montreal in a revue which will be headed by Leo Fuchs, the Yiddish muscomedy star (who has also appeared in English), Shoshana Damari, the Israeli nitery singer, and himself. There will be other acts, and if the tour warrants it may come to Broadway. Samuel Rose and Jack Amidor, who managed the harmonica virtuoso's Israeli concert tour, are the producers.

The English concerts include one on Dec. 11 in Buckingham Palace for 500 Korean vets, under auspices of the Princess Royal, Alexandria (Queen Mary's sister), one in Festival Hall with the London Symphony; one at the Philharmonic, and another in Bourne-mouth Symphony Hall.

Concert Hall Society, meantime, is readying two new series of Adler harmonica disks in the classical and semi-classical field. On one platter, "Larry Adler Plays a Classical Recital," Adler is substituting his harmonica for the violin solo on one of the selections.

MORROW BAND UPS PRICE AFTER DISCLICKS

Further pointing up effect of orch disclicks on the band's price on the market is recent jump taken by the Buddy Morrow orch. Morrow, who's currently riding with three platter hits, has springboarded into the four-figure bracket during the past couple of months. Band, which previously had been booked in the \$750-\$850 range, has been upped to the \$1,000-\$1,250 bracket.

The trio of consecutive platter clicks which Morrow cut for RCA Victor are "Night Train," "One Mint Julep" and "Greyhound." Each disk already has topped the 100,000 sales mark.

Abe Bloom took over the contactman's spot at Sid Proser Music last week. Bloom was formerly with Joe Lubin Music.

SEEKS SHOWDOWN ON PUB DAMAGES

Release-date jumping by the major disk companies has again come into sharp focus with likelihood of a legal solution to the recurrent industry problem.

Moe Gale, who heads the publishing firm, Sheldon Music, is aiming for a showdown with the diskers as a result of Decca's jumping of his tune, "A Stolen Waltz," with an Al Morgan single seven weeks in advance of his Jan. 15 release date. Although Decca happens to be involved in this case, Gale states that his action is designed to block date-jumping by all the diskers.

Gale, through attorney Sidney Wattenburg, wants to establish legally that publishers suffer economic damages when their release dates are violated. This question has never been settled in court before, since the diskers previously made quiet out-of-court settlements when they were challenged by publishers. Latter, moreover, have been reluctant to press their claims for fear of getting the "iron door" treatment from the all-important waxworks.

Gale has stated that he is not interested in getting money damages out of his legal moves against Decca but wants to set up a principle for the whole industry to observe. Gale asserted that the situation has gotten out of hand, with no one diskery responsible, but the date-jumping has always given the publisher and the songwriter the dirty end.

Injured pubs have pointed out that they can't plan an exploitation plan around a tune if the diskers put out their releases prematurely. The date-jumping also puts the pubs in the position of violating the dirty end.

(Continued on page 50)

DREYFUS DICKERS JUBILEE PUB DEAL

Max Dreyfus, Chappell Music topper, is negotiating with Jerry Blaine, Jubilee Music head, for a buy-in deal on latter's publishing firm. Although contracts have not yet been inked, Chappell staffers currently are working on the Jubilee copyright, "A Million Tears."

The Chappell-Jubilee projected tie-up is a step in Dreyfus' plans to broaden his firm's material sources. Via Jubilee, Dreyfus expects to pick up songs in the country and rhythm & blues field.

BMI Acts to Avoid Duplication Of Titles in Drive Among Its Pubs

Crosby's Xmas Pacer

Although such artists as Jimmy Boyd, Gene Autry and Spike Jones are currently heading the Christmas wax sweepstakes, Bing Crosby is still way out in front as a sustained seller. Crosby's etching of Irving Berlin's "White Christmas" has gone over the 8,000,000-marker, while his cut of the traditional "Silent Night" carol has passed 6,500,000.

Crosby's Xmas numbers are still going strong and are now topping Decca's bestseller lists.

'Believe Me' Big On Sheet, Disk Sales; Can't Hit 'Parade'

Music biz execs are wondering what it takes to get on the Lucky Strike "Hit Parade" these days. For the past three weeks, the NBC radio and video show has omitted "Why Don't You Believe Me" from its top seven, although the tune has been one, two or three on the sheet and disk bestseller lists.

Current situation spotlights a longstanding gripe of music men against the "Hit Parade" since the show has set itself up as a barometer of song hits and has become a powerful promotional peg for additional performances. The show's execs, however, have always brushed off criticisms of their selections by referring to their own tabulations of the nation's hits. "Believe Me," incidentally, is the latest instance of an indie publisher catapulting into the big coin via a smash recording. Tune is published by Brandom Music, which is owned by Bud Brandom, Chicago jukebox operator.

Linda Shannon Set

Linda Shannon, working in Long Island cafes for the past two years, has been inked to a term pact by King Records.

Cleffer Sunny Skylar and song-plugger Johnny Farrow are managing songstress.

Sparked by industry concern over confusion caused by song-title duplication, Broadcast Music, Inc., has taken the lead in stamping out the practice among its affiliated publishers. BMI vice-presy Robert Burton also stated that BMI would be willing to join in any industry-wide move to set up a title-clearance bureau.

In a communique to its member pubs, BMI said that for some time past it "has been making a sincere effort to avoid duplications of titles, whether they be those of publishers affiliated with us or not." BMI pointed out that such duplications were not only unfair, but also created difficulties in logging performances.

As a practical move to wipe out the duplications, BMI is advising all its publishers to follow the basic song-clearance procedure by which BMI can always detect improper duplications. Under BMI's basic contract with pubs, it has the right to reject any tune which is similar in lyric, music or title to a previously existing work.

BMI has pointed out, however, that despite its clearance procedure, duplications appear because publishers wait until recordings are made before filing their numbers with BMI. With the disk on the market, it is too late to correct the duplication. As a result, BMI is warning its affiliates that it cannot clear compositions merely because they are recorded. The

(Continued on page 48)

Novelties Blanketing Seasonal Bestsellers Since 'White Christmas'

Fast getaway of "I Saw Mommy Kissing Santa Claus" in this year's Christmas song sweepstakes further indicates the potency of novelty and jive items in the Yule tune field. Not since Irving Berlin's "White Christmas" broke through 10 years ago to establish itself as a seasonal standard has a ballad entry had any impact on the Xmas market.

Although the music pubs and record companies have been cutting to Xmas ballads for the past couple of years, field has consistently been blanketed by the novelty output. Ballads such as "White Christmas" and "Winter Wonderland" continue to crop up on the December hit lists year after year, but the new ballads get lost in the novelty scramble. Novelty entries such as "Rudolph, the Red Nosed Reindeer," "Frosty the Snowman" and "Santa Claus Is Coming To Town" already have made their mark as Xmas standards. An oldie ballad, "Silver Bells," incidentally, is getting a revival spurt this year after a long period as a quiet catalog item.

Chappell Music, however, is prepping a big drive for next year on the Richard Rodgers-Oscar Hammerstein 2d Yule ballad, "Happy Christmas, Little Friend." The tune will be showcased in the Dec. 26 issue of Life mag. It's the first non-production song ever written by R&H; Hammerstein and Jerome Kern wrote one pop together, "The Last Time I Saw Paris."

INSURANCE CLAUSE KILLS COAST TOOTER MERGERS

Hollywood, Dec. 9. Proposed merger of Negro Musicians Local 767 with Local 47 was voted down at a special meeting of 767 members. By a count of 44 to 26 they adopted a resolution to discontinue all negotiations for the merger, although the proposition is on the ballot for Local 47's election on Dec. 15.

Understood the members at the special meeting objected especially to the insurance clause in the proposed merger, under which veteran members of 767 would receive only \$400 in death benefits.

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Jocks, Jukes and Disks

By HEKM SCHOENFELD

Sunny Gale: "A Stolen Waltz," "Teardrops On My Pillow" (Victor). Sunny Gale turns up with another solid side in "Stolen Waltz," a simple tune in three-quarter time. Miss Gale's piercing delivery and the effective organ backing give it big jock and juke potential. Flip is an attractive rhythm item belted brassily by Miss Gale for okay results. Ralph Burns' orch supplies a pounding beat.

Les Paul-Mary Ford: "Mammy's Boogie," "Bye Bye Blues" (Capitol). In "Mammy's Boogie," Les Paul has created one of his most striking instrumental ideas. Via his multiple dubbing technique, he has blended various takes of his guitar into a fascinating side. Reverse is the title song from the recent Paul-Ford album and could step out as a top single.

Felicia Sanders: "People In Love Can Be Lonely," "Please Be Good While I'm Gone" (Columbia).

fine lyrics. This side, however, doesn't gain at all by the dubbing technique and a straight vocal would have been more effective. **George Stravos** orch accomps ably. **Lita Roza:** "I Woke Up Crying," "Tears" (London). Lita Roza registers with fair impact on these two lachrymose sides. "Crying" is an okay entry in the country genre but this isn't the best type of material by Miss Roza. Flip is a good number but this heart-break theme has been exploited too much recently.

Ferrante & Teicher: "Caravan," "Susanna's Last Stand" (Columbia-Entre). Columbia's new piano team used souped-up keyboards for novel instrumental effects. These sides are tricky workovers of standard material and get by by virtue of the interesting effects. "Caravan" is the more effective side. "Susanna" sounding more like one of Spike Jones' parodies. **Hugo Winterhalter** Orch & Chor-

appeal. Bill Hayes' workover is fair. Flip is a slow ballad on which Hayes is even less effective.

Platter Pointers

Tony Martin and **Kathryn Grayson** team up for a highly listenable set of tunes from "The Desert Song," **Arthur Fiedler** conducting (Victor). **Bill Krenz** pounds out some fine barrelhouse piano in his "Oh Willie Play That Thing" package for M-G-M. **Paul Weston's** orch has cut fine standards for Columbia under the title of "Whispers in the Dark." On the same label, **Guy Mitchell** has an appealing set of tunes in "Songs of The Open Spaces." **Jane Turley** has a likely side in "That Heart Belongs To Me" (Decca). **Percy Faith** orch and chorus have a good version of "Over The Mountain" (Columbia). **Liza Morrow** clicks on "When They Ask About You" (King). **Otto Cesana** orch impresses with their lush workover of "Starlight" (Columbia). **Dick Brown** has a neat side in "Wild Stories" (King). **Blue Barron** has a fair entry in the Xmas sweepstakes in "Santa Claus Lullaby" (M-G-M). More excellent sides by **Edmundo Ros** in "Les Vegas" and "Ole Mambo" (London). **Roberta Lee** and **Jerry Gray** orch join for a likely workover of "Hold Me, Thrill Me, Kiss Me" (Decca).

Standout folk, western, religious, rhythm, blues, etc.: **Hal Hopper**, "Don't Be Afraid" (Kem). **Ruby Wright**, "Hot Dog Rag" (King). **Big Maybelle**, "Rain Down Rain" (Okeh). **Stomp Gordon**, "Ooh Yes" (Decca). **Gene Autry**, "Story Book of Love" (Columbia). **Clyde Moody**, "Forgive Me" (King).

DeCampo in BBS Deal

Singer **Vinni De Campo** has exited Coral Records for a new deal with the indie BBS Records Co., Philadelphia.

De Campo will make his first four sides for BBS late this month.

Gordon Jenkins, Decca recording director, in N. Y. from the Coast to record **Dick Haymes** and **Peggy Lee**.

Longhair Disk Reviews

Beethoven String Quartets (Columbia, LP, Vol. 1, \$17.35; Vol. 2, \$22.50; Vol. 3, \$27.83). This is a noteworthy commercial enterprise, as well as artistic achievement, in a unique three-album setup where by the complete 18 quartets, plus Grosse Fuge, are recorded by one outfit, and a first-rate one, the Budapest Quartet. Masterful performances by a long-ingrained, cohesive group of experts make for a rare disk event, and a chamber music lover's treat.

"Music by Strauss" (Columbia, \$4.85). On an LP single, Columbia offers another bonbon in music by the three brothers Johann, Josef and Eduard, with a gay, lilting, varied combo of "Emperor Waltz," "Wine, Women and Song," "Perpetual Motion," "Acceleration Waltz," "One Night in Venice" Overture and other works, played with schmaltzy zing by the Philadelphia Orchestra under Eugene Ormandy's deft Danubian touch.

Schumann: "Carnaval" and "Pavillons" (Vox, \$5.95). Vox has happily recouped two piano faves here, in two choice exponents of the romantic piano era, played with great poetry and feeling (as well as technical mastery) by the gifted **Guilomar Novaes**. An appealing disk.

Rimsky-Korsakov: Scheherazade (Mercury, \$5.95). A pleasing recording of a symphonic staple by

the Minneapolis Symphony under **Antal Dorati**, with **Rafael Druián** as solo violin. Dorati is a little too sharp and driving at times, but overall effect is lush and colorful. Druián's tone is appealingly sweet. *Bron.*

Vienna Philharmonic Set For Six-Week '54 U.S. Tour

Vienna, Dec. 9. The Vienna Philharmonic, regarded as one of the world's top orchestras, will make its first tour of the U. S. next season.

Orch, a plum sought for some time by various managers, will probably visit the U. S. in January, 1954, for a six-week season, under combined management of **Sol Hurok** and the **National Concert & Artists Corp.** The Philharmonic has four conductors, only two of which will make the trip with the group.

Decca's Ricky Hale Buy

Decca Records bought out a couple of **Dana Records'** sides featuring singer **Ricky Hale** on "If You Leave Me" and "Open Your Heart."

Decca also has options on Hale, depending on how his initial platter under the Decca label sells.

Best Bets

SUNNY GALE	"A STOLEN WALTZ"
RCA Victor.....	"Teardrops On My Pillow"
LES PAUL-MARY FORD	"MAMMY'S BOOGIE"
Capitol.....	"Bye Bye Blues"
FELICIA SANDERS	"PEOPLE IN LOVE CAN BE LONELY"
Columbia.....	"Please Be Good While I'm Gone"
CONNIE BOSWELL	"IT MADE YOU HAPPY"
Decca.....	"Singin' The Blues"

"People In Love" is a class number in the best showtune groove. **Felicia Sanders**, Columbia's new thrush, projects this ballad with a melodic fluidity and emotional restraint for standout results. It stands up under repeated spins. Reverse is a more conventional tune but **Miss Sanders** delivers it with a piquancy that lends it a distinctive quality.

Connie Boswell: "It Made You Happy When You Made Me Cry," "Singin' The Blues" (Decca). Although not prominent on wax recently, **Connie Boswell** still ranks among the better femme stylists as evidenced on this disk. **Miss Boswell** bounces these oldies with an infectious jazz quality that could dent the pop market hard. "Made You Happy" is in happy tempo while "Singin' The Blues" is handled in lowdown blues style. **Lawson-Haggart** band supplies hot jazz backing.

Jane Pickens: "Intermezzo," "Half A Heart" (Victor). "Intermezzo," the lovely ballad from the old United Artists pic of the same title, gets an unusual treatment by **Miss Pickens** via the voice-track dubbing procedure. The harmony blending produces an arresting quality which will earn this side considerable spins. "Half A Heart" is another excellent ballad with

us: "Your Mother And Mine," "The Second Star To The Right," "Never Smile At A Crocodile," "You Can Fly—You Can Fly—You Can Fly" (Victor). These four **Sammy Fain-Sammy Cahn** tunes from Walt Disney's "Peter Pan," do not impress as strong pop items. They have some cute lyrics but are limited by their special material tailoring. Most likely tune is "The Second Star To The Right," a pleasing ballad. "Your Mother And Mine" is a sentimental lullaby with some chances. The other two sides are even more doubtful. **Hugo Winterhalter's** orch and chorus give these tunes rich and tasteful interpretation. **Stuart Foster** and **Judy Valentine** handling the solo parts competently. **Doris Day:** "Mister Tap Toe," "Your Mother And Mine" (Columbia). "Tap Toe" is a bright novelty tune with mid-hit potential. **Doris Day** bounces it out with a rhythmic flair for maximum results on this lightweight item. **Miss Day** changes her pace for a touching rendition of the lullaby on the flip, **Paul Weston** orch backing up softly.

Bill Hayes: "My Ever-Lovin'," "As Long As You Care" (M-G-M). "My Ever-Lovin'" is a light rhythm item with an old vaude soft-shoe flavor that gives it some

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of November 28-December 4, 1952

A Shoulder to Weep On.....	Laurel
Because You're Mine—"Because You're Mine".....	Feist
Christmas in Killarney.....	Remick
Don't Let the Stars Get in Your Eyes.....	Four-Star
Everything I Have Is Yours—"Everything Yours".....	Robbins
Forgetting You.....	DeSylva-B, H
Frosty the Snow Man.....	Hill & R
Glow-Worm.....	Marks
Heart and Soul.....	Famous
I Went to Your Wedding.....	St. Louis
Jambalaya.....	Acuff-R
Keep It a Secret.....	Shapiro-B
Lady of Spain.....	Fox
My Favorite Song.....	Gold
My Lady Loves to Dance.....	United
Nina Never Knew.....	Jefferson
Outside of Heaven.....	Bregman-V-C
Rudolph the Red-Nosed Reindeer.....	St. Nicholas
Silver Bells.....	Paramount
Sleigh Ride.....	Mills
Takes Two to Tango.....	Harman
To Know You (Is to Love You).....	Roncom
Trying.....	R Smith
White Christmas.....	Berlin
Why Don't You Believe Me.....	Brandon
Winter Wonderland.....	Bregman-V-C
Wish You Were Here—"Wish You Were Here".....	Chappell
You Belong to Me.....	Ridgeway
You'll Never Know.....	Bregman-V-C
Yours.....	Marks

Second Group

Casualty.....	Garlock-S
Cherries.....	Dartmouth
Down by the O-hi-o.....	Forster
Give Me Your Lips.....	Harms
Half As Much.....	Acuff-R
High Noon.....	Feist
"I".....	Sherwin
I Will Still Love You.....	Garlock-S
I'm Never Satisfied.....	Simon
Lazy River.....	Southern
Meet Mister Callaghan.....	Leeds
No Two People.....	Frank
One Little Candle.....	Leeds
Ruby and the Pearl.....	Famous
Sleepytime Gal.....	Miller
Stay Where You Are.....	Broadcast M
Take Me in Your Arms and Hold Me.....	Hill & R
That's A-Why.....	Santley-J
Walkin' My Baby Back Home.....	DeSylva-B, H
Water Can't Quench the Fire of Love.....	Goday
When I Fall in Love.....	Young
Winter.....	Remick

Top 10 Songs On TV

Anywhere I Wander.....	Frank
Because You're Mine.....	Feist
Fool, Fool, Fool.....	Progressive
Glow Worm.....	Marke
I Don't Care.....	Mellin
I Saw Mommy Kissin' Santa Claus.....	Harman
Takes Two to Tango.....	Harman
White Christmas.....	Berlin
You Belong to Me.....	Ridgeway
You'll Never Get Away.....	Bourne

FIVE TOP STANDARDS

Almost Like Being in Love.....	Fox
Because of You.....	Broadcast M
Candy and Cake.....	Oxford
Louise.....	Paramount
Shine on Harvest Moon.....	Remick

† Filmusical. * Legit musical.

VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 6

1. WHY DON'T YOU BELIEVE ME (6) (Brandom).....	Joni James.....	M-G-M
2. GLOW WORM (10) (Marks).....	Mills Bros.....	Decca
3. TRYING (9) (Randy Smith).....	Hilltoppers.....	Dot
4. LAZY RIVER (2) (Peer).....	Art Mooney.....	MGM
5. YOURS (3) (Marks).....	Vera Lynn.....	London
6. TAKES TWO TO TANGO (6) (Harman).....	Pearl Bailey.....	Coral
7. LADY OF SPAIN (14) (Fox).....	Eddie Fisher.....	Victor
8. YOU BELONG TO ME (14) (Ridgeway).....	Jo Stafford.....	Columbia
9. I WENT TO YOUR WEDDING (12) (St. Louis).....	Dean Martin.....	Capitol
10. BLUES IN ADVANCE (1) (Hollis).....	Patti Page.....	Mercury
	Dinah Shore.....	Victor

Second Group

JAMBALAYA (14) (Acuff-R).....	Jo Stafford.....	Columbia
IT'S IN THE BOOK (2) (Magnolia).....	Johnny Standley.....	Capitol
MY FAVORITE SONG (Jack Gold).....	Georgia Gibbs.....	Mercury
BECAUSE YOU'RE MINE (2) (Feist).....	Ames Bros.....	Coral
KEEP IT A SECRET (Shapiro-B).....	Nat (King) Cole.....	Capitol
WISH YOU WERE HERE (14) Chappell).....	Mario Lanza.....	Victor
I LAUGHED AT LOVE (Redd Evans).....	Jo Stafford.....	Columbia
MEET MR. CALLAGHAN (7) (Leeds).....	Eddie Fisher.....	Victor
DON'T LET STARS IN YOUR EYES (Four Star).....	Sunny Gale.....	Victor
OUTSIDE OF HEAVEN (B.V.C.).....	Les Paul-Mary Ford.....	Capitol
COMES ALONG A-LOVE (Shapiro-B).....	Perry Como.....	Victor
SOMEWHERE ALONG THE WAY (8) (United).....	Red Foley.....	Decca
I SAW MOMMY KISSIN' SANTA CLAUS (Harman).....	Eddie Fisher.....	Victor
HALF AS MUCH (8) (Acuff-R).....	Kay Starr.....	Capitol
RUDOLPH THE RED-NOSED REINDEER (St. Nicholas).....	Nat (King) Cole.....	Capitol
	Tony Bennett.....	Columbia
	Jimmy Boyd.....	Columbia
	Molly Bee.....	Capitol
	Rosemary Clooney.....	Columbia
	Gene Autry.....	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Boston Symph Bullish With '51-'52

\$1,474,000 Biz, Only 48G Deficit

Boston, Dec. 9. While other symphony orchestra presidents and managers cry the blues and point volubly to deficits, the Boston Symphony Orchestra's approach is different. Management realizes that mounting costs are affecting operations, and that it had a small deficit last season, but feeling here is bullish, with BSO execs less inclined to mention deficits than to point out what service it renders for monies received and laid out.

Fact that the BSO has the biggest take, biggest budget and longest performing season (47 weeks) of the Big Three (Boston, Philadelphia Orchestra and N. Y. Philharmonic), as well as the biggest top monie, as compared with the Philharmonic's \$4.25, may affect its bullish attitude. But not one symph folded during the war, points out the BSO's manager, George E. Judd, and there's less chance of any giving up now because of financial difficulties, he says.

The BSO earned roughly \$1,500,000 last season ('51-'52), ending with a deficit of about \$50,000, which was carried against the reserve fund. Season before ('50-'51), orch did better, adding \$70,000 to the reserve fund. The BSO went into a hole last season because the Berkshire Music Center cost it \$70,000 to run. Without the school the BSO would have had a surplus of \$22,000.

With its regular season of 109 concerts at Symphony Hall; Pops season of 58 more; 23 Esplanade concerts; 16 at the Berkshire Festival; 11 for the Pension Fund, plus 15 concerts in Europe, the BSO played the impressive number of 232 concerts last season.

Breakdown of earnings includes \$1,000,000 for ticket sales (regular season, \$400,000; six tours, \$190,000; Pops, \$140,000; Berkshire Festival, \$245,000; Pension Fund concerts, \$22,000; school benefit, \$16,000). Also, record royalties, \$150,000; Symphony Hall rentals, \$35,000; program advertising, \$45,000; and tuitions, \$25,000, for an additional \$255,000. This, plus \$34,000 from endowment fund; \$175,000 from "Friends" and contributors, and \$10,000 from radio broadcasts, for another \$219,000, brought a grand total of \$1,474,000 in receipts.

Operating expenses ran to \$1,522,000, for a \$48,000 deficit on the '51-'52 season.

U.S. Court Dismisses Moore's 25G-Slander Action Against Waring

U. S. Court of Appeals in N. Y. last Thursday (4) found in favor of Fred Waring in a slander action brought against him by Glen Moore, a member of Waring's ensemble until he was dismissed in 1947. Opinion, written by Judge Jerome Frank of the Court, upheld the trial judge's opinion that Moore's testimony, aimed at proving special damages, was too vague. It dismissed other Moore contentions as "without merit."

Moore originally brought four actions against Waring, two in N.Y. Federal Court and two in N. Y. Supreme Court, one pair charging slander and the other asking \$25,000 for services rendered. Later Moore was forced to choose between the two courts and he elected the former.

Slander action claimed Waring had called Moore a "slimy reptile," a "traitor" and a "scurvy rat" in front of the Waring orchestra. Waring was also charged with perjury. Damage action involves claim for payments for ideas allegedly submitted to Waring by Moore but never used. It's still pending.

Judge Frank's opinion said evidence had established that in calling Moore a "traitor" Waring had meant this in reference to himself and his band. And it waived aside plaintiff's contention that the trial judge had erred in his instructions to the jury. Judge Frank pointed out that, when the trial judge had asked whether there were any objections to his charge, Moore's attorney had replied: "No, your Honor has covered everything."

Waring is repped by Atty. Edward C. Raftery, assisted by Milton M. Rosenbloom. William J. Rapp is the lawyer for Moore.

Desk Jeckey
Hazel Guild
wants to know
Who Says
'Nobody's Listening?'
* * *
an amusing byline piece in the
forthcoming
47th Anniversary Number
of
VARIETY

Peer in N.Y. to Name New Southern Exec

Ralph S. Peer, head of Peer International, arrived in New York from the Coast over the weekend for huddles with his music firm toppers.

It's expected that Peer will name a general professional manager for Southern Music, one of his subsidiaries. Post has been vacant since the death of Mark E. Schreck a couple of weeks ago.

Top Christmas Songs
(Week Ending Dec. 6)
Mommy Kissin' Santa. Harman
Rudolph Reindeer. St. Nicholas
White Xmas. Berlin
Frosty Snowman. Hill-R.
Silver Bells. Famous
Winter Wonderland. B.V.C.
Santa Coming Town. Feist
Here Comes Santa. Remick

Heidt Selling 'American Way' in Domestic, Global Band Tour

Hollywood, Dec. 9. Horace Heidt, who has made a career of junketing with his Musical Knights for 20 years, begins the most ambitious trek of all this month when he hits the road with his troupe in a show tagged "The American Way," with Lucky Strike bankrolling. Tour will include 170 cities in the U. S. Domestic tour will springboard a global trek, as Heidt leaves July 1 for Europe, Africa and the Far East under auspices of the State Department, the 10-weeks abroad planned to create good will for the U. S.

Luckies, which recently inked Heidt to a three-year pact for AM, will bankroll the overseas trekking, but the U. S. Air Force will transport the 50-man troupe on its worldwide jaunt. Heidt will continue his airers for Luckies from various overseas spots and will return to the U. S. in September. (Continued on page 47)

Disk Cos. Map Drive Vs. Copyright Amendment That Would License Jukes

Musicologist
Jim Walsh
details how
They Died in Second Verse
* * *
one of the many editorial features
in the upcoming
47th Anniversary Number
of
VARIETY

Greek Festival Troupe Maps 12-Week U.S. Tour

Concert manager Albert Morini is prepping the first U. S. tour of Panegyris, or the Royal Festival Co. of Greece, next season. Group, comprising 22 singers, dancers and musicians, will arrive next fall for a 12-week tour, coast-to-coast.

Troupe concentrates on folk material, and its program will present a panorama of Greek culture over the years. Its producer is Mrs. Dora Stratou.

With music publishers and songwriters due to make a strong bid to amend the Copyright Act next year, the disk companies are compiling data to establish their own position on any proposed revisions. Data-gathering project will be handled by the Record Industry Assn. of America.

The key demand of the publishers will be for the licensing of jukebox operators, who will be required to pay a fee for performances of copyrighted tunes. This proposal was defeated in Congressional committee during the last session by the American Society of Composers, Authors & Publishers, which is planning to make another push when the new Congress convenes. Several prominent legislators, including Senator Estes Kefauver, have already come out in support of a jukebox licensing fee.

While disk industry spokesmen have voiced opposition to the jukebox bill, they are currently afraid of a new amendment directed at themselves. One proposal that was given considerable attention involved the hiking of the statutory royalty rate from 2c. to 4c. or even more. Another proposal would involve an even greater royalty rate on disks designed for jukebox play.

Disk execs are expected to fight such an amendment tooth and nail since it would raise their costs and hit one of the biggest markets, the jukeboxes, by way of higher prices to the latter. It's expected that the RIAA will come up with some compromise proposal on giving the licensing societies more coin without radically upsetting the present pattern of operations.

Efforts of the RIAA to hold an industrywide confab with ASCAP, the Songwriters Protective Assn. and the Music Publishers Protective Assn. on the copyright question have thus far come to nothing.

RCA Victor Holds Off Deals on 'Two's Company,' 'Aida' for More B.O. Info

RCA Victor is still sitting on its decision to cut the original cast albums of "My Darling Aida" and "Two's Company." Latter show, which was postponed last week due to Bette Davis' illness, was eyed in its Boston tryout by Manie Sacks, RCA veepee, but the go-ahead signal is still being held off. Sacks, incidentally, is now in Detroit where he's catching Dinah Shore's week's stint at the Detroit Athletic Club.

"Two's Company" has been going through a hefty revamping since its preem Oct. 22. Victor plans to hold off its final decision on whether to cut the original cast album until the revue's impact in New York can be ascertained. Score for the revue was written by Vernon Duke and Ogden Nash.

Meantime, the diskery is waiting for assurance that "My Darling Aida" is definitely set for a Broadway run before it cuts the original cast album. The Charles Friedman adaptation of the Verdi opera has been running at the Winter Garden since Oct. 29 but its future will be better evaluated when the "flock of theatre parties" run out. Show features Elaine Malbin and Dorothy Sarnoff.

Victor's caution is in direct contrast to Capitol Records operation in the original cast album field last season. Cap was caught short with its releases of "Three Wishes For Jamie," which shuttered three weeks after the album hit the market, and "Of Thee I Sing," which folded before the album's release.

So far this season Victor has released original cast albums of the other two musicals produced this season, "Wish You Were Here," and "New Faces of 1952." Diskery also is set to cut "Hazel Flagg," which preem early next year.

Coral Sets Sis Trio

Coral Records has inked a new femme vocal combo, the McGuire Sisters.

Trio was signed after their recent winning of the top spot on Arthur Godfrey's "Talent Scouts" TV show.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING DECEMBER 6

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last week. week.		ARTIST AND LABEL	TUNE
1	1	JONI JAMES (MGM)	Why Don't You Believe Me
2	2	MILLS BROS. (Decca)	Glow Worm
3	3	JO STAFFORD (Columbia)	You Belong to Me
4	6	HILLTOPPERS (Dot)	Jambalaya
5	5	EDDIE FISHER (Victor)	Keep it a Secret
6	9	VERA LYNN (London)	Trying
7	10	JOHNNY STANDLEY (Capitol)	(Wish You Were Here)
8	4	PATTI PAGE (Mercury)	Lady of Spain
9	7	PEARL BAILEY (Coral)	Outside of Heaven
10	..	ART MOONEY (M-G-M)	Yours
			It's in the Book
			I Went to Your Wedding
			You Belong to Me
			Conquest
			Takes Two to Tango
			Lazy River

TUNES

POSITIONS This Last week. week.		TUNE	PUBLISHER
1	2	WHY DON'T YOU BELIEVE ME	Brandon
2	1	GLOW WORM	E. B. Marks
3	3	YOU BELONG TO ME	Ridgeway
4	4	I WENT TO YOUR WEDDING	St. Louis
5	6	TRYING	Randy Smith
6	5	BECAUSE YOU'RE MINE	Feist
7	8	JAMBALAYA	Acuff-R
8	..	SAW MOMMY KISSIN' SANTA CLAUS	Harman
9	7	TAKES TWO TO TANGO	Harman
10	9	LADY OF SPAIN	Fox

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

VARIETY

WEEK ENDING DEC. 6

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* ASCAP. † BMI.

Pos.	Pos. No.	Artist	Label	Song
1	1	Joel James	M-G-M	"Why Don't You Believe Me"
2	3	Jo Stafford	Columbia	"You Belong to Me"
3	2	Mills Bros.	Decca	"Glow Worm"
4	9	Eddie Fisher	Victor	"Lady of Spain"
5	4	Patii Page	Mercury	"I Went to Your Wedding"
6	6	Eddie Fisher	Victor	"Outside of Heaven"
7	10	Johnny Standley	Capitol	"It's in the Book"
8	32	Don Howard	Triple A	"Oh Happy Day"
9	8	Jo Stafford	Columbia	"Keep It a Secret"
10	13	Four Aces	Decca	"Heart and Soul"
11	16	Teresa Brewer	Coral	"I'll Walk Again With You"
12	23	Georgia Gibbs	Mercury	"My Favorite Song"
13	26	Perry Como	Victor	"Don't Let Stars Get in Eyes"
14	5	Vera Lynn	London	"Yours"
15	7	Don Cornell	Coral	"I"
16	8	Nat (King) Cole	Capitol	"Because You're Mine"
17	12	Hilltoppers	Dot	"Trying"
18	24	H. O'Connell-Mackenzie	Capitol	"Can't Quench, Fire of Love"
19	32	Jimmy Boyd	Columbia	"Saw Mommy Kissin' Santa"
20	14	Dinah Shore	Victor	"Blues in Advance"
21	5	Margaret Whiting	Capitol	"Outside of Heaven"
22	50	Tommy Edwards	M-G-M	"You Win Again"
23	1	Sandy Solo	Barry	"Close Your Dreamy Eyes"
24	3	Frank Sinatra	Columbia	"Birth of the Blues"
25	19	Patii Page	Mercury	"Why Don't You Believe Me"
26	21	Mario Lanza	Victor	"Because You're Mine"
27	28	Eddy Howard	Mercury	"It's Worth Any Price"
28	4	G. Mitchell-M. Carson	Columbia	"That's a Why"
29	8	Ames Bros.	Coral	"My Favorite Song"
30	32	Les Paul-Mary Ford	Capitol	"My Baby's Coming Home"
31	1	Lisa Kirk	Victor	"Boomerang"
32	12	Pearl Bailey	Coral	"Takes Two to Tango"
33	2	Jon James	M-G-M	"Purple Shades"
34	4	Buddy Morrow	Victor	"Greyhound"
35	21	Eddie Fisher	Victor	"Wish You Were Here"
36	7	P. Conno-Fontane Sis	Victor	"To Know You"
37	7	Nat (King) Cole	Capitol	"Ruby and the Pearl"
38	2	Danny Winchell	M-G-M	"Carolina in the Morning"
39	5	Ella Fitzgerald	Decca	"Trying"
40	6	Karen Chandler	Coral	"Hold Me, Thrill Me, Kiss Me"
41	2	Les Paul-Mary Ford	Capitol	"Lady of Spain"
42	1	Spike Jones	Victor	"Saw Mommy Kissin' Santa"
43	10	Molly Bee	Capitol	"Saw Mommy Kissin' Santa"
44	36	Gisela MacKenzie	Capitol	"Don't Let Stars Get in Eyes"
45	17	Hugo Winterhalter	Victor	"Blue Violins"
46	47	Dorothy Collins	Decca	"Veradero"
47	1	R. Clooney-G. Aury	Columbia	"Puppy Love"
48	3	Four Aces	Decca	"Night Before Xmas"
49	1	Ames Bros.	Coral	"La Rosita"
50	8	Art Mooney	M-G-M	"No Moon At All"
51	3	Art Mooney	M-G-M	"Lazy River"

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29	8	Ames Bros.	Coral	"My Favorite Song"
30	32	Les Paul-Mary Ford	Capitol	"

Nashville Notes

Herb Liebeck, Decca promotion man out of Cincinnati office, completed southern promotion trip with Nashville visit last week end. Decca's Paul Cohen and Columbia's Don Law busy with sessions past week. Cohen has returned to New York with Law expecting to return next week end.

Prince Albert "Grand Ole Opry" NBC'er will feature country duo, Johnnie & Jack, as Red Foley's guests Saturday night (13). Red Foley's daughters join him on show following week (20) for their regular Christmas appearance.

Ernest Tubb returned from Texas dates last Saturday (6) to remain in Nashville until after Jan. 1. Nat Tannen of New York's Tannen Music in Nashville for three days planning with local representative, Boudleaux Bryant.

Bernie Pearlman and Henry Glover, King Records recording heads, in Nashville last Saturday (6) planning label's future sessions with local artists. The Nashville stop was last of several for pair through the south having recorded in several Southern cities.

Fred Rose returns Thursday (11) from two week west Coast trek with Murray Nash leaving same day for visits in Shreveport and Texas points.

Songwriter acquisitions of Acuff-Rose Music during the past week include Marty Robbins, Columbia artist; Lee Bonn of Gadsden, Ala., who has recently signed with Capitol Records; and Arthur Q. Smith, vet penner of country hits now living in Knoxville, Tenn.

Country Chatter

Tex Ritter has just completed an agreement with F. Miller of London which sets up the English firm of Ritter Western Merchandise. Plans started during the Ritter appearance in Harrington Arena which went on for nine weeks recently.

Gene Autry closed in New Orleans last Sunday night (7) after a tour of over 30 cities. Other featured names with the show were Johnny Bond and Smiley Burnette. The trio will head out on another 40 stop tour the latter part of January.

Country jockey Lloyd Payne is confined to an iron lung in Chattanooga.

tanooga's Erlanger Hospital with polio.

Carolina Cotton leaves Dec. 19 to fly to Korea for her third overseas hop to entertain the Armed Forces. While in Korea she will transcribe on-the-spot material to be used in future editions of her Armed Forces Radio Service regular "Carolina Cotton Calling."

Curt Gibson recently took on production management of WORZ in Orlando, Fla., having left the same post at Huntington, W. Va., WPLH.

WLS Artists Bureau chief Earl Kurtz and George Ferguson have lined up over 40 dates for the station's folk talent at various employee Xmas parties in the Chi area.

Captain Stubby and the Buccaneers working a new cross-the-board strip tagged, "Musical Almanac," which debuted last week on WLS.

Rochberg, of Curtis Inst., Wins Gershwin Award

George Rochberg, faculty member of the Curtis Institute of Music, Philadelphia, was chosen as the winner of the eighth annual George Gershwin memorial contest, sponsored by the Victory Lodge, B'nai B'rith, for the best original unpublished orchestral work by an American composer.

Rochberg will get \$1,000 and a performance of his work, "Night Music," by the N. Y. Philharmonic Symphony early next year.

Decca's New 'Road' Set

Decca Records is packaging a "Road To Bali" album, which will be released coincidentally with the Paramount pic's opening of that name in January. Bing Crosby and Peggy Lee, regular Decca paces, and Bob Hope, who freelances on wax, will head the album package. Miss Lee is taking the pic part of Dorothy Lamour in the Decca set, Crosby and Hope, of course, playing their film roles.

Horace Heidt orch booked for a one-nighter at the Municipal Auditorium, San Antonio, Jan. 8.



TOMMY TUCKER and his Orchestra

Play

**A SHOULDER
TO WEEP ON**

MGM11368
K11368

**OUR
HONEYMOON**

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

Disk Companies' Best Sellers

CAPITOL

1. IT'S IN THE BOOK (2 Parts).....Johnny Standley
2. MY BABY'S COMING HOME.....Les Paul-Mary Ford
3. MEET MR. CALLAGHAN.....Les Paul-Mary Ford
4. TAKE ME IN YOUR ARMS AND HOLD ME
5. I SAW MOMMY KISSIN' SANTA CLAUS.....Molly Bee
6. WILLIE CLAUS
7. I JUST GO NUTS AT CHRISTMASYogi Yorgesson
8. YINGLE BELLS

COLUMBIA

1. I SAW MOMMY KISSIN' SANTA CLAUS.....Jimmy Boyd
2. THUMBELINA
3. KEEP IT A SECRETJo Stafford
4. ONCE TO EVERY HEART
5. JAMBALAYAJo Stafford
6. EARLY AUTUMN
7. YOU'LL NEVER KNOW.....Rosemary Clooney-Harry James
8. THE CONTINENTAL
9. MA SAYS PA SAYSJohnnie Ray-Doris Day
10. A FULL TIME JOB

CORAL

1. TILL I WALTZ AGAIN WITH YOU.....Teresa Brewer
2. HELLO BLUE BIRDS
3. IDon Cornell
4. BE FAIR
5. NO MOON AT ALLAmes Bros-Les Brown
6. DO NOTHING TILL YOU HEAR FROM ME
7. TAKES TWO TO TANGO.....Pearl Bailey
8. LET THERE BE LOVE
9. HOLD ME, THRILL ME, KISS ME.....Karen Chandler
10. ONE DREAM

DECCA

1. GLOW WORMMills Bros.
2. AFTER ALL
3. JUST SQUEEZE ME.....Four Aces
4. HEART AND SOUL
5. DON'T LET THE STARS GET IN YOUR EYES....Red Foley
6. SALLY
7. TAKE ME IN YOUR ARMS.....Four Aces
8. LA ROSITA
9. SLEIGH RIDEBing Crosby-Peggy Lee
10. LITTLE JACK FROST GET LOST, GET LOST

MERCURY

1. WHY DON'T YOU BELIEVE ME.....Patti Page
2. CONQUEST
3. TELL ME YOU'RE MINEGaylords
4. CUBAN LOVE SONG
5. MOTH AND THE FLAMEGeorgia Gibbs
6. PHOTOGRAPH ON THE OLD PIANO
7. IT'S WORTH ANY PRICE YOU PAY.....Eddy Howard
8. KENTUCKY BABE
9. FORGETTING YOU.....Richard Hayes
10. FORGIVE AND FORGET

M-G-M

1. WHY DON'T YOU BELIEVE MEJoni James
2. PURPLE SHADES
3. HAVE YOU HEARDJoni James
4. WISHING RING
5. JAMBALAYAHank Williams
6. WINDOW SHOPPING
7. LAZY RIVERArt Mooney
8. HONESTLY
9. YOU BLEW ME A KISS.....Ginny Gibson
10. TOO FAR BETWEEN KISSES

RCA VICTOR

1. I SAW MOMMY KISSIN' SANTA CLAUS.....Spike Jones
2. WINTER
3. DON'T LET THE STARS GET IN YOUR EYES Perry Como
4. LIES
5. LADY OF SPAINEddie Fisher
6. OUTSIDE OF HEAVENEddie Fisher, H. Winterhalter Orc.
7. BECAUSE YOU'RE MINEMario Lanza
8. THE SONG THE ANGELS SING
9. CHRISTMAS DAYEddie Fisher
10. THAT'S WHAT CHRISTMAS MEANS TO ME

New Detroit Symphony Set for Five-Week Tour

Detroit, Dec. 9.

Detroit Symphony Orchestra has been signed for a five-week concert tour, beginning in January, 1954, by the National Concert & Artists Corp. This will mark first tour of the orch since it was reconstituted last year after a two-year fold. Paul Paray will conduct.

Orch will visit N. Y., Washington and other eastern and southern cities, and play a full week in Florida.

New A-Bell Diskery

A new indie disk label, A-Bell, was set up in New York last week. Indie will be headed by Alan Abel, who also formed A-Bell Music to tie in with the diskery operation. The pub will be affiliated with Broadcast Music, Inc.

Diskery's initial waxings will be released this week.

Tops in Australia

Sydney, Dec. 2.

- "Auf Wiedersehn," Vera Lynn, Decca.
"Half As Much," Rosemary Clooney, Columbia.
"High Noon," Frankie Laine, Columbia.
"Some Enchanted Evening," Bing Crosby, Decca.
"Here in My Heart," Al Martino, Capitol.
"Some Enchanted Evening," Ezio Pinza, Columbia.
"You Take Chance," Eddie Fisher, HMV.
"Delicado," Percy Faith, Columbia.
"Jubilee Rag," Winifred Atwell, Decca.
"High Noon," Tex Ritter, Capitol.

Hal Cooke to Coast

Hal Cooke, Capitol Records veepee district manager, headed for the diskery's Coast headquarters yesterday (Tues.) for confabs with main office brass. He'll be back at his New York desk next week.

ARLEN TO DO SCORE FOR JUDY'S 'STAR IS BORN'

Harold Arlen has been pacted to write the score for the musical adaptation of "A Star Is Born," the Judy Garland starrer which Warner Bros. is producing. Arlen, incidentally, penned the score for "Wizard of Oz," which Metro produced with Judy Garland in 1939. Score of "Oz" had the Academy Award winning tune, "Somewhere Over the Rainbow."

E. H. Morris Music will publish the Arlen score for the WB pic.

Warfield on 'Porgy' Leave For U.S. Concert Tour

William Warfield has taken a leave of absence from the legit, "Porgy and Bess," currently playing in London, to concertize in the U. S. He's due in New York Saturday (13) on the Queen Elizabeth. Laverne Hutcherson will take over Warfield's Porgy role.

Warfield's wife, Leontyne Price, who plays the role of Bess, is remaining in London. Warfield is skedded to sing 50 concerts in 100 days before returning to his "Porgy" assignment.

Garcia Exits Shearing For Army; Tillman In

Philadelphia, Dec. 9.

Dick Garcia, guitarist with George Shearing's combo, left the outfit last week to report for Army service.

Garcia is being replaced by John Tillman, Belgian guitarist and jazz harmonica player, who closed here recently with Charley Parker's orchestra at the Earle.

BMI Acts

Continued from page 43

BMI clearance procedure must be followed, BMI announced.

BMI will permit duplications in some situations where titles have been used repeatedly and which have become a part of the everyday language. BMI's assistant vice-prexy, Robert Sour, stated, however, that pubs must use a measure of caution to remove the constant irritation of title duplication at its source.

While BMI execs expressed willingness to cooperate with any industry body in this matter, Burton stated that the disk companies should be the one to take the lead in avoiding the title duplication. "They know all about music," Burton said, "and should be able to detect the duplications before they make the record."

Latest instance of title duplication involves the tune, "All Around the Christmas Tree." The late Mark Warnow had a tune by that title in his music firm's catalog, and Sammy Kaye's pubbery, Republic, has just published another song with the same title. Kaye also has cut the tune for Columbia.



It's Music by

JESSE GREER

Program Today Yesterday's

**SLEEPY
HEAD**

SHAPIRO, BERNSTEIN

NO CHRISTMAS PROGRAM COMPLETE WITHOUT...

EDDIE FISHER
with his sensational—

SPIKE JONES
with his HIT Recording—

THAT'S WHAT CHRISTMAS
MEANS TO ME
and
CHRISTMAS DAY

20/47 4038 Playing Time 3:32/3:07

I SAW MOMMY
KISSING SANTA CLAUS
and
WINTER

20/47 5067 Playing Time 3:02/1:57

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
I SAW MOMMY KISSING SANTA CLAUS/WINTER	20/47 5067	3:02/1:57
<i>Spike Jones</i>		
DON'T LET THE STARS GET IN YOUR EYES/LIES	20/47 5064	2:37/2:30
<i>Perry Como</i>		
LADY OF SPAIN/OUTSIDE OF HEAVEN	20/47 4953	3:06/2:36
<i>Eddie Fisher with Hugo Winterhalter Orch.</i>		
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING	10/49 3914	3:30/3:30
<i>Mario Lanza</i>		
CHRISTMAS DAY/THAT'S WHAT CHRISTMAS MEANS TO ME	20/47 5038	3:07/3:32
<i>Eddie Fisher</i>		
EVERYTHING I HAVE IS YOURS/HOLD ME	20/47 4841	2:58/2:27
<i>Eddie Fisher</i>		
THE GAL WHO INVENTED KISSIN'/A FOOL SUCH AS I	20/47 5034	2:35/2:30
<i>Hank Snow</i>		
FANDANGO/BLUE VIOLINS	20/47 4997	2:56/3:28
<i>Hugo Winterhalter</i>		
THE LORD'S PRAYER/GUARDIAN ANGELS	10/49 3639	3:30/3:55
<i>Mario Lanza</i>		
NINA NEVER KNEW/LOVE IS A SIMPLE THING	20/47 5065	3:16/3:06
<i>Sauter-Finegan Orchestra</i>		
WISH YOU WERE HERE/THE HAND OF FATE	20/47 4830	2:37/2:19
<i>Eddie Fisher with Hugo Winterhalter Orch.</i>		
BLUES IN ADVANCE/HELLA MUSICA	20/47 4926	2:47/3:03
<i>Dinah Shore</i>		
I'M IN THE MOOD FOR LOVE/YOU'LL NEVER KNOW	20/47 4840	2:50/3:04
<i>Eddie Fisher</i>		
KEEP IT A SECRET/HI LILLI, HI LO	20/47 4992	2:37/2:18
<i>Dinah Shore</i>		
MY TWO FRONT TEETH/RUDOLPH THE RED-NOSED REINDEER	20/47 4315	3:05/3:29
<i>Spike Jones</i>		

RCA VICTOR
FIRST IN RECORDED MUSIC



On the Upbeat

New York

Joe Durion has been set as librettist for Columbia Records upcoming "Archie and Mehltable" album which George Kleinsinger is scoring. . . . Pianist Rosa Linda alternating with the Milt Herth Trio at the Park Sheraton, N. Y. . . . Pat Terry into the Erie Club, Philadelphia, Dec. 13. . . . Abbey Albert orch currently at the Hotel Statler, Boston, after 21 months at the Stork Club, N. Y. . . . Voretta Dillard, Savoy Records patee, on a one-niter trek in the east. . . . Buddy Johnson orch opens at the Savoy Ballroom, N. Y., Dec. 12. . . . Elaine Bergman handling disk promotion for the indie MRT label. . . . Lester Young orch into Minton's Playhouse, N. Y., Dec. 12. . . . Gene Ammons orch opens at the Show Boat, Philadelphia, Dec. 15. . . . Rose Murphy booked into the Iroquois Club, Louisville, Dec. 15. . . . Austin Powell Quintet opens at the Blue Mirror, Washington, Dec. 15. . . . Vaughn Monroe plays a one-niter in Youngstown, O., Dec. 12. . . . Guy Mitchell began a two-week engagement at the Fairmont Hotel, San Francisco, yesterday (Tues.). . . . Georgia Gibbs into the State Theatre, Hartford, for two days beginning Dec. 21. . . . Billy May orch on one-niter trek through the midwest during December. . . . Nellie Lutcher opens at the Oasis, L. A., Jan. 5. . . . Nat (King) Cole begins a three-week engagement at the Tiffany Club, L. A., Dec. 26.

Kansas City

Stan Kenton orch into the Plam for a one-niter Dec. 13. . . . Jimmy Featherstone orch currently playing a repeat date for three weeks in the Terrace Grill of Hotel Muehlebach, replacing Ken Harris orch which heads for St. Louis. . . . Gunnar Sönderberg trio set to open at Putsch's 210 for an indefinite stay beginning Dec. 15. . . . Bernard Widman trio moves out to Miami, Fla. . . . Midland Attractions has Ray Duggan threesome in at the Famous Restaurant, which has returned to musical combo after long spell of organ only with Alberta Bird. Bird shifts to El Pagliacci on the north side. . . . Ernie Ray and piano and orch into Riverside Club, Casper, Wyo., Dec. 8, following Chuck George unit which goes to the Alta Club, Miles City, Mont. . . . Virgil Mason foursome out of the Alta Club to the Esquire Club, Rapid City. . . . Stewart Scott combo returns to the Drum Room of Hotel President, replacing Don Roth Trio Dec. 22.

Chicago

Art Talmadge, Mercury a&r head, cuts Mary Small, Bernice Parks, Jimmy Darrow and Rusty Draper this week. Draper will do a series of teevee shows before going into the Copa, Miami. . . . Jimmy Dorsey inked for two weeks at Claridge, Memphis, Jan. 23. . . . Jan Garber returns for five weeks

at the Roosevelt, New Orleans, Jan. 8. . . . Ralph Marterie has a frame at Melody Mill Jan. 7 and then goes into Casa Loma, St. Louis, Jan. 13 for another week. . . . Hal MacIntyre has a three-weeker at the Chase, St. Louis, Jan. 30. . . . Jimmy Palmer in for 14 days at the Peabody, Memphis, Jan. 26.

Bill Barner returns to the Dubonnet Dec. 15 for three-month run. . . . Norman Carlin formed a trio and starts his first engagement at Basil's, Kokomo, Ind., Bill Devore stay Dec. 15. . . . Sax Mallard group is set from Dec. 8 through Jan. 3 at the Greenpoint, Muncie, Ind. . . . Los Martinis have a similar run at the Colony Club, Omaha. . . . Norman Dyson plays other Colony Club in St. Paul, Minn., Dec. 21 for two weeks. . . . Three Twins return to the Stage Lounge for an indefinite booking. . . . Shaw Agency has pacted the Stan Getz outfit. . . . George Shearing has a week at the Yankee Inn, Akron, Feb. 9. . . . Bill Davis into Canada for two weeks at the Colonial, Toronto, Jan. 26.

Pittsburgh

Jimmy Confer has left Baron Elliott's band to become the dinner-time host at Johnny Laughlin's Shamrock Room and to sing there during late supper sessions with Bill Bickel and his Starliners. . . . George Shearing unit booked into the Copa for week of Jan. 5. . . . Ralph Flanagan plays a one-nighter Saturday (13) for a private party at Greater Pittsburgh Airport's Horizon Room. . . . Organist Molly Papile back into Horseshoe Bar again after more than a year's absence. . . . Wally Gingers band goes to N. Y. Roseland Ballroom for week beginning Dec. 19. . . . Ernie Neff at the Hammond at the Devonshire. . . . Bands of Bernie Armstrong and Bill LeRoy booked for Pittsburgh Opera Society's annual ball at Hotel Schenley Friday (12). Sara and Her String also set. . . . Will Mastin Trio plays the Twin Coaches for three nights beginning Dec. 19. Ames Brothers, at that spot last week-end, couldn't make their closing on account of snowstorm which made it impossible for them to drive from downtown hotel out to the highway spot.

Dallas

Doodles Weaver and Fred Lowery, with Catherine Toomay, into Cipango Club. . . . Candy Candido and Jimmy Palmer orch open Dec. 13 at Pappy's Showland. . . . Trini Reyes and Los Chavales de Espana open a 10-night stand Thursday (11) in Baker's Hotel's Mural Room. . . . Jimmy Dorsey orch in for series of one-nighters. . . . Colony Club gets Tom Melody, the Alwoods and Judy Walker for Dec. 18 opening. . . . Don Cherry opens Dec. 22 at Shreveport's Stork Club. . . . Jan Garber orch pacted for five-week stand in Roosevelt Hotel, New Orleans, starting Jan. 8. . . . Denise Dorel set for Sky Club opening Jan. 15, after bowing her song act Jan. 2 at Jung Hotel, New Orleans. . . . French star follows Samia Gamal, set for Dec. 24 holiday show in her third Sky Club date in 60 days.

Merc Inks Duke Trio

The Dough Duke Trio, instrumental combo, has been pacted by Mercury Records. Their initial sides for the diskery will hit the market within the next two weeks. . . . Group currently is appearing at Frank Dailey's Ivanhoe, Irvington, N. J.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 6

National Rating

This Last wk. wk.

Artist, Label, Title

1	2	JONI JAMES (MGM) "Why Don't You Believe Me"....	1	3	1	2	2	1	1	1	..	1	1	1	106
2	1	MILLS BROS. (Decca) "Glow Worm"	3	7	4	..	1	4	4	2	3	2	2	..	78
3	4	JOHNNY STANDLEY (Capitol) "It's in the Book" .....	..	..	2	10	6	..	2	3	5	..	..	..	38
4	15	JIMMY BOYD (Columbia) "I Saw Mommy Kissin' Santa"...	2	4	..	1	..	..	..	..	..	4	..	..	33
5	3	PATTI PAGE (Mercury) "I Went to Your Wedding".....	10	9	10	..	4	..	..	8	1	..	4	..	31
6	..	JO STAFFORD (Columbia) "Keep It a Secret".....	4	..	..	3	..	..	..	4	..	..	..	8	25
7A	5	MARIO LANZA (Victor) "Because You're Mine".....	5	8	3	..	..	8	..	10	9	..	..	10	24
7B	11	JO STAFFORD (Columbia) "Jambalaya" .....	..	8	..	..	..	..	..	6	6	5	6	..	24
8	..	PERRY COMO (Victor) "Don't Let Stars in Your Eyes" ..	..	..	..	6	..	2	6	..	..	..	7	..	23
9	10	VERA LYNN (London) "Yours" .....	..	10	5	..	7	5	..	..	7	10	..	..	22
10	7	JO STAFFORD (Columbia). "You Belong to Me".....	9	..	..	..	..	..	9	2	..	3	..	..	21
11A	8	HILL TOPPERS (Dot) "Trying"	7	5	..	..	..	..	..	7	..	8	..	..	17
11B	10	EDDIE FISHER (Victor) "Wish You Were Here".....	..	9	..	..	3	..	7	8	..	..	..	..	17
12A	13	TERESA BREWER (Coral) "Till I Waltz Again With You"....	..	..	..	4	..	..	..	..	..	..	2	16	
12B	9	EDDIE FISHER (Victor) "Lady of Spain" .....	..	..	..	..	..	..	5	..	3	9	..	..	16
13	11	DON CORNELL (Coral) "I"	6	7	..	8	..	10	..	..	..	..	9	15	
14A	6	PEARL BAILEY (Coral) ' "Takes Two to Tango".....	8	6	..	..	9	10	..	..	8	..	..	..	14
14B	12	L. PAUL-MARY FORD (Capitol) "My Baby's Coming Home".....	..	..	..	5	3	..	..	..	..	..	..	..	14
14C	..	TOMMY EDWARDS (M-G-M) "You Win Again".....	..	..	..	..	..	3	..	..	5	..	..	..	14
15	10	DON HOWARD (Essex) "Oh Happy Day"	2	..	7	..	..	..	..	..	..	..	..	..	13

Union, Talent Demands Cue Nat'l Cafe Owners Org; Lou Walters Prexy

Pittsburgh, Dec. 9.

Cafe owners from all over the east met here last week to organize Theatre-Restaurant Owners of America and elected Lou Walters, of New York and Miami Latin Quarters, as prexy. It's the first time in history of niterly business that a group such as this has been formed on a national basis and was prompted by increasing talent and union demands, specifically the new welfare contribution plan set up by American Guild of Variety Artists.

TROA voted to pay the welfare tariff under protest, pending a meeting with AGVA board of directors in February, and agreed to follow the line of action taken recently by the Philadelphia Cafe Owners, who have taken the case to the National Labor Relations Board.

Len Litman, operator of the Copa here, was elected v.p. and Herman Pircchner, of the Alpine Village in Cleveland, chairman of the board. He and Litman and Harry Altman, of the Town Casino in Buffalo, were the chief movers in the Pittsburgh meeting. TROA will be incorporated under a Pittsburgh charter and plans to maintain offices here. Nate Mattes, of Ankara, was appointed board chairman of the Pittsburgh niterly owners' group and Jackie Heller, of the Carousel, liaison between the group and AGVA.

At the same time, TROA discussed rising cost of talent for cafes and felt something had to be done to stop the inflation. Litman left for New York over the weekend to meet with Walters and get New York operators together. He then goes to Philadelphia on same business.

Miami Cops Accept AGVA Plan on Stripper Limits; Done With Photo 'Model'

Miami, Dec. 9.

Early morning raids last Thursday (4) by Miami police on two spots here, the Jungle Club and the Red Barn, with seven strippers taken for a ride in the paddy-wagon to be charged with "indecent exposure," led to agreement by authorities with local branch of American Guild of Variety Artists on what the undulating uncladlers may expose.

Last week, AGVA's Jerry Baker had arranged for the organizations' policing of all stripperies so as to eliminate any prejudging on the amount of flesh to be exposed. Deal with the police department came after a photo showing a version of what the gals can get down to was okayed by Chief Walter Headley, Jr. Staff meeting of the law-enforcers was shown a snap of model in what is to be considered sufficient costume to keep within the ordinance rulings, passed recently.

Outfit is made up of non-transparent material, and bans any use of flesh-colored panties or other de-luding materials. Basically, it looked like the typical bikini bathing suits that are seen along the swank beach-hotel sector on any sunny afternoon.

AGVA will distribute posters displaying the approved "model" to be posted in dressing rooms of all cafes. Baker also promised aid in prosecuting any showgirls who displayed more, and to take action to revoke their Guild cards for any infraction.

Beach spots featuring strips have not been bothered by that city's enforcement agencies, with operators exercising care on what their acts may display.

Friars Setting Bob Hope Dinner; \$5,000 to Palsy

The Friars' dinner to Bob Hope in New York on Feb. 27 at the Waldorf-Astoria will see the Cerebral Palsy drive getting at least a \$5,000 slice of any profits from the dinner. George Jessel will toast-master and personalities like Danny Kaye, who will be concurrent at the Palace, and Jimmy Durante, who will be doing his TV shows in the east at that time, will be among those in N. Y. Bing Crosby will tape a salute.

Prep O'Seas Performers For Korea Xmas Week

Washington, Dec. 9.

Col. Joseph E. Goetz and his staff arrived in Hollywood tonight (Tues.) to begin briefing entertainers who go overseas to appear for the troops during Christmas Week.

Schedule calls for 97 men and women, including 20 name stars, to head into four areas. Three units will go to Korea and one apiece to Alaska, the Northeast Air Command, and the Caribbean. There will be no Hollywood trip to the Europe-North African sector. Instead, that tour will be made by a 30-person cowboy band from Hardin-Simmons College in Texas.

AGVA Bd. Blames Union in Quickie N.Y. Cafe Pullouts

American Guild of Variety Artists has met violent opposition to its welfare collections from niterly owners throughout the country. Work stoppages took place in New York and Chicago. The Manhattan walkouts were settled within a day, but those in Chi are still on. Union exec board committee Monday (8) voted funds to pay pickets at the besieged niteries and to provide money for performers who are hit by the strike. No ceiling was placed on the amount of money to be appropriated for these purposes. Jack Irving, national administrator, left for Chicago yesterday (Tues.).

New York opposition was comparatively light, but action was violent while it lasted. The Wivel and Zimmerman's permitted their shows to be pulled, but relented the following day and promised to make welfare payments. The Blue Angel's show was held up for 20 minutes. Operator Herbert Jacoby said he would pay "under protest." There was opposition at the Ruban Bleu and in Harlem at the Baby Grand. Eastern regional director Jimmy Lyons is set to confer with the 52d St. and Greenwich Village ops as a body.

Monday's AGVA exec board meeting had some violent moments. Several board members decried the fact that the opposition was a result of union's failure to keep the membership fully informed as to the progress and steps to be taken. It was also accused of failing to seek

(Continued on page 52)

'O&J-Skating Vanities' Nifty 65G, Its Best in 7 K.C. Yrs.

Kansas City, Dec. 9.

The five-day stand of Olsen & Johnson and "Skating Vanities" in the Municipal Auditorium Dec. 5-9 was best date of the roller show in its seven years here. Playing in cooperation with the city firemen's benefit fund, blader opened in the huge arena to near-capacity 8,000, and had pleasant biz for all of its seven performances (matinees Saturday and Sunday).

Show played at \$3 top and grossed \$65,000, a nifty take. Following stand here show moved it to Wichita for a week in the Forum.

Low Attendance Delays Chi EMA Decision On Withdrawal From ARA

Chicago, Dec. 9.

Chicago Entertainment Managers Assn. met last night (Mon.) but failure to obtain quorum of 160 members in midwest caused postponement on decision whether or not to withdraw from Artists Representatives Assn. if governing body insists on paying the AGVA welfare levy.

While delegates stressed they would like to stay within framework of the bookers' group, they would not pay into the fund. In secret ballot, 40 to 3, they voted for withdrawal if ARA insists on honoring welfare pact.

Cards were sent to all members notifying them of Monday (15) huddle. If quorum isn't met then, under EMA bylaws, majority of those present can take action. Thus, unless ARA can counteract the tremendous influence of club-date bookers within EMA, threat of withdrawal from ARA grows more imminent.

TA Limits Cuffo Names To 2, Curbs Solicitation

Hollywood, Dec. 9.

Theatre Authority launched a crackdown on excessive use of names for benefits by limiting each future benefit to two top toppers. Further, committee consisting of Stan Richardson, repping Hollywood Co-ordinating Committee; Eddie Rio, American Guild of Variety Artists, and Duke Wales, Motion Picture Producers Assn., will pass on all requests for cuffo appearances by stars.

Rio said pitches directly to performers are now forbidden and added, "There will be no more of these big all-star shows. They're too much of strain on the performer. We feel two names are ample and a group putting on a benefit can fill in with paid acts."

Kyle MacDonnell opened yesterday (Tues.) at Crystal Lounge, Troy, N. Y., with Carol Blaine held over for a second week.

AGVA Welfare Rap Brings Chi Storm; Cafes Balk, Acts Walk, So Other (60) Spots Nix Talent, Start Rump Union

Chicago, Dec. 9.

Repercussions flared in full force here last week when American Guild of Variety Artists' reps went out to collect the first weekly welfare fund payments. Tab of \$2.50 per act went into effect Nov. 21 and the agents were making their first pickups late Tuesday night (2) and early Wednesday morning. When managements of the Silver Frolics and Melody Casino, Chi., and the Little Club and Playhouse, in nearby Calumet City, refused to pay the levy, all the acts walked out.

Retaliation was quick with the other niteries, most of them strip spots and members of the Chicago Cafe Owners Assn., dropping acts Thursday night (4) and using only musical combinations. When AGVA heard of the proposed move it offered to confer, but Milt Raynor, attorney for CCOA, refused to huddle until the four spots shuttered by "walkout" were reopened. This AGVA refused unless they first paid the welfare tab. At that point Raynor ordered the entertainment out, affecting about 60 cafes and 300 performers, mostly in the femme-appeal class. Raynor said the acts were independent contractors and responsible for their own welfare.

Oddly enough, many of the strip spots had been set to close from Dec. 14 through the 29th, the dulllest period for them due to lack of conventioners during this span. Silver Frolics was closing a week earlier. Rump movement was started Friday night (5) when most of the comedians and exotics agreed to divest themselves from AGVA and start a new outfit called Chicago Entertainers Union, Local 1.

Dissident group signed a pact with the CCOA going back to work Saturday (6). Raynor (Continued on page 56)

'Join New Union or Else'

Chicago, Dec. 9.

Several cafe owners here have declared that they will hire no performer unless he belongs to the new union.

They stated they may permit an AGVA member to work their spots, but they'll have to join the new organization as a condition of employment.

Philly Cafemen Pay Union Tax, 'Under Protest'

Philadelphia, Dec. 9.

Although there is plenty of grumbling about "taxation without representation" and many niteries are paying under protest, the \$2.50 weekly welfare fund assessment of the American Guild of Variety Artists is being paid here.

Dick Jones, AGVA rep here, put the welfare fund tap into effect Nov. 22. Jones said only one spot, Murray's in South Jersey, balked at the payments. AGVA yanked the show and the cafe got in line.

Meeting of the Philadelphia Cafe Men's Assn. at the Latin Casino drew group's largest attendance. Consensus of members was to pay "under protest," while Association's legal staff waited for decision as to the legality of AGVA assessment. Cafemen expect to be reimbursed if the courts, or the National Labor Relations Board, declare the plan illegal.

Herman Comroe, prexy of the cafe group, said his members didn't object so much to welfare plan for the actors, but they had strong objections to the manner in which it was being collected. Niterly owners here believe, since they are paying the major part of the assessment, there should be a joint board, with cafe representation, to administer the welfare fund.

Monica's Persian Date

Filmster Monica Lewis has been packed for her first date at the Persian Room, N. Y., starting Jan. 8.

Deal was made by the William Morris Agency.

Ky. Liquor Bd. Revokes 2 Covington Licenses, Cites Beverly on Gaming

Cincinnati, Dec. 9.

Revocation of the license of the Avenue Club and the Yorkshire Bar, both in Covington, by the Kentucky State Alcoholic Beverage Control Board, has set a pattern which endangers majority of the niteries in this area. Licenses were taken away because the cafes permitted gambling on the premises. Evidence had been gathered by undercover agents who made periodic checks.

Beverly Hills Country Club, largest talent buyer in the Newport area, has been cited for a hearing on gambling charges before the liquor board next Wednesday (17). Merchants Club gets a hearing on the same charge the previous day. License of the Look-out House in Covington, was revoked last summer and cafe is now closed.

Board members also indicated that charges will also be filed against Glenn Schmidt. Charges against him are now pending in Newport courts. A recent raid on that cafe is said to have revealed evidence of gambling.

French Casino, N.Y., Pacts Laine, Rooney in Name Kick

The French Casino, N. Y., is continuing to bid for the top draws in the niterly field. Spot has set Frankie Laine for a Feb. 20 opening and is currently dickering for Mickey Rooney for a two-weeker starting Feb. 8. Meanwhile, the cafe has set John Arcesi, who starts tomorrow (Thurs.) as successor to Frank Sinatra. The French Casino name parade was initiated by mid-dleweight champ Sugar Ray Robinson.

Cafe is shelling out top coin for these headliners. Laine is getting \$12,500, and it's likely that Rooney will chalk up around \$7,500 for his stand there. Latter has been making appearances with a small unit surrounding him.

Carl Ravazza into La Vie en Rose, N. Y., starting Dec. 19.

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Miami's Copa City, Weinger May Part; Cafe Goes Under Hammer Thurs.

Miami Beach, Dec. 9. Seasonal opening—and operation—for Copa City is in doubtful status following announcement that largest niter in area is to be "sold at public outcry to the best and highest bidder for cash" on Thursday (11).

Procedure is a final decree of foreclosure awarded by a special master in chancery to plaintiffs, repped by Ralph Resnick. However, proceedings may give a new group opportunity to take up the property and the 99-year lease from original ground owners and operate again.

Big spot has been in litigation for some time, with various interests obtaining judgments and filing foreclosure suits against the corporations which had operated. Padlock was put on last summer, and U. S. Treasury Dept. reos also entered picture on back taxes owed. However, they will allow place to go again, if responsible dough comes up.

Important factor in the current mixup is CBS. Network officials had bid for the niter last year with idea of converting into studio layout. Asking price was too high. Now, with public auction, it's expected that a rep will be on hand to bid for the property. Only tele outlet here, WTVJ, has built new studios and uses heavy load of CBS shows, but is stymied on production work north on new cable—beginning January—due to union difficulties.

In the event Murray Weinger, builder and up to this year manager or co-manager of Copa City, is out, he may align with Ciro's management, which has been skedding top acts for seasonal run, latest being Robert Q. Lewis for

two weeks in January. Understood that local office of American Guild of Variety Artists had opening lineup for Copa—Jack Carter, Szonyis, Ames Bros.—already listed; also the orchestral and production units were in process of organization. This leaves open speculation that if CBS or other interests don't come up with top bid, the Weinger group may still wind up with the plush place.

%ers Unloading Acts

Indications that Copa City, Miami Beach, may not open this season has caused talent agencies to start unloading acts that have been booked for that cafe. The William Morris Agency has started to ask for offers for Jimmy Durante, who was to have played that spot in February. They're asking \$20,000, the amount for which he was pacted at the Florida spot.

With competition dwindling because of the Copa City bowout, it's figured to be difficult to get cafes to spend that kind of money this season.

Judge Rules Vs. Maye Act in Miami; Sez He Saw Pitch in Tampa

Miami, Dec. 9.

Plea in circuit court by femme impersonator Jackie Maye to be allowed to fulfill a contract with the Jewel Box, where he appeared for several seasons, was nixed by Judge George E. Holt, who ruled that the recently passed ordinance against such performances was a "good one."

In applying for an injunction to prevent enforcement of the law, Maye's attorney argued that the act was the "type of entertainment that is a recognized facet of the entertainment world, whether the city likes it or not."

Maye, in his arguments, also pointed up fact that his contract was cancelled because of the new ordinance. He also insisted that he was a "normal, adult male" and that his performance is not "lewd, indecent, obscene or suggestive."

Topper came when Judge Holt revealed that he had seen Maye's act while in Tampa. He then talked against the plea.

Humor Is No Laughing

Matter

says

Red Buttons

* * *

an amusing byline piece in the soon-due

47th Anniversary Number

of

VARIETY

Dallas to Trot Out 126

In Christmas Decor For Danny Kaye, et al, Fare

Dallas, Dec. 9.

"Danny Kaye Revue," third annual Cotton Bowl Week offering at State Fair Auditorium, Dec. 25-Jan. 1, will have Fran Warren, Piero Bros. (2), Three Dunhills, Calgary Bros. (2) and the Tokayer Troupe (6) supporting the comic in 11 shows. Peter Wolf, State Fair Musicals' designer, will background the package in Scotch plaid, Christmas color setting, even to evergreens and snowflakes.

With the Texas U.-Tennessee U. Cotton Bowl tilt a 75,500 sellout, State Fair of Texas execs expect more than 100,000 visitors during the eight-day celebration and are spending some \$12,000 for holiday garb on the 187-acre fairgrounds. On Dec. 17, Nativity scenes and 50 decorated Christmas trees will border the Esplanade, quarter-mile-long reflecting pool, with a giant Yule tree at the entrance. Project is being built by Wolf, Winniford Morton and Jack Bridges, and embraces three towering Gothic arches framing papier-mache Holy figures in Nativity portrayal, with a huge Star of Bethlehem and 1,500 Christmas tree lights.

Dallas Symphony orch will give two major concerts Cotton Bowl Week in McFarlin Aud. First, Dec. 27, will be a special NBC coast-to-coast pre-Cotton Bowl airer.

WFAX-TV will feed its first network telecast to NBC Jan. 1 with pickup of the Cotton Bowl game.

Dave Berger, former manager of the Adams Theatre, Newark, has joined the Louis W. Cohan Agency, N.Y.

Victuals for Vets

San Antonio, Dec. 9.

A special Christmas dance is to be staged here at the Club Hurricane by the Wrangling Wrecks, local group of disabled Army vets. Those attending will make donations in cash or groceries instead of paying the regular cover charge.

Barry Gray on AGVA

Carpet for Criticizing Union on DJ Policy

Disk jockey Barry Gray has been ordered to appear next Monday (15) before the American Guild of Variety Artists to answer charges of speaking disparagingly of the union on his WMCA, N. Y., broadcast of Dec. 3. It's alleged that Gray criticized the union for its stance on gratis performances on deejay shows, claiming that others were permitted free use of AGVA members while he was discriminated against. These charges were initially hurled by Gray's manager, Buddy Allen, and are said to have been repeated by Gray. Disk jockey was originally slated for an exec board date Monday (8), but asked for a postponement.

Allen originally charged that Mel Torme appeared on the opposing Henry Morgan show, but singer showed the exec board a \$150 check he received from Morgan. Minimum for a deejay appearance is \$100. Allen also charged that Bea Kalmus had Don Anthony, Dave Apollon, Marilyn Davis, Alan Gale, Billy Daniels and Leonard Connor. All except Apollon, who is a member of the American Federation of Musicians, denied appearing.

AGVA Bd. Blames

Continued from page 51

out the bonifaces and talk with them before instituting the program.

The board expects more flareups in various parts of the country. Organizers have not yet started to blanket the spots fairly remote from their bases of operations.

'First Order of Business'

The welfare program is now the first order of business in the union. All N. Y. organizers have been put on the welfare program, which went into effect Nov. 23. Under its terms, operators pay \$2.50 weekly for each performer under contract, and \$1 for each on a one-nighter basis.

Most of the N. Y. spots are paying, but do not like the impost. Some agreed to the levy when union instituted its insurance program. Fees were the same, but with switchover of insurance companies, union pays less for the insurance. It still charges operators the same amount, difference going into the welfare fund. Union's insurance rates are 40c for each one-nighter; \$2.50 for weekly engagements.

Some operators such as Lou Walters, Latin Quarter, are opposed but are paying out nonetheless.

Walters, heading up a cafe operators' group (see separate story), takes the stand that not only does he pay workmen's compensation, which is a form of protection for the performer, but must shell out on top of that. Besides, Walters stated, many performers earn over four figures weekly and it's ridiculous to make welfare payments for them. He felt that program should be restricted to performers who are earning the AGVA minimum or slightly above.

May Reduce Salaries

Agencies are entirely neutral in the matter, but one booker stated that some cafes, as a result of the welfare program, will negotiate for reduced salaries of performers so that the spot won't be hit. Booker stated that as a result, he has been told to sign dance duos, for instance, at \$345 where they would ordinarily get \$350. He's now been ordered by his buyer to haggle with every act in an effort to decrease salaries.

The N. Y. exec board anticipates that opposition will be knocked down in virtually every situation within the next few weeks. However, it's feared that the welfare program may tend to articulate employer opposition into a concrete program against the union. The articulation may thus be more violent in the future when new union demands may be presented.

2 Semi-Strippos In B'way Foldo

The two major Broadway enterprises seeking to restore a form of burlesque on the Stem folded quietly last week, but both will attempt to return later this month if only to get in on the New Year's Eve trade. The Holiday Theatre and the 500 Club both shuttered and performers in each instance were paid off by bonds deposited with the American Guild of Variety Artists.

In the case of the Holiday, which was operated by Michael Rose, who leased the spot from Israel Zatkun, business had been bad. Rose was in the peculiar spot of attempting to entice burlesque patronage, but once he got them in, couldn't deliver the epidermis displays that the sexy exteriors promised for fear of stirring up groups that would force closing of the house. As it was, the Broadway Assn. made representations to the N. Y. City License Dept.

Consequently, a steady patronage couldn't be built up. Those that came in once or twice rarely returned and the steady burlesquers were forced to make the trip to the Hudson, Union City, N. J., nearest strip house to New York.

At the 500 (ex-Havana-Madrid), the spot just didn't catch on. The majority of cafe patrons had been accustomed to that location as a centre of Latin entertainment, and any other policy on that site failed to achieve permanence. Prior to the stripteusey, the niter briefly attempted a Negro policy, which didn't last long. Before that, it alternated between Latin and orthodox entertainment.

The only semblance of burlesque in New York is now on 52d St.

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Thanks to: LEW PERRY



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An OPEN LETTER to the TRADE on "MULTI-VISION"!

from

PETER CAREW



On Oct. 17, 1952, I broke in a new 'gimmick', which I had created. Introduced it at the Blue Meadows Club in New London, Conn. I call it "Multi-Vision". I then took it to the Jewel Room at the Bostonian Hotel in Boston, Mass., for the month of Nov., 1952, where its success resulted in SRO and turn-away business. In this routine, I talk to a projected image of myself on a screen and the pictured image answers me. From a black and white picture it then turns to color and

there are three images of me. While I sing the lead in person, the three pictured images in color work as a group behind me singing obligatos and harmony. On Sunday, Nov. 30, 1952, Dean Martin and Jerry Lewis opened their TV show by talking to themselves on what was announced as life-size Television, creating somewhat the same illusion; so when you see me in various night clubs and theatres around the country—please don't accuse me of taking idea from them.

From the Newspapers on Its First Actual
Playing Date:

"Talk of the town . . ."—LOUIS HUGHES, Boston Post.

"Unique stunt . . ."—ALAN FRAZER, Boston American.

"One of the better attractions . . ."—SAM BERENSON,
Boston Daily Record

"As clever a 'gimmick' as I have seen in many a moon . . ."
CY SHAPIRO, Jewish Advocate

Credits for Multi-Vision

Directed by ROGER CARAS
Edited by JIM BARCLAY
Mood Music by JACK SHAINDLIN
(Creator of Music for
"Walk East on Beacon")
Sound by BAY STATE FILMS,
DEKKO FILMS, and TEL-A-VIX
Choreography by JERRY MCCOOL
Arrangement by STEVE HARRINGTON
Chief Cameraman HERB SHAINDLIN

Theatres

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SHE'S GREAT!

MARGARET PHELAN

"The Saucy Sophisticate"



New York World-Telegram and Sun, Wednesday, November 12, 1952

Tips on Tables

Best Show In Years at The Cotillion

By ROBERT W. DANA

Everyone I talked to last night after the opening in the Cotillion Room of the Hotel Pierre agreed that Margaret Phelan, the Texas song-bird, and the Szonys, international dancers, collaborated to give the room its finest show of this and perhaps, many seasons.

Miss Phelan emerged triumphant with the finest performance I've seen her give. Credit the beautiful girl herself, her arranger, Earl Sheldon; her special-material writers, Gerald Marks and Milton Pascal, and her costume-designer, Pierre Balmain. They all had a hand in her triumph.

"Saucy Sophisticate," They call Margaret the "Saucy Sophisticate." She lived it to the hilt, last night, with humor, with

spice, with tenderness and tears. I think her writers are devilishly clever, writing material that pleases the girl that inherent right to be just her own good self.

"Should I Marry the Guy?" is a number in point. Daring, unconventional, yet it seems perfectly moral as she renders it. She has a number called "You Can Have Him," in which she lost to another girl. This has the stuff of real poignancy in it, is rational or irrational depending on how you survey the subject.

Wears Straw Hat

I keep humming to myself the song called "Back in My Home Town." In this she wears a straw hat, most becoming, indeed. This is my pick of the program, but I also liked her rendition of "Since I Became a Hussy for My Husband."

Trained for "Dancing in the Dark," and as one appreciated the pure tones he admitted the vision of a beauty in strapless white satin bodice, with peplum falling over a full-length gray skirt. Her pleated bustle, with back skirt. Her designer had done his best to contribute to her best performance, which ended, appropriately, with "Manhattan."

New York Daily Mirror, Wednesday, November 26, 1952

Nightlife

Margaret Phelan Spicy Cotillion Room Dish

By LEE MORTIMER

Here's a new recipe for wise New Yorkers: Combining just the proper portions of spice and naughtiness with excellent cuisine and perfect dancing atmosphere—I mean the Hotel Pierre's Cotillion Room where "The Saucy Sophisticate" —lovely songstress Margaret Phelan—is **free-turing the customers.**

Margie, one of our prettiest thrushes, has a new wealth of ultra material, risque, but respectable. She sings cute calypsos, a humdinger of a number called "Should I Marry the Guy" and offers a zingy arrangement of "Love Is Where You Find It" coupled with "Lover," where she hits the high octaves.

The gal has the poise of a champ thoroughbred, which she most definitely is. And her gowns, by Pierre Balmain, are gorgeous, mon Dieu!

Wednesday, November 19, 1952

Walter Winchell

... Margaret Phelan is a click at the Cotillion Room.

New York Daily News, November 23, 1952

ROBERT SYLVESTER

Miss Phelan ... has very saucy and smart material ... which she handles with style ... and is one of the few floor entertainers who manage to make direct contact with the audience.

Thursday, November 13, 1952

EARL WILSON

Bravo: Margaret Phelan at the Cotillion Room.



SHE'S BOXOFFICE!

MARGARET PHELAN

"The Saucy Sophisticate"



Hotel Pierre, N. Y.

Margaret Phelan, who might well be billed the Norma Shearer of songstresses—resembling the film star as strongly as she does—is billed officially as "the saucy sophisticate." She is that in spades, and perhaps more on the saucy side than sophistication.

Reminding of a Campfire Girl who would make like Mae West, there would be a disarming charm in her affection, but fortunately a worldly woman, she may look —although, perhaps—the fates have upon it negatively—the fates have endowed her with tremendous personal charm and a sweet personality that will not be downed.

Admittedly nobody wants to pay a covert to see Elsie Dinmore making like a femme milquetoast, but if on the other hand an erudite thespian like the late Louis Wolheim, who was a scholar and a savant of sorts, realized that he had been endowed with Butch Montana personality, who was he to fight it? Nature is bigger than both of us. So with Miss Phelan, the femme fatale she ain't. She may chirp her French postcard double-entendres right into the rue Blondel and she'll never lose the Pollyanna appeal. Trouble is (1), her double are single-entendres—

there's no subtlety; wham, you get the whole script; and (2), she's just a nice girl play-acting at being a wicked woman of the world in song and her story, excepting that none can believe her pitch.

That doesn't mean that Miss Phelan hasn't her moments. In fact she has better than that—she's doing business at the Pierre's Cotillion Room. But why she feels she needs all this s.a. in song when her own physical s.a. and charm could so well fortify her song stylings on a more broadly appealing basis is one of those things. Comparisons are odious, especially when pinpointed as regards show biz specialists, but if Miss Phelan seems obsessed with the idea that she must punch over the blue stuff what about Dinah Shore, or Hildegarde, or Mindy Carson at the very nearby Persian Room of the across-the-Park Hotel Plaza?

Miss Phelan can be "the saucy sophisticate," if she persists, with modern boy-girl songs, and she might even indulge in "Hussy for My Husband," but she needn't stoop to the bathtub genre. She doesn't need it. She is an eye-filling philly, a competent chirp whose prime problem is merely a little judicious editing. Biz big as maitre d' Pasqual attests. Abel.

November 19, 1952

VARIETY

Thursday, November 20, 1952

The Voice of Broadway:

By DOROTHY KILGALLAN

The trade publication rapped Margaret Phelan's "too-risque" material in her act at the Cotillion Room, advised her to get new songs. So what happened? The place has been jammed at every performance, and Maggie's held over for an added two weeks.

New York World-Telegram and Sun, Friday, November 21, 1952

New York — Day by Day

By Frank Farrell

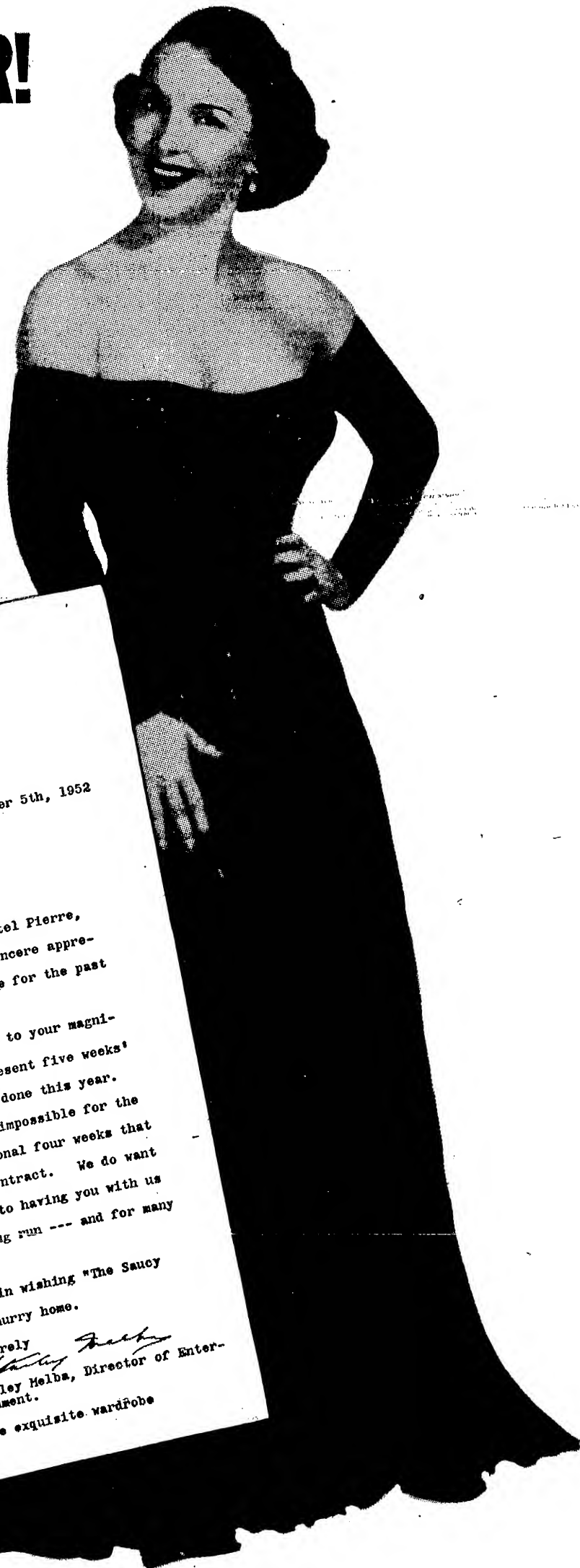
... Margaret Phelan's larking in the Cotillion Room has so much voltage the Pierre has asked her to highlight its show for an additional fortnight.



SHE'S HELD OVER!

MARGARET PHELAN

"The Saucy Sophisticate"



Hotel
FIFTH AVENUE
NEW YORK

TELEPHONE
ME 6-1074



Pierre
AT 61st STREET
NEW YORK

CABLE ADDRESS
PIERHOTEL

December 5th, 1952

Miss Margaret Phelan
c/o Hotel Pierre
New York, New York.

Dear Margaret:

On behalf of Mr. Frank Paget, President of the Hotel Pierre, and myself, I would like to express to you our sincere appreciation for the tremendous business you have done for the past five weeks in our Cotillion Room.

I am happy to tell you for the record, that due to your magnificent performance the business during your present five weeks' stay has been the best the Cotillion Room has done this year.

I regret that your prior commitments made it impossible for the Pierre Hotel to hold you over for the additional four weeks that we requested beyond your original term of contract. We do want you to know, however, that we look forward to having you with us at the Cotillion Room next season for a long run --- and for many seasons to come.

The staff at the Cotillion Room joins me in wishing "The Saucy Sophisticate" the very best, and please hurry home.

Sincerely

Stanley Melba
Stanley Melba, Director of Entertainment.

P.S. A salute to Pierre Balmain for the exquisite wardrobe he created for you.



Talent Peddlers See Summer Decline, Spurring Current Survey of Outlets

Talent agencies are starting surveys of summer work much earlier than usual, indicating an anticipated famine of employment outlets at that time. One agency already has started lining up Canadian arenas for summer tours of units containing one name and a flock of smaller acts. Another office is surveying auditoriums where acts can work one-nighters on a guarantee and percentage basis.

Another factor indicating considerable apprehension about the anticipated paucity during the hot months is that percenteries are surveying the concert field as an outlet. There has been some cooperation with several of the top long-hair bureaus on prior occasions when an agency wanted one of its name singers or actors presented in the provinces in a class manner. This time the offices are often seeking their cooperation as a means of getting some of their talent out of their hair during the slow period.

Of course, cafes and the borscht

Ted Lewis' 4-Week LQer

Ted Lewis will play the Latin Quarter, N. Y., starting March 2 for four weeks. It's his first Manhattan stand in several years, last hitch being at the Copacabana.

Lewis is also set for the Shamrock Hotel, Houston, Dec. 9.

belt present the more immediate prospects of work, but too many of their turns cannot qualify in these spots. With the evaporation of theatres and anticipated decrease in radio and video work during the summer, the agencies expect some terrific migraine on what to do with some of their people.

What will aggravate the problem is the anticipated movement of many filmsters eastward for a summer visit. Customarily, the agencies lined up a few dates just to insure that the performer makes expenses. The %ers expect that this source of loose change will virtually disappear during the summer.

The offices are hopeful that the early casting for summer work will kick up some avenues of permanent employment. The virtual evaporation of vaude has hit the agencies harder than is generally realized. Theatres provided an important summer activity for some of their top names. The houses not only produced some important commissions but kept the performer far away from the office and generally contented. Now the percenteries are more than a little worried they'll hang around the store and bother the agents with radio and teevee dates, of which they're afraid there won't be too much during the summer.

The date-diggers are frank to say that except for their annual two weeks, the summer won't be any vacation for them unless they kick up some new ideas where to spot talent.

Miami Olympia's Latest Headache: Coin Up, Acts Down for Vaude Return

Miami, Dec. 9.

Teeoff show returning vaude to the Olympia Theatre here will also mark a revision upward in budget expenditures of the south Florida loner in live stage shows. Opening lineup for tomorrow (Wed.) has Frances Langford topping with Marc Ballero and three novelty acts in support.

Theatre execs are experiencing difficulty in their search for top names to fit the expanded budget (\$5,000-\$6,000 as against \$3,000 formerly). Situation is already a problem, with the following show not set and only Mr. Kitzel, former Jack Benny program dialectician, pacted. This is despite fact that there are hotel availabilities on dates for doubling or to follow appearances at the Olympia. In former years, many acts took the date with local cafe and hotel owners backing them for additional bookings.

Currently, it seems, most of the acts wanted aren't in the mood for a four-show schedule and a double into a hotel for a late show (11:30 p.m.). Name bands for the house are out. Les Rhode's house orch is a must on union deal and booking of a band unit with draw values would up the budget considerably, what with additional acts for fillout to be set.

Don Tannen headlines at Rice Hotel, Houston, opening tomorrow (Thurs.) with Don Reed orch.

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Cheers (and Roebuck)

by the effervescent

Peter Lind Hayes

is another show biz vignette

* * *

one of the many byline features
in the
forthcoming

47th Anniversary Number

of

VARIETY

Cops Just Peeping Toms At Samia Gamal Show; Phony Arrests, Sez Owner

San Antonio, Dec. 9.

Charges were hurled by Col. B. F. Chadwick that vice squad officers had used their badges and "Gestapo-like" tactics to see the Samia Gamal show which had been booked for three days in his Club Sevenoaks here.

Col. Chadwick reported that many of his customers were incensed over local newspaper stories that the show was taken into custody at the cafe. He said that the arrests were made as a cover-up by the vice squad officers after he had told them that "your intrusion into this place will be reported to the chief of police."

The vice officers appeared at the nitery on pretense of an investigation, according to Chadwick, and finding nothing sat through the show and then made three arrests as a "cover-up."

A full investigation of the matter is being made by the head of local vice squad as well as the chief of police.

Samia's Eve to Eve

Dallas, Dec. 9.

Joe Bonds, owner-publisher of the Sky Club here, has booked Samia Gamal for a special show opening Christmas Eve, running to New Year's Eve.

Cafe Society, N.Y., Shut By Liquor Authority

Cafe Society Downtown, N. Y., was forced to suspend last week when the State Liquor Authority revoked its license because of a legal entanglement. Cafe had been operating as the L&M Corp., an outfit now defunct and adjudged a bankrupt. Endorsement of the transfer of the license to the trustee which operated the cafe was never completed, according to agent Harry Rainy, who was seeking to buy the spot from the trustee subject to approval by the N. Y. Federal Court.

Rainy stated that when he sought transfer of the license to his name coincident with his drawing up papers of purchase, SLA found that the spot was operating illegally since endorsement was never made and consequently closed the nitery. Rainy stated that he hopes to have difficulties ironed out shortly and that he'll open immediately afterward.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 9. Final results of the election for "We The Patients." Executive house committee, Patricia Payne, chairman; C. Shirley Houff, Kenneth Derby, alternates, Virginia Ferraro, William Joyner, Joe Phillips. Their duties are to arrange entertainments, parties and banquets for the less fortunate of the hospital, especially the strictly-in-bed gang.

Jackie Fondran, assistant manager Riverside Theatre, Cleveland, registered for the observation routine.

Connie Ferraro and Jimmy Fastigi motored in from Mount Vernon, N. Y., for a bedside chat with Virginia (Loew) Ferraro, whose progress is special.

Bobbie Elmer Trimble, manager of the Wasco & Poso Theatres, Bakersfield, Cal., and a new arrival here, all agog over his first clinic that ups him for pictures twice a week.

Harvey Goodwin, nitery entertainer and newcomer here, hit his first ace clinic that upped him to ambulatory. Ditto for Patricia (Brandt) Pritchard, who gets visiting privileges in a nifty comeback. Write to those who are ill.

Ottawa Springs Vaude After 20 Yr. Hiatus as Two-a-Day Stock Idea

Ottawa, Dec. 9.

After 20 years without vaudeville, Ottawa now has a vaudeville house, the 1,000-seat downtown Francais. Stock vaude, mostly in French, stars and is written and staged by Oliver Guimond, who under the name Tizoune has for years been Montreal's top French-language comedian, except for legit's Gratien Gelinas (Fridolin).

First week, with no matinee but two performances nightly, drew SRO at 7:30 show but half house at 10, and thereafter times were changed to 3—to lure housewives—and 8:30. Policy is in for four weeks definite, and house owner Robert E. (Bob) Maynard believes he can make it continue, at 50c until 4 p. m., then 60 and 75.

Ottawa and Hull—a 15-minute trolley ride across the river—offer around 300,000 draw, about half French-speaking, and first week's audiences were about 20% English-speaking. Extra-space ads in all three dailies helped.

Opening 75-minute bill had droll, elastic-panned Tizoune for his cent of everything, except songs (a chanson and a French version of "Domingo") by brunette looker Claire Deval, and knockabout comedy songs and dances by Alma Mia & Ronny Dailard. Duo also appear separately, in English-speaking parts of French skits, and Miss Deval doubles, in French. Maynard admits it will be no cinch to pick up a singer and team every two weeks (present act holdover plan, with Tizoune and his straight man,


Guy Robert, to be permanent) who can double in brass.

There are two film features—English-language except on Thursday—plus cartoon and newsreel. Pix change Monday, Thursday and Friday. No Sunday shows in Ottawa, although Hull films—in Quebec province—get a big Sunday play from Ottawans.

One complication is Tizoune's absence every Tuesday night for his radio show in Montreal, 110 miles away. Guest artists will be brought in to plug the one-night gap. For this week, Jeanne d'Arc Charlebois, chanteuse who played the N. Y. Palace in August, was pencilled in. She's Tizoune's daughter-in-law.

Forty-year-old Francois, still indie, started with Gilbert & Sullivan stock, but changed to pix in 1922. It holds Ontario license "C," which means four dressing rooms and a backstage bathroom but no movable scenery. Stage is good-sized and there's five-piece orch in pit.

Owner Bob Maynard, Ottawa-born, is well known across Canada as house manager in Toronto and other cities for Famous Players, Odeon and Bloom & Fine for past 20 years. Until last year he was part owner of Montreal's vaudeville Seville with B. A. Garson, who bought him out.



BEN YOST

THE VIKINGS
Opening
EDDY'S, Kansas City
Dec. 19
1650 Bway New York NY

AGVA's Chi Storm

Continued from page 51

claimed that AGVA working conditions, sans funds, were in the new contracts. He said that 250 out of 300 performers in the shuttered spots have joined the new organization and that Trudine Daniels, a stripper; Emil Van Horn, a dancer, and Sam Hass, were elected trustees to obtain a charter for the new union. Acts complained that they were not advised of AGVA action before it took place and that with present poor conditions this was not the time to undertake such a move.

EMA's Protest

Another development was the sudden meeting called by Entertainment Managers' Assn. Thursday (4) in which a petition was formulated to protest payment of welfare fund, especially in the club-date field. Chicago is the biggest centre for the casual dates, providing over one third of such employment. Most of the present officers are club-date bookers and are fighting to have the levy lifted, even if it means breaking with the New York-based Artists Representatives Assn., who have gone along with the AGVA proposal.

It's known that many bookers have made no attempt to collect the welfare tax, several saying that AGVA would have to police the collections itself, a manifest impossibility as there are more than 30 to 40 dates nightly which rises to double or more that amount in December and January. Others want a definite break now and this group was active last night (Mon.) in a special meeting of the full membership. AGVA has brought in Ben White from New York to wrestle with the problem, while Jack Irving, whose home grounds are in Chicago, will arrive shortly. Action has not affected the hotels, which are not members of the CCOA, and the Chez Paree, which was due to close last weekend for remodeling, to reopen Dec. 30.

New Yiddish-Amer. Cafe

A new Yiddish-American nitery, Kinneret Club, will tee off Saturday (13) on upper Broadway. The cafe, operated by Stanley Flato and Hymie Elnow, will run weekends only.

Would You Like to LIVE LIKE A MILLIONAIRE?

Amateur or professional talent with sons or daughters are eligible to audition for this national ABC radio and television show. For audition appointment talent or agents are invited to contact MASTERSON, REDDY & NELSON direct, 745 Fifth Avenue, New York City or phone Plaza 9-1120.

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Thank-ee Frankie!

"Won jam-packed audience."

LOUIS SOBOL, *Journal-American*

"Sensational — at the peak of his career—"

HY GARDNER, *Herald-Tribune*

"Night Club Triumph."

BLAIR CHOTZINOFF, *New York Post*

"Solid."

ROBERT W. DANA,
World-Telegram-Sun

"Frankie in good voice at Casino . . . amiable and gracious . . . sings as of yore."

FRANK QUINN, *New York Mirror*



"Socks over showmanship and personality . . . stronger material . . . sharper pacing . . . a smash!"

KAHN, *Variety*

"The Voice rocks them as of yore in New York."

BILL SMITH, *Billboard*

"At The French Casino Frank Sinatra is now singing his greatest and charmingest."

EARL WILSON, *New York Post*

"Greater than ever."

GENE KNIGHT (Jim O'Connor),
Journal-American

To The One And Only SINATRA

FOR YOUR SUPERB SHOWMANSHIP!

FOR YOUR AUDIENCE-ENRAPTURING SONGS!

FOR THE TREMENDOUS BUSINESS YOU BROUGHT US!

FOR BEING THE FIRST OF THE GREAT STARS TO APPEAR HERE!

Merci Beaucoup!

Naschat Martini

HOTEL PARAMOUNT • NEW YORK

French Casino

(FORMERLY DIAMOND HORSESHOE)

Hotel Plaza, N. Y.

Victoria Cordova with Walter Eiger, Mary Raye & Naldi, Dick LaSalle and Mark Monte bands; \$2 and \$2.50 cover.

Used to be that saloons pitched up top talent for the New Year's eve stretch but seemingly the bistros—class or mass—take the year-end festivities in stride. It is suspected, in fact, that the hotels do a little cheating deliberately on the theory that the pre-Xmas full will not be wiped out by any socko Eve finale.

This booking is a pleasant little show, obviously not straining the budget, but more than sufficient unto the purpose thereof. Both are competent performers who have been around. Opener terp team, Mary Raye & Naldi, are standard with their suave stepping. Their terps are precise, polished and patently painstakingly presented. Mario Naldi's amazing adagio holds are as much gymnastic as terpsichorean. Miss Raye is a winsome little trick. They know their stuff and merchandise as well, be it beguine, tango, paso doble or a Strauss waltz.

Ditto Victoria Cordova, a Latin from Florida, who is given more to the Gallic idiom, but not forgetting a little authentic Cubano. She mixes up the French familiars with the native songs to good results. She paraphrases the American yep for "April in Paris" by observing that the Parisians in turn seem to yep for "April in Portugal" (actually it's an Italian tune, and perhaps better known in Anglairs as "Whispering Serenade"). Thereafter she medleys her songs with good change of pace, skilfully maintaining her trademarked credo, "I Sing of Love." It's a nice touch. The tunes are tastefully tailored to her metier and she achieves good variety. She is a striking brunet, set off in a red velvet gown that flashes her chassiss to good advantage. Walter Eiger is expert piano accomp.

Per usual, Dick LaSalle does a tiptop dansapation and show backer-upping job alternating with the equally expert La Salle is also trailering his new Decca album, "A Night at the Persian Room." Mark Monte's Continentals for the Latunestering. Abel.

Ciro's, Hollywood

Hollywood, Dec. 6.
Gene Baylos, Bud & Cece Robinson, Dick Stabile Orch (8), Bobby Ramos Rhumband (5); \$2 cover.

The visiting comic generally has a hard time of it on the Coast: tastes in humor are different and he's playing to a curious admixture of the hep and the hick. The latter generally are in the majority, particularly at this time of year when the southland attracts swarms of loaded vacationers, and the results business-wise are not too forte. That appears to be the fate in store for Gene Baylos, who's in for the three-week span that stretches until the night after Christmas.

Baylos has rightly been called the "comedian's comedian." His stuff fractures the show biz crowd since it's slick and well-timed. His current offerings, including new "shicklach," are no exception. But for general response he comes to life only spasmodically. As a result, his 45-minute opening night show was overlong. Too, he had to face a crowd grown restive waiting two hours beyond the advertised showtime. To most of them, a borscht belt spot so big it's "building its own indoor mountain," or the fact that the Ciro's stage is actually "a tremendous coffin for the comedians who've died here," aren't exactly yock-producing. The fact remains, however, that Baylos knows how to punch over a line, intersperse his material with ad lib lines, and slickly time each offering to get the most an audience is willing to give.

Show opener is the rhythm dance team of Bud & Cece Robinson, who score quickly with a fast 15-minute turn. Their stint, whether together or solo, runs the range of dance stuff of the last 20 years and it's all slickly delivered. Bud Robinson hits a solo high spot with some loose-limbed comedic terping that wins peak returns and the team earns its begoff.

Dick Stabile's orch stays on to back the show and share dance duties with Bobby Ramos. Kap.

Edgewater Beach, Chi (MARINE ROOM)

Chicago, Dec. 3.
Senor Wences, Artie James, Preston Lambert, Dorothy Hild Dancers (12), Griff Williams Orch (11); \$1.55 cover.

This north side hotel which traditionally shoots for the family trade, especially during the holiday spans, has hyped its pitch to mom-pop-and-the-kids with this

colorful, sprightly paced Xmas bundle. Good word-of-mouth on the entire revue and particularly on the ventro of Senor Wences should fetch the holiday-mood mob.

With Senor W. and skater Artie James as the classy trimmings, producer Dorothy Hild has laid on the production values with a lavish hand. Topper in the production department is the "Candyland" sketch, featuring the Hild Dancers, and baritone Preston Lambert. It's an eye-popper, especially for the kiddies. This segment has the terps decked out as Xmas candy, while Lambert conducts a moppet through the make-believe world. It earns much patron appreciation. Hild group reprises the "Winter Wonderland" number for the opener with the line doing an animated Swiss belleranger terp routine.

Wences quickly earns rapt attention with his expert voice-tossing and his turn builds to a solid climax. The big room is always a stiff test for a solo but with his hand puppet and the man-in-the-box exchanging rapid-fire quips, Wences practically works as a trio and has no trouble projecting. His two-way phone gabfest with his boxed "assistant" and the heckling from the junior-size puppet during his juggling score solidly. It's top-drawer stuff all the way.

James also fits in nicely with his roller skating demonstration which marks him as a better-than-average man on wheels. His ball-bearing spins draw gasps as he whirls through "Begin the Beguine" and he displays fine grace switching to waltz tempoed "Intermezzo." Whirling dervish provides flashy spice in just the right amount.

Complicated show gets excellent support throughout from the Griff Williams orch. Band is now in its fourth month at this location, playing both the revues and the dance sets. Dave.

Sahara, Las Vegas

Las Vegas, Dec. 3.
Gene Sheldon (2), Ella Mae Morse, Bob Williams, Gene Nash, Sa-Harem Dancers (12), Cece Davidson Orch (11); no cover or minimum.

Filling the preholiday lull and preceding the Andrews Sisters' three-frame stopover, this pleasant lightweight casement with pantomimist Gene Sheldon, Ella Mae Morse and Bob Williams will draw moderately.

Why the Sahara followed Buster Keaton's silent session with still another mute act is a puzzler. Although Sheldon is tops, with plenty yocks for his banjo strummings and facial mugs, putting him in this particular fortnight seems to be stretching the panto point a bit far. Comedian works with his wife, Peggy McCann, who acts as foil for closing portion of funny biz. He does sneak in some words, however, during an encore while dropping in a couple of character jokes.

Miss Morse, who knows her blues and rhythm shadings, has a good go at several tunes placed within her medium and range. Result is brief but solid 15 minutes which rocks all the way. Scampers on with "Do the Oakie Boogie" and gets audience clinking ashtrays clapping miffs for "Blacksmith Blues" effects. Receives nice applause token for her carbon of Capitol click. New tack on "Black Magic" is up-tempo, with "Greyhound" a novelty wail followup and "Cow Cow Boogie" a natural for windup.

Bob Williams has no trouble keeping his auditors from howling all the way through stint with two pooches, but does run into wall with first canine. So well conceived is his act with cannily trained Freddy and Spunky, that tablers are made to feel like all pup owners with pets who never show off when master gives orders. In spite of Freddy's limpness and dogmatic refusals to mind, Spunky makes up for everything by exerting some good tricks.

Imaginative and gorgeous are the creations by George Moro and Ruth Landis for the Sa-Harem Dancers. Opener has action unlike usual choreo patterns when femmes, centered by warbling and terping of Gene Nash, flit about in "Down in West Indies." Wardrobe is brilliant in this, but even more spectacular is the "Golden West" midway routine which segues from Miss Morse's "Cow Cow Boogie." Vivid bright gold costumes of showgirls, and their "Golden West" lyrics grab attention. Special lavish effect in eight dancers' costumes heightens total appeal. Gene Nash, when not bounding about with the femmes, is capable pilot for all intros.

Cee Davidson orch moves into chores with gusto, backgrounding in fine fashion. Will.

Blue Angel, N. Y.

Eartha Kitt, Stan Freeman, Charlotte Rae, Cheerleaders (5), Bart Howard, Ellis Larkin 3; \$4, \$5 minimum.

The Blue Angel is apparently meeting the preholiday letdown via a well-balanced and entertaining bill that encompasses name value as well as solid entertainment. The setup accents comedy with the efforts of Charlotte Rae and Stan Freeman. However, it's Eartha Kitt that provides the draw for most of the business.

Miss Kitt, doubling from Leonard Sillman's "New Faces," is one of the more provocative singers. Negro thrush has a spicy tune catalog. She kides the French songs engagingly, imparts a lot of pash into renditions and at show caught even essayed a Turkish tune. She's one of the more solid regulars in this Herbert Jacoby-Max Gordon intinery.

Freeman has a solid sense of smart ribaldry. His stuff, while sophisticated, has a sufficiently solid base to go over in the more mass spots. He's a lot of fun to listen to, giving the bistro an informal party atmosphere. His satires of jingles and college songs are especially pleasant.

Miss Rae, who started a couple of years ago in Gordon's companion spot, the Village Vanguard, shows an increasingly progressive development. She handles her vocal satires expertly, her material gets smarter and projection is tops. Her impressions show a great deal of vocal fidelity and she's well appreciated here.

The New Act on this bill is The Cheerleaders. Instrumental backing by the Ellis Larkin Trio is tops and further music is by Bart Howard at the piano. Jose.

Wonderbar, Montreal

Montreal, Dec. 5.
Harry Richman, Jack Bryon, Sinclair & Alda, Mac Claffier Orch (5), Peter Barry Rhumband (5); \$3.50 minimum.

Under the management of Norm Silvers and Jack Blatt, the Wonderbar is going all-out on entertainment to bring back the trade that in the early '30s made this spot one of the most popular in town.

Sparking current layout is Harry Richman who returns to this boite after an absence of 20 years. Besides the heavy dose of nostalgia handed out on every show, Richman also takes a "show me" audience over the hurdles and proves why he's been a name for a couple of decades.

In his tophat and twirling the inevitable cane, Richman tees off with "Puttin' on the Ritz," swaggers into "Walkin' My Baby" and then moves over to the piano for remainder of stint. Other than "Wish You Were Here" for the newcomers, Richman stays with the oldies, reprising his hits such as "Vagabond Song," "Birth of the Blues" and "Had to Be You" to okay mitting.

There is nothing miserly about his session and the general pacing is kept at top level throughout. The intros are loaded with "and maybe you remember this" before offering one of his old faves, but on night caught the crowd seemed to be in a memory mood and went overboard for the Richman hokum.

Magico-comic Jack Byron is determined but slightly at sea with the Wonderbar patrons. His material for the most part is fast, glib and refreshing, but his offhand manner and rather flustered delivery take edge from some of his better bits. His parody on a TV announcer handling commercials and still trying to entertain visually with a little magic is highlight of evening.

Terpsters Sinclair & Alda are attractive and hard-working during their four-number stand. The Shaffer orch does show music with the Peter Barry combo coming in from the Bon Soir room for some nifty Latin moments. Newt.

Colony & Astor, London

London, Dec. 2.
Annette Warren, Felix King, Don Carlos and Sid Phillips Orchs; Colony: \$5.50; Astor: \$3 minimum to 11 p.m., \$3 cover thereafter.

Annette Warren is the last importation of the year for British cabaret—and only just made it. Her plane from New York was several times delayed and she eventually hit London on the afternoon of her opening at these dual Berkeley Sq. niteries. Her late arrival meant cutting down on rehearsals and this was evident from her initial performance at the Colony.

The songstress is neatly turned out and eliminates all the familiar gab. Her voice is smooth and appealing and she puts over her numbers with commendable savvy.

These plus factors will emerge more effectively after she has improved the routine and changed the pace.

Easily her best number, "Cousin of Mine," should be kept for the end for a sock closing. Its original rendition half way through the show makes the other numbers something of an anti-climax. This is mainly where the pace needs changing. As presently constituted, the act starts off from strength and tapers off. That's not good showmanship by any standards.

When the changes indicated have been made, the better numbers in the routine will fit snugly into the overall pattern. Two songs which failed to make an impact on the opening show were immediately jettisoned, but there is a sufficiency of good material at Miss Warren's disposal to make up the loss. If she comes across with a few more hits of the calibre of "You've Got to Take Things Easy" and "For Every Man There's a Woman," the customers will have no grounds for complaint. Accomplish is done in the regular-slick style by the Felix King aggregation. Myro.

Last Frontier, Las Vegas

Las Vegas, Dec. 5.
Phil Spitalny All-Girl Orch & Choir (25), with Evelyn, Rose Marie, Maxine, Viola, Linda, Janet, Jeannie, Dottie, Louise, Roberto & Alda; no cover or minimum.

Traditional Christmas package for the Last Frontier, Phil Spitalny's All-Girl Orch & Choir zips open the fourth and best presentation of all annual extravaganzas. It's the only show with real Yule flavoring, and as such will hold good for full four frames.

Maestro Spitalny can be proud of this one. He has assembled new soloists, plus a most diverting Flamenco duo, Roberto & Alda, tossed in new musical works for all, and winds up with a solid bonanza flagwaver.

Format is same as in previous stands, but has been proved very effective here. From his Christmas caroling with all femme onstage through the various thrushes, musicians et al, Spitalny keeps the show moving fast.

Evelyn with her violinistics makes a choice spot in her virtuoso turn. From the "Hejre Kati," with flashing bow, softens into muted "I Went To Your Wedding." Unusual backgrounding is obligated by Jeannie's stratospheric soprano while accompanying on guitar. Lines up string section to essay a potpourri of w.k. airs. "Whistling Gypsy," supplanting with newest composition, "Laughing Violin," destined to outflank the well-worn "Hot Canary."

Of special interest is Mr. Spitalny's "wonder child," four-year-old Linda. She fronts briefly in Christmas carols, but really softens skeptics during moments with her mother, a member of the choir, in "Anything You Can Do, I Can Do Better." Roberto & Alda, another surprise for this year's tour, put over authentic feeling of the Flamenco terps to win themselves neat accolades. Viola, on the novelty side, proves to be a femme major drummer with some fancy whipping of the skins for big miffs.

Rose Marie, fresh from a Prix de Rome scholarship, is a definite asset to the unit. Looking like a smaller edition of Jane Russell, with components to match, plus radiant soprano pipes, she enchants with "Play Gypsy" and "Strange Sensation." Another soloist looker is Maxine, whose low flame contralto voice puts glow into "Here in My Heart," and "Hallelujah," then strikes different beat during western medley.

Joined by Dottie and Rose Marie, trio front choir for effective chorale. Louise has the chance to show her keyboard technique during a special arrangement of Franz Liszt scores. Flashing digits move patrons into cheers. In direct contrast to her longhair offering, she turns out a "Tiger Rag" in jazz idiom, which is received even better than her first display of 8bing.

Orchestrally, Spitalny batons his charges in "Dance of the Hours," and for combined orch and choir effects backgrounding flash finale, "Stars and Stripes Forever." Highlight of this is projection of American Eagle. President-elect Eisenhower, and Old Glory upon a scgim in front of femmes. Such a piece of patriotic hoopla would be hard to top, but the maestro leads audience gently down the slope by tossing in a choral bon bon, "Mexican Hat Dance." In this maffner, he accomplishes a neat segue into music for terpatrons' gadabouts on the stage. Don Baker, who inserts his organ interlms, is part of the "Stars and Stripes Forever" entourage, giving a rich undertone to the windup. Will.

Hotel Ambassador, L. A. (COCOANUT GROVE)

Los Angeles, Dec. 3.
Georgia Gibbs, Johnny Mack, Eddie Bergman Orch (15); \$1.50, \$2 cover.

This is the time of year when the bright lights on boulevard Christmas trees must be overshadowed by marquees if niteries are to do any business at all. And spots that can't boast some of the standard names run second to Santa Claus in terms of gross business. That's the position the Ambassador Hotel is in for the current fortnight. While those who do attend will register enthusiasm, the hostelry has little hope of attracting anything more than average crowds.

Current layout is a swift 45-minute package toplined by Georgia Gibbs, who continues to gain in stature each time around. She's added a new, almost-Frankie Laine-style salesmanship to generate supplementary excitement as she wallows over a half-hour song stint. One more ballad would help achieve better pacing, but other than that there can be no complaints.

Miss Gibbs opens with a zingy "Live Till I Die," and maintains the pace solidly to wind, with the requested "Kiss of Fire." One of the interim high spots is her standard "New York's My Town" from "Manhattan Tower," to which she's added effective new lyrics.

Terper Johnny Mack, on first, has combined some mild legerdemain with his hoofing to sustain interest as he taps, occasionally without musical backing through a series of numbers. Best of his easy terping is a softshoe offering a la Eddie Leonard and an impression of Bill Robinson.

Eddie Bergman crew continues to provide effective showbacking and dance beats. Kap.

One Fifth Ave., N. Y.

Pat Carroll, Jimmy Burrell, Bob Downey & Harold Fonville, Hazel Webster; no cover or minimum.

This lower Fifth Ave. intinery, w.k. as a showcase for young talent, is offering a neat blending of songsters and 88ers in its current bill. Bob Downey who books the spot as well as duo-pianos with Harold Fonville, keeps the ears busy with a steady stream of entertainment. Keyboarding between the song turns, however, doesn't intrude and serves as a pleasant background to the tipping or gabbing.

Top spot on the bill goes to Pat Carroll, a hoydenish songstress with a zany comic flair. Miss Carroll's song-clowning is strictly for the smart set but her fresh, impish quality could springboard her into top legit and tele work. Opens brightly with "Having A Ball," segues into a hilarious takeoff on O'Henry's "Gift of the Magi" and then bangs across a special material song spoof of the "good old days." Encores a cute item tagged "Little White Duck" and winds big with a recitation of the fairy tale, "Rapunzel," delivered a la Mae West. It has some blue overtones but the going never gets too rough and the tablers send her away to a big mitt. Other singer on the bill, tenor Jimmy Burrell, is reviewed under New Acts.

Hazel Webster, a perennial here, shares the keyboard chores with Downey & Fonville. Their medleys of showtunes, standards and an occasional pop ballad make for first-rate listening. Gros.

Dinarzdale, Paris

Paris, Dec. 3.
Gloria Lasso, Guillermo, Jacqueline Valois, Dima Ousoff, Paul Toscano Orch (6); \$12 minimum.

This plush White Russian fiddle niterie is pleasing to the eye and ear in its brocaded, lush atmosphere. Fine Russian meals are served from 8 p.m. and cabaret starts at 10:30. It gets the Gallic carriage trade and visiting celebs. Spot features one name usually kept for an extended run.

Topper Gloria Lasso, Spanish chanteuse, is a find and rounding a long run here (New Acts). Jacqueline Valois is a Gallic chanteuse who can manage to sing American top tunes without the trace of an accent. She is good on standards and easy to take as an orch vocal. Dima Ousoff is in the gypsy troubador style as he sings a medley of Russian, Irish, French and Spanish songs. He can also warble in English. Ousoff has good presence and the haunting gypsy-type delivery that fits into this violin room.

Paul Toscano delivers fine dance music as well as the traditional string tablehopping to bathe the clients in dripping melodies. Club has a fine garden terrace for fair weather. Biz good when caught. Will.

Hotel Chase, St. Louis

(CHASE CLUB)
St. Louis, Dec. 5.
Connee Boswell, Carsony Bros.
(3), Dornan Bros. (2), Clyde
McCoy Orch (17); \$1-\$1.50 cover.

It's a quality, quantity and variety layout currently at this No. 1 west end spot with Connee Boswell, absent from the room for eight years, meritoriously headlining the bill and incidentally celebrating her birthday. In addition to her thrashing, her piano playing and her stories, always a heavy click in this town, the layout includes new faces, the acro Carsony Bros. and the omicron Dornan Bros.

Reserved for the last slot, Miss Boswell, displaying her w.k. showmanship, uncovers a new costume changing bit without leaving the floor, to win a sock mitt. Her initial getup is a white off the shoulder semi-bouffant dusted with sequins and a mink cape that she tosses aside during the first portion of her repertoire. The second is an eye-filling wine-colored gown and a snow white shoulder scarf, both covered with sequins, unveiled in a second-splitting blackout.

Opening with "Smile," the singer, pacing herself nicely, continues with "Walkin' My Baby Back Home," "I Don't Know Why," a swing version of "Begin the Beguine," and her interl of "St. Louis Blues," all of which scored solidly. After the costume switch, she tickles the 88 for her own accompaniment to "Somebody Stole My Gal," a whammo edition of "I Saw Mommy Kissing Santa Claus," and "Piano Roll Blues." When the room-filled customers demanded more she obliged with "Farewell to Arms," "Martha" and for the windup, "White Christmas," with Clyde McCoy's lads lending a click hand.

The Carsony lads tee off the 75 minutes show with one of the slickest acro routines seen in this room and are rewarded with a large mitt. One of the boys upends himself with but one digit atop a bottle on a small table. They also do a series of acro and contortions with bottles as fulcrum.

The Dornan boys furnish the comedy with gobs of zany stuff including audience participation. In the latter, five males are seated on chairs while the brothers crouch behind them with the mike for nonsense patter as the "Charlie McCarthy's" merely move their lips. The blonde Dornan strums the guitar while the other, with swell pipes, scores with "You're as Welcome as the Flowers in May" and teams up for a duet of a Hawaiian chant.

Because of length of show, "McCoy has sidetracked his "Sugar Blues" trumpet thumper and the specialists in his band also take a vacation.

Stage Coach Inn, N. J.

South Hackensack, N. J., Dec. 3.
Sunny Gale, Lenny Maxwell,
Larry Marvin, Vic & Mitch, Doris
Kemp Line (5), Barbara Nelson
Orch (4); \$3.50 minimum.

Long featuring a modest name policy, the Stage Coach Inn brings in vocalist Sunny Gale for a week's stand. Pert blonde, who's billed as the "Wheel of Fortune" girl, delivers her title number as well as some five other tunes for a warm reception.

Since coming to the fore last spring via her sock etching of "Wheel" on the Derby label, Miss Gale was inked by RCA Victor and also established herself on the personal appearance circuit. In this intimate room she drapes her throaty tones around such ballads as "You Belong to Me" and "I Laughed at Love." Her style is in the contemporary idiom and is covered with a showmanly velour.

Bill is rounded out by emcee Lenny Maxwell, singer Larry Marvin, instrumental duo of Vic & Mitch, the Doris Kemp line and Barbara Nelson's small band. A versatile youngster, Maxwell can warble a tune, has a fair line of patter and shows promise. Marvin is a personable baritone whose nostalgic ditties "Side by Side," "Toot, Toot, Tootsie..." click handily. Vic & Mitch's string bass and accordion appear to have been booked mainly as a relief unit for the Doris.

Doris Kemp house line of five gals adequately fill audience demands for a dash of s.a. Every other week they display new routines and costumes. Although comprised of only piano, trumpet, sax and drum, Miss Nelson's crew backs the show well. Leader, incidentally, wasn't on hand due to illness.

Owned by Vito Petretti, Edward T. Belvedere and A. A. Wagner, Stagecoach Inn is located on Route 6 a few miles west of the George Washington bridge. Thus the spot is close enough to New York to build a steady clientele as well as catch the transient trade. Despite

its 600-capacity, the Inn manages an intimate atmosphere due primarily to a sofly-lit decor.

Moreover, the Inn adds up to a fine talent incubator inasmuch as a number of turns (including Paul Valentine) have increased their sales stature after bookings here. In charge of entertainment for the site is Petretti while Emile J. Penny, long active in the Bergen County cafe and political scene, is manager. Spot's established name policy appears to be paying off on the strength of business observed early last week despite the inclement weather.

Mount Royal, Mont'1

(NORMANDIE ROOM)
Montreal, Dec. 5.
Kay Thompson & Williams Bros.
(4), Max Chamitov Orch with
Norma Hutton, Bill Moodie Trio;
\$1.50-\$2 cover.

As far as the Mount Royal Hotel is concerned, Kay Thompson & the Williams Bros. are probably the greatest attraction ever booked into it. The fact that the management had to dig deep into the budget (much deeper than usual) doesn't seem to bother anyone because the Normandie Room, for the first time since the entertainment shifted from the Normandie Roof to this rather ponderous dining room, has become alive. There are people crowding in every evening and the general atmosphere, sparked by the Thompson unit, does much to induce the customers to part with a buck or two.

This is the first time the combo have played Montreal and other than the occasional localite who had seen them work in the U.S., little was known about them here. However it took only the first night to prove that this is the hottest thing to hit town in years and one of the most polished acts in show biz today. The applause following each show is the most genuine ever heard in this room and from the opening bars of "Blue Moon," that introes the group, attention is high throughout.

Perhaps what the patrons appreciate most is the directness and sureness Miss Thompson exhibits with each number. Nothing is left to chance; every movement points up the particular bit of business being offered; nothing seems contrived and the overall rhythm is so close to their opening "Jubilee" to their closer about Suzette and her transient love life.

About midway through stint, Miss Thompson takes a breather and introduces the act spiking it with nifty or too that pleases and then moves smoothly into her next song concerning a cruise to the Caribbean.

For the Thompson engagement, the brass section of the Chamitov orch has been enlarged and maitre d' Victor breaks tradition with a no-service rule during all shows. This should be a standing house rule and, as Miss Thompson proves, nobody gets mad when the waiters disappear if the act is good.

La Vie en Rose, N. Y.

(FOLLOWUP)
Although Nat (King) Cole hasn't played around N. Y. niterly belt for some five years, he's had a handful of dislicks in the period. And that's what's paying off on the marquee nowadays, whether it's for the masses in the Broadway Paramount or the classes in this smart east side boite. Cole's stand here with the holdover Phil Moore troupe adds up to a solid bo parlay.

Working at the piano with rhythm trio backing, Cole finds his natural habitat in niteries. His intimate vocal approach and those whispered inflections, which are sometimes lost in big theatres, getting the best possible showcase in this spot. The customers, at least, can hear the same Cole nuances which have trademarked his hits for Capitol Records.

Cole is definitely unique among the current crop of male vocalists. While the others are belting, socking, weeping, etc., Cole retains that relaxed quality which is reputedly passe. Cole proves it isn't so by a style which, though distinctive, doesn't strain for any unusual "new sounds" effects.

Ditto for Cole's songlog. Here's a solid repertoire of standards and current ballads that doesn't dip into that barrel of corny novelties and folksy items. He hits equally well with the current hit, "Because You're Mine," or the recently revived "odile," "Walkin' My Baby Back Home," also registering on such tunes as "Somewhere Along the Way," "Little Girl" and "Makin' Whoopee." In the special material vein, he puts over a charmer, "Calypso Blues," and closes to a legoff hand with his two standout platter hits, "Mona Lisa" and "Too Young."

Mocambo, L. A.

Hollywood, Dec. 3.
Billy Daniel Revue (5), Continentals (4), Eddie Oliver Orch (6), Joe Castro Quartet; \$2 cover.

Hasty booking robbed this layout of some of its preem potential, but it should develop sufficiently to provide pleasant returns for the three weeks to be filled before the coast debut of Edith Piaf. It generates sufficient enthusiasm to keep the regular habitués happy—and there won't be much extra business during this period anyway.

Billy Daniel and his gals were booked in on an almost last-minute basis and consequently are forced to resort to familiar routines during the early stages of the stand. Daniel is working out new stuff, however, and it will be unveiled as a pre-Christmas present to Mocambo patrons. What's on stage now is good, particularly the "Poor Louie" and "Ballin' the Jack" routines that electrified the customers when Daniel debuted the new turn here some months back.

The Continentals, male quartet that specializes in special arrangements for its close harmony, scores easily in this Sunset Strip debut. Their opening show was marred somewhat when they were forced to close on a slow note because of time restrictions and it should serve as a warning to them to push the "Casey at the Bat" number up nearer the beginning. High spots are the whistling "Flight of the Bumblebee," which commands a rapt silence, and an unusual arrangement on the Ukrainian folk tune, "The Birch Tree."

Showbacking remains in the capable hands of the Eddie Oliver orch which alternates on the dance beat with the Joe Castro instrumental quartet.

Hotel Jefferson, St. L.

(BOULEVARD ROOM)
St. Louis, Dec. 2.
Jean Carroll, Line (6), Les Elgart Orch (7); \$1-\$1.50 cover, no minimum.

The diminutive brunet comedienne Jean Carroll, with only two assists from the house line of lookers, is making her local bow a success. Well-filled room at this No. 1 downtown spot indulges in chuckles to belly guffaws at her 45-minute routine. Wearing an off-shoulder black gown, a gold necklace and elbow-length gloves, the personable an effervescent performer has a smart line of patter that runs the gamut. Her timing is bofo.

In addition to her whimsies Miss Carroll possesses neat pipes and scores solidly with her interl of "I Dream of Jeannie," "It's Later Than You Think," and parodies on "River Shannon" and "Man That I Marry" plus a swell mime of Louis Armstrong playing "When Day Is Done," using her hands and lips.

Her takeoff on Ted Husing announcing a horserace, shopping in Miami, recruits at an Army induction centre, a racetrack tout, a conversation between husband and wife are included in her repertoire. She also has a flock of stories, some in dialect, that click. She has only one yarn that borders on the blue.

The line in fresh and attractive costumes open and close the proceedings with new and clever routines. Les Elgart's tooters have little to do except for Miss Carroll's few ditties and keeping the line in step.

Ritz Carlton, Montreal

(RITZ CAFE)
Montreal, Dec. 4.
Jane Morgan, Johnny Gallant,
Joe Settano Trio; \$1-\$1.50 cover.

Jane Morgan's third appearance in the Ritz Cafe shows marked improvement over other tries and still maintains the warmth and freshness evident when she first played here. Since that time, gal has picked up plenty of savvy both vocally and in a theatrical sense, and current offering combines her attractive personality with polish for solid entertainment.

Breaking with a sprightly Franco-American group, Miss Morgan builds steadily with her interl of a Gallic cowboy number and then into her established hat routine which amuses the distaff side and proves conclusively to the male element that there is something whacky about a dame's chapeaux. Gal carries a double set of bonnets; one combo designed by John Fredericks and the other by Jean Barthe of Paris, with first group the most effective.

An audience participation item based on "Smiles" is novel and a neat pace-changer but not up to the rest of the Morgan songlog. A socko bilingual number called "Thank You" garners solid applause and a special material number, "Made in France," is as bold

as the title but with just enough sophistication to keep it out of the obvious groove.

Perhaps the most successful in current repertoire is "April in Portugal," which she does with hand mike while touring room. It is in songs such as these that Miss Morgan exhibits best chirp talents; this is when she registers solidly with all patrons without overfamiliarity but still giving the number a very personal touch. Gowns are as chic as ever and grooming well above par.

House pianist Johnny Gallant gives Miss Morgan solid support during song session and splits interlude music with the Settano Trio.

Nautilus, Miami Beach

Miami Beach, Dec. 6.
Denny Desmond, Gomez & Beatrice, Marion Murray, Freddy Calo Orch; \$2 minimum.

Based on current and coming bookings, operators of this downtown hotel have switched from a "local" policy to a definite bid for the trade that hits the hotel-cafes. Following lineup in this frame, they'll come up with Mel Torme, Jan Murray and Luba Malina, in that order. Obvious that the budget has been considerably hypooed and obvious also is the reason: Entry on the scene of the new Algiers and Biltmore Terrace and other hotel operations going in for bigger acts.

Display on hand is a well-balanced one, though overlong in the terp department. In the teoff slot Luis Gomez, with a new Beatrice, spends more time gabbing than on his routines. He's still an able ballroomer and achieves his lifts and spins in smooth enough fashion, but the attempts at talk do not set well. Essays a tango, paso doble and fast tempoed mood for fair reception.

Marion Murray was worked several of the better spots around. Handsomely gowned, the attractive lass sets up a carefully arranged songlog containing "I Wanna Say Hello," "You Belong To My Heart," done in English and Spanish; rarely done Berlin tune, "I Love A Piano," and encores with "Ballin' the Jack."

Denny Desmond broke in his act here last summer and with return sets up a smartly built canto for top reception. Lithe youngster has an easy way that gets them fast, and times his stuff in big-league manner. Works on the 88 for straight boogie-woogie, then eases in comedy angles with several character-slanted twists for build.

Desmond spins into his platter-panto—specially waxed by him—on a TV cowboy serial. It's a smart piece of original material that has them pounding for more. Back to the Steinway for more of his ivory-work via version of "Malaguena." Gets in trick backhand play and hoofery to color the sequence. In comeback spot, he taps out his impression of Ray Bolger, whom he resembles, for a solid return.

Freddy Calo orch showbacks in excellent fashion. Add to values with "Rhapsody In Blue" overture plus variations on Latin rhythm and some excellent choral and switch-instrument groupings for full-sounding brass and wind movements.

Roller Review

O&J-Skating Vanities

Kansas City, Dec. 5.
Arena revue in two acts produced by Harold Steinman and staged by Gae Foster; costumes, Joan Peronette; dance director, Kenny Springer; musical arranger, Frank Ventre; musical director, Benjamin Schwartz; m.o. and vocalists, Dick Finney; singer, Greta Wolff.

With Olsen & Johnson, Marty May, June Johnson, J. C. Olsen, Jeanne Olsen, Chickie Johnson, Peggy Wallace, Nancy Lee Parker, Lon Hall, Lothar Mueller, Caroline Buchanan, Tony Mirelli, Norm Miller Dancers (12), The Konnyacks (2), Frank Foster, Terry Nolan & Bob Ritz, Vanity Fairs & Escorts.

Swing around the arena circuit this season has Harold Steinman trying a new formula for his big and flashy roller skating show. In an effort to get fun and comedy combined with spectacle and speed, he has gone all-out by teaming with established hellzapoppers Olsen & Johnson and their entire cag of unpredictable comics.

The teaming means a considerable switch in skating spectacles, and the result is a presentation which almost calls for a new classification—an arena revue on wheels. Many of the specialty skaters and principals are gone, and in their places are integrated the veteran

New Acts

JIMMY BURRELL

Songs
12 Mins.
One Fifth Ave., N. Y.

Jimmy Burrell's vocal equipment and affable manner make him an okay bet for small room bookings but he needs a hefty reupholstering job on his songalog. He's good-looking, with fine tenor pipes which command attention. However, he misses optimum results by holding to a low-gear delivery throughout the 12-minute turn. It's not until the wind, when he belts out a stirring "Granada," that he brings any excitement into his act.

Burrell starts slowly with "Gypsy in My Soul," gains interest with a sock rendition of "Here I'll Stay," and then loses ground with a spiritual item, "Hold On." He recovers his grip on the aud, somewhat, with a pleasant novelty, "The Bells of Duennio," which precedes his socko "Granada." A livelier opener and a current ballad or standard in place of the spiritual could build his turn into a neat dish.

Style, which is pegged for the small room trade, limits his vaude chances but he'd make a good tele guster.

PEDRO DE CORDOBA

Dance
10 Mins.
Theatre De L'Etoile, Paris

Pedro De Cordoba is an unusual solo Spanish dancer. Tall and lithe, with expressive face and taut movements, he registers in his stylizations of the classic Spanish dances. In regulation, well-molded costume, he interprets his off-beat dances to piano and guitar.

De Cordoba adds his mobile face and electric movements to his original dance measures. His topper to "The Fire Dance" of De Falla is a dramatic interpretation of the discovery of fire and its eventual destruction of its liberator. Controlled lighting helps accentuate this fine terp chore. Eye and class appeal make him a good bet for niteries or TV. Looks and thesp knowhow make him pic material, too.

Pegged "the Picasso of the dance" by Serge Lifar here, he is a definite addition to the ranks of personality spots.

THE CHEERLEADERS (5)

Songs
8 Mins.
Palace, N. Y.

Fact that The Cheerleaders are doubling and doing well in such diverse spots as the Blue Angel and the Palace Theatre indicates that this fivesome, comprising three boys and two girls, can get along nicely in most situations. Song group's routines differ somewhat in both spots, but the same exuberant style and good routing are evident no matter where they're working.

Outfit shows up best in the rhythm department, indicating sufficient bounce to make their work infectious. One of their more effective departures is a ballad done in glee club formation while one of their number functions as the leader for comedy values. They do well visually as well as vocally, and their appearance is good.

RUSS & JOY SOBEY

Dance
8 Mins.
Palace, N. Y.

Russ & Joy Sobey are youthful terpers who show a wide catalog of tricks and routines that indicate promise. At this point, they work more like a pair of individuals rather than as a team. They should get some routines to show their capabilities as a twosome rather than keep their partners as an excuse to rest up while the other works. They have only a couple of brief sequences as a duo.

Individually, they are good dancers. Work, especially that of the boy, has some touches of originality, and girl has a graceful frame and routine to match. They have a future in the visual fields.

GLORIA LASSO

Songs
20 Mins.
Dinardade, Paris

Gloria Lasso is a Spanish singer introed to Paris via the Dinardade. Gal is sleek, well-coiffed and gowned, with an added eye-interest in her black and white guitar which she handles brilliantly. She is backed up by a fine guitarist, Guillermo, who gives good background and sounding to the hep vocals of Miss Lasso.

Singer has a velvet voice of fine range and calibre, with shadings

(Continued on page 61)

(Continued on page 61)

VARIETY BILLS

WEEK ENDING DECEMBER 10

Numerals in connection with bills below indicate opening day of show
 Letter in parentheses indicates circuit. (FM) Fanchon Marconi (I) Independent
 (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner
 (WR) Walter Reade.

NEW YORK CITY
 Music Hall (H) 11
 Peter Glacke
 Jack Drummond
 Patricia Rayney
 Nip Nelson
 Jansley Dogs
 Rockettes
 Corps de Ballet
 Syn Ore
 Palace (H) 12
 F. Berganza & B.
 Tarzara
 Don Hooton
 1. B. Fields
 Savoir & Faires
 Jellyroll & Zuzu
 Kanawha 3
 Villenave
 1 to fill
 Paramount (P) 10
 Jack Carter
 Janis Paige
 Honey Bros
 Buddy Morrow Ore
 Grand (P) 13 only
 Asylum Ore
CHICAGO
 Chicago (P) 12
 Basil & Boone
 Robert Alida
 Polly Berger

AUSTRIA
 BRISBANE
 His Majesty's (T)
 Armand Perren
 3 Fayers
 Pat Gregory
 Gerd Bjornstad
 Chirbi
 Patricia Saary
 Phillip Tappin
 Wim De Jong
 Jacques Cartaux
 Jimmy Elder
 Joe Whitchouse
 Cissy Trenholm
 Terry Scanlon
 Bala McKinnon
 Betty Sullock
 Guy Stewart
 Guy Sax &
 Myrna
MELBOURNE
 Tivoli (T)
 Tommy Trinder
 Maria Maurie
 6 De Paulis
 Rey Overbury &

BRITAIN
ASTON
 Hippodrome (H)
 Fred Ferrari
 Billy Thorburn
 N. & O'Dell
 S. & P. Kaye
 Nadias
 R. & I. Gray
 Carl Camacho
BIRMINGHAM
 Hippodrome (M)
 Dorothy Squires
 Elaine Goddard
 Ossie Morris
 Rhoda Diane
 Burgess Bros
 Billy De Haven
BLACKPOOL
 Palace (H)
 Jimmy Denis
 Ranchers
 Artemus Co.
 La Vanda
 Nevada
 7 Volants
BRIGHTON
 Hippodrome (M)
 Betty Griffith
 Tommy Cooper
 George Martin
 Daker
 Paterson Bros
 Senior Carlos
 Roy Radcliffe
 Fred Walsh
 Floyd & B'ny
BRISTOL
 Empire (H)
 Eltham & Sharpe
 Fred Wayne
 Freddy Brent Co.
 Empire (H)
 Ted Heath Ore
 Dickie Valentine
 Eddie Roza
 Denis Lotis
 Cardew Robinson
 Locky & Henry
 Fred Preston
 2 Mazurs
 3 Berts
 Cynclones
GARDIF
 New (S)
 Gladys Morgan
 Cheryle Breerton
 Max Geldray
 Sisto Co.
 Fred Lovelle
 Richard Harris
 Lester Shupe & Iris
 Austin Siss
CHELSEA
 Palace (H)
 George Cameron
 Don Saunders
 Joy Randall
 Leslie Noyes
 Mary Harkness
 Ted Gilbert
 Vera Cody-Rev
 4 Jays & June
 Jimmy Gilbert
CHISWICK
 Empire (S)
 Johnny Lockwood
 Susan Scott
 Terry Brent
 Crochet
 Stevano
 Al Gillyon
 Blanche 3
EAST HAM
 Granada (H)
 3 Julios
 Ribton & Richards
 Laurie Watson
 Moylons
 Rex & Bessie
Metropolitan (H)
 Cardew Robinson
 Wondertones
 Wilton Koppel &
 Betty
 Edith Lewis
 Eric DeLaurie
 Clegg & Moroney
 Austral
 Marie Authie
 Carolee
Palace (H)
 3 Monarchs
 Dick James

A & C Fenton
"DALESBURG"
 Orpheum P 11 only
 Asylum of Horrors
DANBURY
 Palace (W) 14-15
 Blanton
EAST ST. LOUIS
 Majestic (P) 12 only
 Asylum of Horrors
MIAMI
 Olympia (P) 10
 Frances Langford
 B. & John Marco
 Ch. & John
 Marc Ballero
 Christine & Moll
ROCKFORD
 Palace (H) 12-15
 Glen Martin Co.
 Kay Faylen
 Graham & Morris
TORRINGTON
 Warner (W) 13 only
 Blackstone
WASHINGTON
 Capitol (H) 11
 Jim Wong
 Harrison & Fisher
 Harry Martin
 John James

Mercaux & Liliane
 Coopers' Fountain
 3 School Horne
 Trained Llama
 2. SWANSEA
 Joan Kahn
 Sad Alf Co.
 Charlie Bale
 Los Volentes
 Les Dareskins
 Miss Victoria
 Les Arturos 4
SWANSEA
 Empire J 8
 B. & A. Pearson
 3 Jills
 G. & A. Doonan
 Charles Ancestor
 Milton Woodward
 Co.
 Coting Astons
 Ansons
 Frank Preston
WOLVERHAMPTON
 2. W. & W. T. P.
 Houston & Stewart
 Randolph Sutton
 Terry Doogan &
 4. Noddy
 Mooney & King
 Nicol & Kemble

Cabaret Bills

NEW YORK CITY

Birdane
 Slipn Gallard
 Joe & Angel
 Charlotte Rae
 Stan Freeman
 Cheerleaders
 Ellis & Carroll
 Bart Howard
Don Soir
 Jimmie Daniels
 Mademoiselles
 Tony & Eddie
 Norcne Tate
 Garland Wilson
 Mae Barrow
Celebrity Club
 Alan Gale
 Freddie Stewart
 Haydocks
 Jackie Miles
 Paul Sydel
 Landre & Verna
 M. Duroso Ore
 Ray Steele
 Mill Page
 Mimi Warren Trio
Chateau Madrid
 Los
 Che Zizi
 Paul Villard
 Jackie Jordann
 Betty Embers
 Barbara Carroll
 Fred Casino
 John Arcesi
 Ginnette Wander
 Jane Laste
 Laura Tanski
 Dominique
 Rudy Cardenas
 Vincent Travers
Hotel Ambassador
 Nancy Lane Ore
Hotel Astor
 Three Suns
Hotel Biltmore
 Michael Kent Ore
 Michael Roky
 Dick Dandies
 Tommy Truman
 Ken Barnes &
 Roy Kroft
 Don Philippe &
 Marta
 Bobby Blake
 Collin & Lecomans
 Adrian R. Trio
Hotel Pierre
 Margaret Phelan
 Stanley Melba Ore
 Clock Reli Ore
Hotel Plaza
 Victoria Cordova
 Roberto
 Dick La Salle Ore
 Continentals
 Noel Edition
Hotel Roosevelt
 Richard Hammond Ore
Hotel St. Regis
 Fernanda Montel
 Roy & Co.
 Horace Diaz Ore
Hotel Statler
 Woody Herman Ore
 Village Barn
 Zeb Carver
 Ted Huston Ore
 Miles Babin
 Helen Curtis
 Bourbon & Bain

MIAMI-MIAMI BEACH

Allison Hotel
 Beachcombers (H)
 Julio & Mae
 Casablanca Hotel
 Charlie Carlisle
 Ginny Scott
 Dave Tyler Ore
Clover Club
 Noel Edition
 Peggy Greer
 Peggy Palmer
 Marlowe Line
 Tony Lopez Ore
 Cork Club
 Joe Thompson
 Richard Curran
 Delmonico
 Jose & Alda
 Carlos & Melissa Ore
Frolic Club
 Kathie & Clara
 Don Charles Ore
Harem Club
 Jimmy Day
 Rusty Marsh
 Flash Lane
 Ginger Stevens
 Noel Edition
 Camille Marsh
 Lombardy
 Don Baker Ore
 Henry Taylor
 Julio & Mae
 Martineau Ore
 Ethel
 Danny Yates Ore
 Rose & Paul
 Vincent
 Tony Hernandez
 Carlo
 Count Smith
 Day & Alva
 Music Box
 Belle Barth
 Don Ostro 3
 Malvyn Louise
 Elaine Brent 1003

Shoremead
 Preacher Rolfe
 Harbor Club
 Joe Mooney
 Helene Riviere
 Paddy's Club
 Wally Nash
 Miss Memphis
 Peggy Saunders
 Emily Bell Ore
 Flo Parker
 Patty Lee
 Mac Fadden
 Deville
 Vocalions 3
 Johnny Pineapple
 Revue
 Sorrente
 Jack Kerr
 Charles & Samara
 Mary Green
 Alan Kole Ore
 El Mambo
 Bobby Escoto Ore
 Baro & Rogers
 Kay Gayle
 Estela
 Litico & Mario

Mambaltes
 Verallies Hotel
 Nino Rinaldi 3
 Bar of Music
 Bill Lortie
 David Elliot
 Guy Kennie
 Betty Lou Barto
 Harry Bell
 Sherry-Frontenas
 Chavez
 Jacques Donnet Ore
 Boby Breen
 Doretta Morrow
 Mal Malkin Ore
 Lord Tarterton
 Michaela Bell Ore
 Jeanne Moore
 Mother Kelly's
 Pat Morrissey
 Bobby Hill D (H)
 Kopy Katz 3
 Vagabonds Club
 Vagabonds (H)
 Mia Neglia
 Hal Winters
 Carmen D'Antonio
 Frank Linaile Ore

CHICAGO

Chez Paree
 Sophie Tucker
 Ted Shapiro
 Harry Mimmo
 Sonny King
 Johnny Martin
 Chez Adorables (H)
 Brian Farnon Ore
 Baro & Wilton Herl
 Adele Inge
 Eric Waite
 Diana Gratton
 Charles & Lucille
 Cavanaugh
 Dennis & Darlene
 Lillian Evers
 G. & A. Broder
 Philip Fraser
 Terry Taylor
 David Tobin
 George Zak
 Boulevard-dears (H)
 Frankie Masters O

LOS ANGELES

Ambassador Hotel
 Georgia Gibbs
 Johnny Mack
 Eddie Bergman Ore
Bar of Music
 Arthur Blake
 2. Gray's Quarter
 Bill Hoffman
 Benno Rubiny
 Eddie Bradford Ore
 3. Gray's Bandbox
 Billy Gray
 Patti Moore
 Ben
 Larry Greene Trio
Biltmore Hotel
 Modernaires (S)
 Frakson

LAS VEGAS, NEVADA

Bill Flamingo
 George Price
 Maxine Lewis
 Mitchell & Petrillo
 Ted & Corby
 Sid Silvers
 Lucille Vanelli
 John Henington
 Flamingo Strlets
 Torris Brand Ore
Desert Inn
 Pearl Bailey
 Billy Vine
 Don Reynolds
 Donn Arden
 Dancers
 Carlton Hayes Ore
Last Frontier
 Phil Spitalny
 Hour of Charm
 Evelyn
 Viola
 Rose Marie
 Louise
 Maxine
 Robert & Alda
 Linda
 Don Baker
El Rancho Vegas
 "Win a Race"
 Joanne Gilbert
 Doodles & Skeeter
 Allan & Ashton
 Louis & Co.
 Johnson & Middel

HAVANA

Sans Souci
 Celia Cruz
 Marta Dominguez
 Fernandez Valencia
 Tondelayo
 Roland Gerbeau
 F. R. R.
 Sans Souci Ore
 de Ballet
Tropicana
 Amparo Garcia
 Chiquita & Johnson
 Ray Carson

Pic Actors

Continued from page 1

fullscale adoption of the new procedure. Not that percentage deals were unheard of before U-I started them, but no studio in town has ever inked so many profit-sharing agreements in one year.

"The benefits to the studio can be tremendous," one Hollywood production official admitted readily. He declined to be quoted by name because his particular studio has yet to formulate its plans regarding percentages. However, he said the studio is carefully studying the U-I formula and is impressed with the way it works.

"Nowadays," he pointed out, "you can't get a big star if you tell him the budget on the picture is only going to be around \$800,000. Yet that's about what 'High Noon' cost—and Gary Cooper did it because he was in on the deal. Many stars when signed for a picture at a flat salary demand the best possible director, plenty of time and lots of other coin-consuming details. When they're on percentage, however, they're working with the studio, trying to save as much

No Squarehead

Continued from page 2

money as possible so that their own share will be greater. They'll take a competent but less well-known director. They'll help figure out shooting short cuts. And they'll work harder all along the way."

Stewart's '50G 'River'

If any single deal quickened Hollywood's interest in percentages, it was James Stewart's U-I deal on "Bend of the River," on which he got 50%. His eventual total from that deal might reach \$750,000. Gregory Peck stands to net as much as \$400,000 from "World In His Arms" at U-I, and the total could go even higher.

Similar deals were made with Errol Flynn in "Against All Flags," Alan Ladd in "Desert Legion" and Tyrone Power in "Mississippi Gambler." These films will not go into release until early in 1953 so it is presently impossible to judge what their returns will be.

Not all of the percentage deals work out favorably for the actor, although the number of duds is very small. Best example of a deal that backfired was Frank Sinatra's on "Meet Danny Wilson." Understood Sinatra took only \$7,500 as a guarantee against a percentage—and the film failed to do business. Stewart was similarly unlucky on his "Harvey" deal. Most of the top name stars, incidentally, are willing to take real gambles on their percentage deals and go into them without any guarantee whatsoever.

Alan Ladd is making almost exclusively percentage deals nowadays. His current "Red Beret," shooting in England for Columbia release, is on a 50% participation basis. Others who have percentage deals in varying degrees include Bing Crosby and Bob Hope, who've been sharing in their Paramount films for some time, and Martin and Lewis, at Paramount. Cary Grant did "Room For One More" at WB on percentage and has let it be known he's receptive to similar deals; Randolph Scott and Will Rogers, Jr., also had profit-sharing deals.

Even the smaller studios are getting ready to plunge into the percentage operations, according to present indications. Allied Artists, for example, recently offered Cornel Wilde a split on "Torpedo Alley." He turned down the deal but the studio has indicated that it will offer similar arrangements in 1953 and possibly go heavily into profit-sharing.

The sharing arrangement, of course, has long been standard in the independent field, where producers have worked out involved deferrals or percentages in order to get a production completed and in release. Until now, however, the majors have remained more or less aloof from the practice. The success of the policy in 1952 has renewed interest in the idea generally, and some optimists are predicting that eventually all pix, except the routine programmers, will be made on an "everybody's a partner" basis.

New Year's Tabs

Continued from page 2

the French Casino, which opened only last July.

The Latin Quarter will have a \$15, \$20, \$25 schedule; Copacabana, \$12, \$20, \$25; Versailles, \$20; Leon & Eddie's, \$8.50; \$10, \$12; Blue Angel, a scale of around \$10 per, although the tariffs aren't definite. Le Ruban Bleu is still to go into a huddle to determine its tabs.

It's expected that business will still be big, that is, if the weather is clear. But again operators will take no chance on last-minute cancellations. Those reserving for the Eve will have to send in their checks to cover the minimum. Then and then only is it a firm deal.

In other cities, operators are preparing for an upsurge of business. The Chase Club of the Chase Hotel, St. Louis, will shutter Friday (12) until the Eve, when Hildegarde opens for one week with the tab \$11.20 per.

In Dallas, major Eve events will include Danny Kaye at the State Fair Auditorium (Dec. 25 to Jan. 1), where seats on the lower floor will be \$6, and \$4.80 in the entire balcony. Carol Richards will be in the Mural Room of the Baker Hotel. She'll be followed by Patti Page, who arrives Jan. 2.

The Arena, New Haven, will assume a nifty format with booking of Tony Pastor. With two shows nightly, charge will be \$3.60 general admission and \$6 per table seat.

islands and there are more bridges than Paris ever dreamed of. No place for a potential suicide who can't make decisions. The king's palace is on the center island and is a tiny shack with 433 rooms and it must be a trial to the old boy when it looks like rain and the Queen tells him to shut the windows.

I have mastered the language to a fare-thee-well. Just the other day the head carpenter (he has a much bigger thumb) came in and after 20 minutes he made me understand he wanted me on the sound stage to see a set they were making of a lawyer's office. I went with him and he pointed and jabbered and I nodded and when I left I knew he understood me fine as they were installing a bathroom in the lawyer's reception room. It'll be a sight laff, I figure.

As one drives in (and only one can, the cars are so small) the studio resembles a cross between Buchenwald and Monogram. All made of wood which the Swedish people seem to have a lot of. But, once inside, it is very modern and quite up-to-date. They have camera tracks here that make Lionel trains seem like toys. Complete with switches and curves and why NBC-TV doesn't latch on to this is beyond me.

The food here is terrific. In the Swedish Sardi's I had two Manhattans, a three course steak dinner (fillet of sirloin), two beers, coffee and Courvoisier cognac for a buck thirty. They use some kind of play money here and I have many L'il Abner tens and some Joe Palooka lucky bucks.

There is no unemployment in Stockholm. It is too cold for bums to sleep on the sidewalk. It's also too cold to sleep in bed. I effect a strange costume here and wear my long underwear over my pants and have saved plenty on pressing. Am living at the Hotel Malmen which is so modern it will be finished next year.

Sunburn rate this month is the lowest in years. I'm bootlegging all the Skol I brought with me. The Swedes snap it up—think it's a new national drink.

People here can't quite make out my crew haircut and I've been turning a nice buck shining shoes.

An actress was pointed out to me to be one of the most beautiful in Sweden. I couldn't doubt it—I couldn't see her. She had on two coats, a scarf, three pairs of woolen stockings, a tassel cap pulled over her ears and a short, warm beard.

If you eat a whole reindeer they give you the antlers for your wall. I'm trying for a polar bear rug. If I make it I'll try for two and have 'em marked 'his' and 'hers' for my hope chest.

I went to see "African Queen" the other day with Swedish subtitles and I was so busy trying to translate them that I didn't see the picture nor hear a word Bogey said to Kate. I'm going to see "Scaramouche" on Monday and since Mel Ferrer talks in subtitles I shouldn't have trouble with that one.

The director on our picture, one Mike Road, fancies himself a linguist having married a girl from Hollywood High. The other morning, in the studio commissary, I wanted a fried egg. I got as far as egg on my own, and then Mike took over and yelped a few Swedish words he knew and the chef nodded and I ended up with two reindeer sandwiches. I'm eating Santa out of house and sled.

The trolleys are the size of the Toonerville special but they hook three together and they do about 45 down the main drag with the doors open. The people here like fresh air. Ice cubes are no problem—simply lift the tray and hold it out the window—or, better still, take them into the bathtub with you.

I saw "South Pacific" the other evening and the fellow who plays Myron McCormick makes Fred Wayne look like a lout. The Pinza role is done by a lad who's so arch he looks like the foot of Fifth Avenue (local N. Y. joke—Washington Square Arch), but by and large, it was a very good show. I laffed it up considerably as I know R&H need the money.

Casting begins next week and I hope to get a Swedish tutor around that time.

Music Hall, N. Y.

"The Nativity," with Marjorie Gordon, Norman Wyatt, Choral Ensemble, Symph Orch (Raymond Paige, director), produced by Leon Leonidoff; "Season's Greetings," with Edmund Dorsey, Peter Gladke, Corps de Ballet (choreography, Margaret Sande), Jack Drummond, Patricia Rayney, Choral Ensemble, Al Jansley's French Poodles, Rockettes, Nip Nelson, produced by Russell Markert; "Million Dollar Mermaid" (M-G), reviewed in VARIETY Nov. 5, '52.

There is a big share of the Music Hall's usual splash and color to its current Christmas show, but the entertainment is not up to the usual par of such annual presentations. The pageantry that goes with Leon Leonidoff's production of "The Nativity," the Hall's annual Yuletide religious spectacle, is still very much in evidence, but this by now is standard entertainment. It can't hold up the rest of the show, though on its own it remains colorful and impressive.

Following "The Nativity," "Season's Greetings" in the production on display with a potpourri that is indigenous to the season. "Greetings" is divided into six segments, the first of which is called "Snowflakes" and features a Santa Claus who introduces a ballet sequence in which Jack Frost and "snowflakes" are dominant. Peter Gladke plays Jack Frost, with the ballet unit characterizing the snowflakes in a number notable for its beautifully colored background of deep red against which the white costumes glist impressively. The choreography here (devised by Margaret Sande) equally nifty and imaginative.

Jack Drummond and Patricia Rayney lend their voices in pacing the "Home for the Holidays" choral piece, a stylized item. Al Jansley's French Poodles are great kid-appealers as the dogs go through such stunts as catching thrown objects, racing along a ramp, all mixed with cute canine comedy.

"Parade of the Wooden Soldiers" shows off the Rockettes with their usual precision stuff, while Nip Nelson gives vocal impressions of such items as Luckies commercials, Perry Como and the like for mild results. The concluding number, embracing the entire company, is an elaborate Christmas production salute. Kahn.

Metropole, Glasgow

Glasgow, Dec. 3. Jack Radcliffe, with Helen Norman, Roy Allan, Billy Dick, Jacky Fuller; The Internationals (5), Aitken & Gordon, Evelyn Mack, Ann Dyet, Joyce & Elaine, Alan MacRitchie, Bob Gandy's Sheep, Caledonian Ladies Pipe Band, Danny Regan, Moxon Ladies (8), Jack Masterton Orch.

Vaude season here is suitably tartaned and embellished with traditional Auld Lang Syne gimmicks like bagpipes, the kilt and mountain scenery. Scot songs are much in the fore throughout, show closing to a grand finale walkdown with five real sheep in a glen setting and the clans gathering to skirling pipe music.

Chief funster is Jack Radcliffe, w.k. in southern England as well as on his native heath, but this Christmas spending the festive stint at home with his ain folk. He sets a brisk comedy pace, being stand-out as a Glasgow drunk coping with a polite English laird in a "Tribute to Robbie Burns." Comedy sketches are mostly good, though familiar here and there to seasoned vaude-goers. Radcliffe has unusual knack of ringing changes between tender pathos and roistering comedy, being especially skillful in old man characterizations, as in "Fifty Years Today."

One sketch poses an imaginary character present, calling for much use of mime and rousing solid yocks from happy stubholders. Atmosphere of this historic vaudeury (where the great Sir Harry Lauder made his first pro appearance over 60 years ago) is conducive to the true music-hall atmosphere, being both cozy and vaude-genic.

Joyce & Elaine are a hard-working terping twain, entertaining neatly in Highland dance, but their vocalizing is behind their hoofing. Duo have a bright "Try, Try Again" number with male dancer Danny Regan, this being new British song titled "Bruce and the Spider" which looks like it's going places.

Spirit of the Highlands is well caught by tenor Alan MacRitchie who sings peurt-a-beul or Gaelic mouth-music, this being a rhythmic series of sounds of strong appeal. The eight Moxon chorines do terping chores to this unusual accompaniment. This is mouth-music as sung years back in the remote Scottish Highlands. Novel.

ty fits in well to a show of Auld Lang Syne character, and might be cultivated elsewhere. MacRitchie also garners mitting with his Scot number, "The Brig o' Balgownie."

The Internationals (two gals, three men) are a bouncing trampolite act with talent. They spring and somersault on the trampoline to solid effect, one male member, with red-noise makeup, raising lafts with comedy business. Act is disciplined and skilled.

Chipping of kilted husband-and-wife duo, Bill Aitken & Kay Gordon, is of good standard, as is terping and comedy work of youthful Danny Regan, Irish actor-dancer. Billy Dick (formerly with Scot comic Alec Finlay) proves a Scot foil in sketches, along with Roy Allan & Helen Norman, Radcliffe's long-standing comedy partners. Gord.

Casino, Toronto

Toronto, Dec. 5. Four Aces, Leon Fields, Gilbert & Russell, Otto Erson, Ferdinand & Jerry, Archie Stone House Orch; "Laugh Your Blues Away" (Col).

Many months since the jeans set turned out in full force to greet a favorite here, but the distaff juves are in heavy majority to welcome the Four Aces and jamming the stage-door alley after all performances. It had been thought that the squealing squad era had ended, but not for this vocal quartet who are packing the house with plenty of young repeaters.

In there with power and fine fettle, plus the concerto calisthenics, the Aces waste no time whamming into a bouncy "Brazil," their resonant "Heart and Soul" and a further change of pace to "Should I?" all to terrific ovations leading up to shrieked requests for "Tell Me Why" and a sock finale of "My Hero." Their stint also went over big with the more mature customers to all-round begoff response.

Whole stage layout is brisk and diversified on novelty, with every act scoring. Otto Erson leads off the proceedings with his tap routines on roller skates and their dance finale to top returns. Ferdinand & Jerry do table acrobatics and balancing, with dangerous lifts while mounted on a teeterboard laid on a rolling cylinder on a high platform. Youthful tap terping of Gilbert & Russell is refreshing and expert in the duos and challenges. Joey Gilbert offers clikko Latin-American heel stint atop a big drum.

Leon Fields boisterously whips up the proceedings as m.c. and is an integral part of the bill with his showmanly patter, impressions of Hollywood stars, a fine satire on Ted Lewis, plus general zany behavior. Archie Stone's house orch gives sterling backing to every act. McStay.

Chicago, Chi

Chicago, Dec. 5. Robert Alda, Basil Rathbone, Polly Bergen, Tommy Wells, Al & Connie Fanton, Brian Farnon House Orch, "The Thief" (UA).

Although this is packed with name values, this bill has little to offer as a show. Package lacks production and moves awkwardly for the most part. Reprisal of the slapstick quickie on picture-making which Robert Alda did with Jack Carson here several seasons ago, never jells. All in all, this hour segment needs lots of tightening.

Alda, however, has gained some smoothness as an emcee, and does several bits with Tommy Wells as stooge, the latter a perfect straight. There is an overlong card trick routine that can be dropped. Alda also does two tunes, the better of which is "Lady Luck" from "Guys and Dolls" in which he played the lead for two years.

Basil Rathbone is lost within the confines of this huge house—3,900 seats—with his excellent readings of an airman's creed and the "How Do I Love Thee" sonnet by Elizabeth Barrett Browning. Both are fine fare for more intimate and mature surroundings, but not for this trade.

Polly Bergen, Hollywood actress and songstress, has a bright opening in intro, "I'm Never Too Busy to Say Hello," but seldom modulates her full voice. More shading would make her songs more effective, and she can do it as she demonstrates in a duo with Alda, "No Two People," which gets the briskest mit of show.

Al & Connie Fanton start the proceedings with a little offbeat twist to their tapping. Duo juggle tennis balls as they tap out a rumba and samba. Male gets off some fast steps in a solo offering and then femme returns for some good control work before they team up again for a strong jivey ending. Brian Farnon conducts the house orch this session and does an excellent job. Zabe.

Palace, N. Y.

Russ & Joy Sobey, Dolly Barr, The Cheerleaders (5), Le Roy Bros. (2), George Kirby, The Barrys (2), Harry Savoy, 5 Amandis; Jo Lombardo House Orch; "Flat Top" (AA) reviewed in VARIETY Nov. 19, '52.

The current Palace layout constitutes one of its better efforts. Virtually all the acts here are old hands in this house and there's a youthful touch to most of the turns that helps increase the impact on audiences.

Top reception was obtained at show caught by George Kirby, Negro impressionist, who has a well-written act coupled with a delivery that shows talent in this direction. Kirby has some good takeoffs with the impression of the Arthur Godfrey "Talent Scouts" show insuring a hearty palming at his exit.

Another in the more appreciated turns is the Le Roy Bros. (2), who work puppets. They are skilled in this medium and act shows fine overall values. However, they still get over lachrymose in their clown sequence which spoils an otherwise pleasing impression momentarily.

The Barrys (Fred & Sally) has the male showing a comparatively new partner. It's a virtual carbon of his work with previous girls, but allowing for the new femme's individual characteristics. It's essentially the same turn, that has made good in top cafe and vaude situations, and their ballroomology goes over similarly well here.

Also in the vet class is Harry Savoy who works hard at his comedy. His unfinished-sentence routine goes over nicely and his lines are sufficiently good to merit laughs from this house.

Dolly Barr, shows expertise on roller skates as well as acrobatics and baton twirling. Routines are well designed and integrates all branches of her work nicely. She takes several earned bows.

The Five Amandis, a Scandinavian teeterboard group, display a terrific trick lineup. These boys show everything from triple somersaults to elevated chair to a three-high. They give the show a solid curtain.

Under New Acts are The Cheerleaders (5) and Russ & Joy Sobey. The Jo Lombardi orch helps the acts with expert backing, and Dave Bines' staging also aids considerably. Jose.

Capitol, Wash.

Washington, Dec. 7. Peggy Lee (4), Ryan & MacDonald, Danny Crystal, Don Cherry; "Horizons West" (U).

The Capitol faithful are getting their money's worth this session, and are expressing appreciation at the boxoffice with best take in weeks. It's headliner Peggy Lee who's luring them through the wickets, but entire layout is solid, well paced and with good showmanship.

Miss Lee gives a vivid exhibition of what it takes to climb to the top of the music heap. Certainly, there's nothing startling about chantoosy's pipes, if one uses strictly musical standards. By every yardstick of showmanship, style and know-how, however, Miss Lee is top-drawer and performs with the poise and assurance that come from knowing it. Backed by an instrumental trio of piano, drums and traps, and bass fiddle, she uses her peculiar type of huskiness and her tall, rangy blondeness for sock effects. She comes presold by many recordings, and she lives up to her fans' high hopes.

Miss Lee tees off with "From This Moment On," then essays "Getting to Know You" from "The King and I." Latter, sung strictly for adults and not for school mopeys, with singer's own sultry shading, is somehow her least successful number with galleries, though the shading is subtle and the treatment is unusual. Customers start hitting the rafters with "Why Don't You Do Right," her initial hit from the Benny Goodman days, and keep up pitch of enthusiasm throughout "Manana," "Louisville Lou," "You Belong to Me" and, finally, "Lover."

Miss Lee ties her numbers together with some throaty gab, and lends interest with bits of costumeing, some hip-wiggling and a few steps. She moves around stage in her slow, sultry style, and socks her tunes across with almost no visible effort. This is an act which deserves the almost hysterical response it gets from the Lee devotees.

Peggy Ryan & Ray MacDonald, who have been getting some well-deserved attention in Hollywood, make up the freshest, brightest terp act since debut of the Champions (Marge & Gower). Mr. & Mrs. team are young and perky in

looks and style, and give their terping a comic pantomime touch that delights. There's animation and technique in each of their four numbers, with some interesting novelty tossed in. Best bet is a smooth softshoe, though an updated Bunny Hug, garners most laughs and mitt action.

Comic Danny Crystal has a new approach and a bright personality to add zest to the comedy slot, always the toughest spot here. By dint of an ingratiating manner and an appealing colloquial approach rather than top material, he manages to hit from the start. He ribs off color gags, then proceeds to weave a few into his routine. Has a deft way of slipping short gags into his main theme, and scores consistently. Works up to his take-offs, which in themselves have novelty and plenty laughs.

Crystal sings "I Don't Know Why I Love You Like I Do" in several familiar styles, and also imitates instruments of orch. Best are double takeoffs on name singers—Rudy Vallee, Rose Murphy, Billy Eckstine, Ink Spots—first as they are, and then as they would sing familiar radio commercials. All of this delights the mob. It's hard to tell exactly why Crystal, in his debut here, scored so much stronger than better-known comics. Perhaps appeal lies in fact that he seems to be ribbing himself rather than the customers.

Don Cherry rounds out this hep bill with a series of romantic tunes and a pleasing southern accent. Warms up galleries with such sure-fire tunes as "Why Don't You Believe Me," "Don't Let the Stars Get In Your Eyes" and Mel Torme's "Christmas Song." Makes a pleasant and appropriate curtain-raiser and garners fine returns. Lowe.

Apollo, N. Y.

Billie Holiday, Johnny Hodges Orch (11), The Checkers (4), Salt & Pepper (2), Lady Terry; "Mask of the Avenger" (Col).

After an absence of about a year, Billie Holiday has returned to head the current layout at this Harlem vaude showcase. Chirper, at one time one of the foremost delineators of the blues genre, is slow in warming up the pewholders. Once she breaks through the barrier, however, she clicks solidly.

For her opening pair, "Waterfront" and "Moonglow," Miss Holiday appears uninterested with a going-through-the-motions manner and her impact suffers as a result. It's not until she tackles "Lover Man" that her true talent is evident. She really hits her stride with the closing tandem of "Miss Brown" and "My Man."

After a rousing "Bean Bag Boogie," by the Johnny Hodges crew (four reed, four brass, three rhythm), sesh gets underway with an effervescent pair of terpers, Salt & Pepper. Gals have a friendly, lively style that permeates easily into the stalls. Their tap routines aren't complicated, but they display the footwork in a gay, relaxed manner which puts the aud solidly in their corner.

The Checkers, four lads who record for King, show nothing extraordinary to distinguish them from many other quartets who have graced the Apollo stage. They reveal a nice sense of rhythm in their bouncy selections, but appear imitative in a "talky" number. On occasion lads pour it on too heavily in attempts for visual effects.

Hodges' aggregation hogs the spotlight for four successive renditions. Although the lads click musically, aud attention appears to wane, a negative that could have been eliminated by spotting the orch's numbers throughout the show.

Lady Terry, in next to closing, is a routine terper in the derriere-wiggling style. Even the epidermis displays, covered by brief bra and tasse-fronted tights, fails to arouse stubholders' enthusiasm. This week's comedy scene, featuring an unbilled hefty gal opposite a bony gent in a farcial boxing bout, hits a new low for no laughs. Holl.

Ballards to 'Cycles'

Pittsburgh, Dec. 9. Bob and June Ballard, husband-wife adagio skaters featured for the last couple of months in George Arnold's ice revue at the Ankara, are leaving the niter tank unit this week to join "Ice Cycles" in Portland, Ore., right after Christmas. Ballards will take over spot being vacated by Trixie, skating juggler, who is retiring for motherhood.

Trixie's husband, comedian Esco LaRue, stays with "Cycles," however, for remainder of the tour. Mae Ross will replace the Ballards in Ankara lineup Monday (15).

Roller Review

Continued from page 59

O & J-Skating Vanities comedians and their special brand of boisterous, shooting fun. The combo evidently is paying off, since the show had its biggest opening here in seven years and otherwise is holding up well since it began its tour last fall.

In established fashion, show gets going with a production spectacle, "Dude Ranch Round-Up," which has all the Vanities troupe on the floor in a roundup up rhythm and maneuvers and special acro adagio work by grouping of Peggy Wallace with Lon Hall and Nancy Lee Parker with Lother Mueller plus speed acro work by Caroline Buchanan and Tony Mirelli.

O & J take over in the second spot for the first of several "interludes," this one called "Jerkz-bezerk," and has them all over the arena and floor, never more energetic running off some of their tried and true gags and some new ones and displaying their usual carload of props and gunfire. Pattern prevails throughout with O & J integrating between Vanities productions, and possibly both are heightened by the distinct change of pace and vivid contrast.

In later sequences O & J and gang lampoon jurisprudence, Houdini, barbershops; work their audience participation, "name-it-and-you-can-have-it," m.c. a session where showgirls dance with the customers, and generally maintain a racy comedy pace.

The Norma Miller troupe of colored dancers also are integrated into the show for a pair of frenzied, exotic dance sequences, the likes of which have rarely been seen in these parts. Their South African tempos, breakneck speed, and absolute abandon to their form of the dance stamps them as both unusual and accomplished. For sheer frenzied rhythm and these dancers must be near the acme of speed and energy. They pull a rousing hand for both numbers.

Nowhere are the roller skaters to be outdone, however, "Streets of Paris" midway in the first act being a tour de force of precision with the entire company on bicycles and Miss Wallace featured in a frilly skating specialty. Closing the first act, "Winterland Wonderland" again is a large capsule of the company's varied talents, with jumpers Lon Hall and Tony Mirelli, the line doing its sleigh-bell ringing musical sequence, Nancy Lee Parker giving a polished demonstration of skating grace and finesse solo, and winding the number with entire outfit on floor in a snowstorm mounted by lighting effects.

Second act is opened with "Bolero" as a production based on Latin rhythms and featuring Miss Wallace and the Miller dancers. Midway the Rockettes (Caroline Buchanan, Tony Mirelli, Terry Nolan and Bob Ritz) prove to have particular adeptness at acro work, and finale is a George M. Cohan tribute rounding up the whole cast. Quinn.

New Acts

Continued from page 59

and interpretation true and intricate. She gives full meaning to her predominantly Spanish repertoire of love, vitality and sadness. Well heard are "Gitana," "Maria Dolores" and "Malaguerra." She has top presence and possesses a big voice, eschewing mike in this small room. She can sing soft and caressing or belt over a dramatic item. In short, she looks like a fine bet for the high-toned state-side clubs or TV. She is definitely in the solo personality class. Though best heard in her native tongue, she also does French ditties. Mosk.

PEPITA FERNANDEZ
Songs
15 Mins.
Theatre De L'Etoile, Paris

Tiny, thin, saucy-faced Spanish singer puts over her cariosa songs in a small but firm voice. Deft movements and plaintive as well as rowdy qualities make her an asset for any Latin-type show.

Toppers for sock mitting are her rendition of "Buy My Violets," "The Black Angel" and "Zambra." Mosk.

Torme's Dixie Two

Dallas, Dec. 9. Mel Torme will play the Colony Club Jan. 20. Singer was originally skedded here for Jan. 12, but will appear at the Stork Club, Shreveport, that week.

Free Market on Talent, With No Bars To Aliens, Called Economic Sense

New York.

Editor, VARIETY:

The issue of importing alien actors in the legitimate theatre has, like most current theatre problems, an artistic and economic aspect.

To take the economic aspect first, the charge has been voiced in this country—and I suppose the overbse has been said in England—that if American producers were entirely free to import English actors, a great many resident English actors, who would be quite as good for the part, would be deprived of jobs. Now this is a grave economic fallacy, and the cause of the fallacy lies in the phrase "who would be quite as good for the part."

Importing an English actor requires a producer to increase both his budget costs and operating expenses. First, he has to pay, a round-trip fare. Second, he is often asked to guarantee four weeks' salary. Third, he is often asked to pay a substantial rehearsal salary to cover the actor's living expenses away from home. And lastly, he often has to pay more than the part is worth, because English actors, though paid on a far lower scale in England, generally demand a much larger salary here.

Now anyone knowing about the financial problems of producers these days will realize the absurdity of arguing that a producer is going to bypass a resident actor who is right for a role in favor of an alien actor whose engagement must add thousands of dollars to the producer's costs. Anyone with any experience of casting a play will know how avidly a producer scans all available actors in the hopes of getting the right actor as economically as possible. What is more, very few actors in one country have any "name" value in the other country (unless they are moving picture stars) and producers always seek to get the greatest "name" value for their money. In the vast majority of cases, if a producer imports an

(Continued on page 66)

Margo Jones Sets 35G Frisco Arena Project, To Operate Year-Round

San Francisco, Dec. 9. Margo Jones, founder of Dallas Theatre '52, will launch a theatre-in-the-round here on a permanent basis. Brand new plays and classics, in a ratio of six new plays to each two classics, will make up the eight-play season. Approximately \$35,000 is expected to cover the season's investment, including the opening of a 300-seat, arena-type playhouse. The venture is scheduled to open in February.

It's a non-profit enterprise with a board of directors now being organized with Judge Eustace Cullinan, Jr., as chairman. A salaried staff of 21 is contemplated, with an all-professional acting company under Equity rules.

Enterprise, to be known as San Francisco Theatre '53, will be organized on a year-round operating basis. Site for the showplace will be determined next week.

Terrell Balked in Switch On Miami Tent Setup

Miami, Dec. 9. Efforts by St. John Terrell to obtain a mid-town location for his Music Circus were nixed by Miami Beach and Miami officials last week, with the tent setup due to relocate at its original spot on Treasure Island, in rapidly-building northern sector of the area.

Deal for use of Roney Plaza Hotel grounds was stymied when it was pointed out that there has been a long-standing edict against any tent shows in the community. Efforts to locate on Biscayne Blvd., on the grounds of the American Legion Post in the heart of Miami, was fouled up when persons living in that area protested to City Commissioners. Despite strong fight by Legion officials, the solons voted 3 to 1 against the permit.

Terrell will premiere a 10-week season of musical comedy, and operetta in mid-January.

ATPAM Takes in Horner, Schnitzer as 'New Blood'

Robert Schnitzer and Richard Horner have been admitted to the managers' chapter of the Assn. of Theatrical Press Agents & Managers, under the "new blood" clause. Schnitzer was sponsored by producer Guthrie McClintic, for whom he served as company manager of the Greek National Theatre during its recent engagement at the Mark Hellinger, N. Y. Horner was sponsored by Gertrude Macy and Walter Starcke, producers of "I've Got Sixpence," which opened last week at the Ethel Barrymore, N. Y.

Under the revised "new blood" clause, the union is to admit a maximum of 10 managerial candidates during the next three years, instead of six a season, as previously.

4 Foreign Concert Groups Signed for U.S. Tours By Columbia Mgt.'s Mertens

Four important foreign attractions were signed up by Columbia Artists Mgt. for U. S. tours, as result of a quickie two-week trip made to Europe recently by Andre Mertens, Columbia veepee and its foreign expert. Mertens, who has just returned, signed the Grand Republican Band of Paris for its first U. S. tour, which will be managed and booked by Fred Schang, Columbia prez and head of its Copicus, Schang & Brown division. Band of 75, under French government sponsorship, and also known as the President of France's band, will do a 12-week tour of the U. S. and Canada, starting Sept. 28, '53.

Mertens will handle the other attractions he signed. In Paris, Mertens also inked Les Compagnons de la Chanson for their first U. S. concert tour. Group, which has played vaude and niter dates here, are booked for a minimum of six weeks, starting Jan. 4, 1954.

In Munich, Mertens pacted the Stuttgart Chamber Orchestra for '53-'54, this being the first time a German orch will visit the U. S. in many years. Group, due here in fall '53, will be led by Carl Muenchinger. Latter is also acting as guest maestro with the San Francisco Symphony this season.

In Vienna, Mertens signed the Vienna Akademie Chorus of 24 (12 females, 12 males) for a tour, starting in fall of '53. Prof. Ferdinand Grossmann will conduct. Group sings classics as well as folk music, and will do later in native costume.

Horner Preps 'Burglar' As '53 Broadway Entry

Hollywood, Dec. 9. Harry Horner is beginning to line up talent for "Burglar in the House," new Dorothy Bennett play which Malcolm Pearson and Courtney Burr will present on Broadway in March. Script is based on the St. Clair McKelway New Yorker mag story.

Horner will direct and design the show. During his current trip here he hopes to cast at least a few of the roles in the play for rehearsals which start shortly after the first of the year.

Meanwhile, Horner is staging "Hazel Flagg," legit musical version of "Nothing Sacred," which bows in Philadelphia next month.

Traubel Off on Six-Week Far East & Europe Trek

San Francisco, Dec. 9. Helen Traubel left Frisco Sunday (7) for Honolulu, as first stop on a concert tour in the Far East and Europe. It's her second such trip in six months, Miss Traubel having toured the Orient last spring. Singer is handled by Columbia Artists Mgt.

Miss Traubel will have 32 to 34 dates over a six-week period in Japan, the Philippines, Turkey and Europe. She'll return to the U. S. Feb. 18 and will rejoin the Met Opera. She's been concertizing in the U. S. since Sept. 25.

Ned Armstrong

has

A Small Word or Two About the Oldtime Advance Man

an informative editorial feature in the soon-due

47th Anniversary Number

of

VARIETY

N.Y. Music Crix Following Legiters' Lead, Rapping Concerts; Thomson's Blast

Keeping pace with N. Y. legit critics for sharp comment and graceful wordage are Gotham's music reviewers, with the Herald Tribune's Virgil Thomson leading the pack. Last week, for instance, composer-critic Thomson had himself a bit of a field day (or field week), rapping the Boston Symphony Orchestra one day for old-hat programming, praising the N. Y. Philharmonic the next for maestro Dimitri Mitropoulos' predilection for modern music, while at the same time taking occasion for a few sideswipes at the Met Opera. All this in some fancy verbiage, even for Thomson.

Reviewing the Philharmonic's weekend set of concerts, Thomson said that "the Philharmonic's new way, the Mitropoulos way, is to play with more care for musical sound than has previously been the preoccupation of this orchestra. . . . And as a result, the Philharmonic, under his leadership, sounds more and more like the fine musical instrument that it is and less and less like a passing subway express."

Yet a couple of sentences prior, Thomson had rapped the playing of the final number, where "the conductor had lost his flame, and the music went ractety in the old Philharmonic way."

But ending his review, Thomson showered Mitropoulos again with praise and got in his needle at the Met. "Mitropoulos, in any case, has improved the Philharmonic, and I think the modern music he plays is at the bottom of that change. I would add 'Metropolitan Opera please note' if I thought that institution had any confidence in my judgment. This last remark is a sideswipe; let it pass."

Nils Asther to Play Lead In Albany Stock 'Thieves'

Albany, Dec. 9.

"The Three Thieves," comedy by Victor Clement, tried out last summer at Alton Wilkes' Guilford, N. H., barn, will be presented by Malcolm Atterbury at the Colonial Playhouse here Christmas night, with Nils Asther, former screen star, in a leading role. Asther appeared in the New Hampshire production with Reginald Owen, whose part here will be played by Franklyn Fox. Fox did stock in Albany 25 years ago.

The new opus, for which a Broadway presentation is anticipated, will be directed by Wilkes. Dalton Dearborn returns to the Atterbury company in "The Three Thieves." Others now rehearsing are Melanie York, Paul Anderson, Atterbury, Ellen Hardies and William Tregoe.

Eugene Burr

has his own views on

How to Make Money in the Theatre

(A Survey of Drama Schools)

* * *

an interesting editorial feature in the forthcoming

47th Anniversary Number

of

VARIETY

Inside Stuff—Legit

"An Evening with Beatrice Lillie," at the Booth, N. Y., has been the only musical on Broadway to go absolutely clean the last two weeks. Since it opened Oct. 2, the intimate revue has had only 12 empty seats, all at the midweek matinee the day before Thanksgiving (but standees at other performances took the gross over capacity for the week). With several seats removed to make room for the two pianos, the capacity gross for the show is \$24,184 and with the recent N. Y. Fire Dept. cut in the standee limit from 35 to 25, the potential take for the week, including standees, is \$24,574. As of Nov. 29, the musical had an advance sale of \$75,600, or more than three weeks' solid business.

Closing of "Don Juan in Hell" tour was timed perfectly for Helen Hoerle, its p.a., since she was able to step right into the "Guys and Dolls" berth when Gertrude Bromberg vacated it. Latter prefers to stay in her home town, Chicago, as much as possible and when she had a chance to get the national company of "Dial 'M' for Murder," which settles down in the Windy City for a run the last of January, Miss Bromberg accepted the offer. Miss Hoerle took over from her a week ago in Pittsburgh, where "Guys" begins a four-week engagement at the Nixon Jan. 12.

Explaining its decision to close its touring production of "Jane" recently, despite the fact that it was subscription item in a number of scheduled towns, the Theatre Guild notes that the S. N. Behrman play went into the red \$2,500-\$3,500 a week, for a total of over \$20,000 loss during the time it was out, so continuing became prohibitive. The management points out that several other shows which have proved more popular on the road will be available for substitution for the Edna Best-John Loder-Howard St. John starrer as a subscription offering in other towns.

Louis R. Lurie, the San Francisco realtor-showman, east on business, fortuitously discovered there is a hideaway gallery at the Plymouth Theatre where "Dial 'M' for Murder" is current, and in which Maurice Evans plays has a stake. Lurie, in characteristic manner, did a Pied Piper and picked up extras for dinner, with result that he was almost shut out from seeing the show, which is a sellout. The management bethought itself of the unused emergency shelf and that's from where Lurie saw the play, while his guests had his eight seats.

Legit Bits

Backers of "My Darlin' Aida" have been notified by producer Robert L. Joseph to put up 10% overall for the \$225,000 venture, as provided for in the partnership agreement. Agnes Moorehead, whose mother is seriously ill in a Canton (O.) hospital, has been commuting between there and her costarring dates with the touring "Don Juan in Hell." Directed co-author and co-producer Joshua Logan and femme leads Sheila Bond and Patricia Marand of "Wish You Were Here" will be guests of honor next Monday (15) at the luncheon meeting of the Drama Desk, legit report group, at Rosoff's Restaurant, N. Y. . . . Alan Schneider staged revivals of "Skin of Our Teeth," which opened last Friday night (5) at Catholic U., in Washington, and "Lady Precious Stream," which opened last night (Tues.) at the Arena Stage there.

Television director Byron R. Kelley, formerly with the Laguna Beach (Cal.) Summer Theatre, will be guest stager next spring at the Bermudian Theatre, Hamilton, Bermuda. . . . Edwin Knill, general manager for Alfred de Liagre, Jr., and John C. Wilson on "Deep Blue Sea," was also g.m. for Lemuel Ayers and Helen Jacobson on "See the Jaguar." Selma Tamber was production associate on the latter show, with Morry Efron company manager, George Ross pressagent, Ward Bishop production stage manager, Tony Kraber and Harry Bergman assistants, Melvin Bourne scenic assistant and Frank Thompson costume assistant to producer-designer Ayers. Incidentally, the ABC ads for the show carried Ayers' name in boldface, but associate producer Helen Jacobson's on the same line in regular type.

Lisa Jalowetz gets program credit as assistant to scenic designer Boris Aronson on "I've Got Sixpence," for which Richard Horner is company manager, Barry Hyams pressagent, Martin Schwartz associate, Betty Shirley production secretary, John Sola stage manager and Wesley Lau assistant. . . . Edward Kook, head of Century Lighting, left last week for about a month's vacation in Europe. . . . Mrs. Van Heffin broke her leg last week in fall on an icy pavement in Pittsburgh, where she was with her husband, star of the touring "The Shrike."

Gail Hillson, who operates the Triple Cities Playhouse, Binghamton, N. Y., went to the Coast last week to scout guest stars for a group of strawhats next summer. . . . Paramount and Jerry Wald are interested in the screen rights to "That Foolish Age," Charlotte Buchwald Harmon's comedy tried out last summer at the Clinton (Conn.) Playhouse, operated by her husband, Lewis Harmon. . . . Patricia Butler, assistant to Bill Fields as pressagent for the Playwrights Co., joins him in Havana this week as contact with a local charity group sponsoring the opening performance of the Barnum-Ringling circus there Dec. 19.

Peter Cookson, Albert Marre and Lincoln Kirstein are planning to produce a series of revivals at

N. Y. City Center for a six-week season starting Jan. 20, under the sponsorship of ANTA. Plays being considered are "Love's Labor Lost," "Misalliance" and "Sleep of Prisoners." . . . S. M. Chartock's Gilbert & Sullivan repertory company, currently on tour, was capitalized for only \$30,000, according to limited partnership papers recently filed. Backers don't include any recognizable names of usual legit investors.

Novelist Jessamyn West will dramatize "Friendly Persuasion," her book about a Quaker family in Indiana during the Civil War, for production next spring by Charles Adams. . . . Buster Keaton has signed for the proposed musical comedy "Saddle and Go." Frederick Knott, author of "Dial 'M' for Murder" at the Plymouth, N. Y., will write a sketch satirizing his meller for "New Faces," at next-door Royale, in West 45th Street. . . . "Tea and Sympathy," by Robert Anderson, is announced for spring production by the Playwrights Co., with Elia Kazan directing. The Playwrights Co. is also considering production of a new play by Marc Connelly.

Carlton Miles, completely recovered from his serious illness of last year, will be advance man for the Helen Hayes tour in "Mrs. McThing." . . . James Hughes will be company manager for the touring edition of "Dial 'M' for Murder." Shepard Traube hopped to Milwaukee last week to hypo the local exploitation of his touring edition of "Bell, Book and Candle," which was playing the Davidson there. . . . Robert Whitehead is readying an immediate production of George Tabori's new play, "The Emperor's Clothes," with Lee Cobb set as lead.

Jack Present is general manager of the touring "On Borrowed Time" company which bows Dec. 29 at the Alcazar, San Francisco. Michael Jeffreys is stage manager of the Richard Kraker production. . . . Edwin Gifford will be stage manager and Bruce Jewell asst. stage manager for the tour version of "Dial 'M' for Murder."

E. Clayton McCarty, head of the speech and drama department of Trinity U., San Antonio, is author of "The Moon's Still Yellow," a family comedy to be presented there Friday (12) by the Trinity Players at the San Pedro Playhouse.

To give legiters a chance to attend, a special midnight screening of Universal's J. Arthur Rank release, "The Importance of Being Earnest," is skedded for Baromet Theatre, N.Y., Dec. 18. Pic has its regular U.S. premiere at the Baromet Dec. 22.

Hendl Heads Chautauqua Orch

Dallas, Dec. 9.

Walter Hendl, conductor of the Dallas Symphony Orch., has been appointed summer musical director and conductor of Chautauqua Institute orchestra.

Hendl will direct the Lake Chautauqua group for a six-week period in July and August.

Making The Big Pitch

Symptomatic of how conditions on the road have deteriorated in recent years due to the steadily shrinking supply of touring productions, the following letter was received last week by Broadway managements:

Dear _____
"Maximum profit with a minimum of headaches."
That's what you are looking for on the road. That's what you get when you play Richmond, Va.
The WRVA Theatre has never lost money for a legit attraction or a musical for the past six seasons. It's a good, solid PROFIT-ABLE WEEK.

Ask Gus Pitou (of the United Booking Office—Ed.). Ask Pete Davis (Theatre Guild). Query any producer who ever played Richmond.

Richmond has over 300,000 people, and they're showgoers. Railroad is easy from Washington, Wilmington, Philadelphia, Pittsburgh, Huntington and Charleston, W. Va. It's easy to get into and out of.

The theatre manager (me) is easy to get along with. We've got plenty of open time. Too DAMNED much!
Want the blue sky? Want BLOOD? Want a guarantee? I want to play more than one show a season!

Sincerely, I do.
Jack Stone,
(Manager, WRVA Theatre).

OK Chi Biz, Small Turnover Bring Tight Booking Setup, Play Jam-Up

Chicago, Dec. 9. It appears, at present, that Chicago legit-goers will have to be bypassed by several road attractions this season due to the tight booking situation. With the exception of the Opera House, most of the theatres are now set until summer. However, the Blackstone, which has "Country Girl" for at least seven weeks, might take up some of the slack, but the musicals would rather play either the Shubert or, if necessary, the Great Northern. Opera House, with 3,600 seats, is angling for some shows, but it's too large for the average play.

Reason for the unusual situation lies in the fact that because of unusually good business there hasn't been much turnover. So far, there have been only two flops this season, the abortive premiere of "Fig Leaf" and the breakup, after two weeks, of "Tree Grows in Brooklyn." For example, the Erlanger, non-Shubert theatre, last year housed four productions in the same period as "Stalag 17," now current and profitable.

Hefty Grosses
Then there is the sock 10-week stay of "Fourposter" at the Blackstone, which gave way last week to (Continued on page 66)

'Streetcar' Tears Into N.Y. To Give New Ballet Group Boff Electric Sendoff

The Slavenska-Franklin Ballet, opening a week's run at the Century, N. Y., Monday night (8), made a strong impression. It's a small troupe, of 22 dancers, but it packs power as well as style. Troupe, which appeared in N. Y. last summer at Lewisohn Stadium, offered two premieres Monday in "Symphonic Variations" and "Streetcar Named Desire." Former, with Mia Slavenska's choreography to Cesar Franck music, is a classic abstraction for eight dancers which gives the troupe's younger members a chance to shine. Lois Ellyn, particularly, is standout.

"Streetcar," based on the Tennessee Williams play, choreographed by Valerie Bettis to the music Alex North composed for the play's film version, is a strong, savage, exciting work, and for Miss Slavenska and Frederic Franklin, who dance the leads, it's a tour-de-force. Ballet deals more with the relation of Blanche du Bois to her world of memory and the outer world of reality than with the chronology of the original play. But (Continued on page 67)

Greco to Play N. Y. Week As Concert Repeat Date

The Jose Greco dance troupe opening at the Waldorf, N. Y., tomorrow (Thursday), for a four-week run, will follow this nitery date with a concert booking, going into the Century Theatre, N. Y., for a week, Jan. 12. Troupe will then fill concert dates in Philly, Baltimore and Washington.

Greco opened at the Shubert, N. Y., last season as a fall legit attraction; had four sellout weeks, then moved to the Century for four more okay stanzas.

'Peril' Rated Modestly Profitable London Play

London, Dec. 9. Two American thespians, Ron Randall and Margot Stevenson, make their London legit debut in "Sweet Peril," which premed at the St. James' Dec. 3 under the management of the Daniel Mayer Co.

The play, which stars Michael Denison and Dulcie Gray, is authored by Mary Orr and Reginald Denham. It is an unpretentious drama of strained marital relations. Miss Stevenson got personal raves.

ALDRICH & MYERS MAY REVIVE 'GHOST' TO TOUR

"Gramercy Ghost," John Cecil Holm's 1950-51 comedy, may be produced for the road this winter by Aldrich & Myers in association with another management. June Lockhart and John Dall are being considered as leads for the troupe, having played it successfully last summer at Richard Aldrich's Cape Playhouse, Dennis, Mass.

Holm, who came to New York from his year-round home at North Chatham, on Cape Cod, to discuss the touring production, is also mulling a television series and is planning to revise "Three Men on a Horse," his 1934-35 hit, into a one-setter for little theatre and school presentation. In addition, he's considering the dramatization of an undisclosed novel submitted by a Broadway producer.

Ken Parker to Offer New Musical Off Broadway

Ken Parker, playwright and former skater in the Center Theatre, N. Y., ice shows, will take over the Jan Hus House Theatre, N. Y., for the presentation of new plays and musicals. Theatre had housed Dorothy Reader's Gilbert & Sullivan Co. for more than three years.

Parker's first production, "Three in One," a new musical, is skedded for early February.

R&H Feted At JDA Dinner

Richard Rodgers and Oscar Hammerstein 2d were the focal figures last Wednesday night (3) at the Hotel Pierre, N.Y., at a dinner in their honor given by the Joint Defense Appeal. Cited for their contributions to the theatre, the composer and librettist were presented with plaques by Mary Martin. The program was a veritable Rodgers & Hammerstein Night, comprised mostly of their compositions.

"Audition for Angels," a dramatic presentation produced by Morton Sunshine, was a forthright, effective plea to fight prejudice and bigotry, with sports announcer Bill Stern as the narrator. Those who participated in this portion were Sen. Hubert Humphrey, Rosalind Russell, Ezio Pinza, Bill Hayes, Judy Johnson, Claramae Turner and Ray Bolger. Others who performed were the Met Opera's Robert Merrill, who did a sock takeoff of Pinza doing "Some Enchanted Evening;" Robert Weede, with the Soliloquy from "Carousel;" Wilton Clary, one of the Curleys of "Oklahoma;" plus Miss Martin singing "Wonderful Guy," with Rodgers at the piano. Hammerstein's thank-you talk was punctuated by his usual simple charm and wit, which gave the affair the right note of levity.

Proceeds of the dinner went to the American Jewish Committee and the Anti-Defamation League of B'nai B'rith. Harry Brandt, head of the Independent Theatre Owners Assn., and Edmund Waterman, JDA national treasurer, chairmanned the dinner, with Brandt awarded a scroll for leading the JDA drive. He was the 1951 chairman of the JDA. Kahn.

Coast 'Go' Revue Set

Hollywood, Dec. 9. "Here We Go!" a new musical revue written by Carl Eugster and Harry Haldane, will bow at the Call Board Theatre Jan. 16.

Frances Locker is directing a cast consisting largely of radio and television talent. Frances Douglass Cooper is producer.

Equity Election Setup In Status Quo Despite Member Beefs Vs. 'Abuses'

Lese Majeste?

Recent attempt to build up the prestige of the Actors Equity council fizzled, and hasn't been revived. Prior to the general meeting last spring it was announced that when the councillors entered the session to take their places on the platform, entire membership was to rise in tribute. That is supposed to have been the custom in the early, critical days of the union's history.

Some of those present got on their feet as requested, quite a few grumbling about it, but others remained seated. The procedure wasn't attempted again at the quarterly meeting early this fall.

4 Premieres Added to Fall N. Y. City Ballet Long-Run Sked; Holding Costs Down

With its fall season extended indefinitely beyond the original Dec. 14 deadline, the N. Y. City Ballet has set four new premieres for this month at City Center. (It had two new works presented during the original six-week run, in "Scotch Symphony" and "Metamorphoses," both choreographed by George Balanchine.)

Four added preems, essentially small works, will be very inexpensive to stage, management's idea being to hold down costs during the usual December slump period, so as not to endanger plans for the troupe's extended run. Balanchine's "Harlequin Pas de Deux," to Drigo music, a two-character work with Maria Tallchief and Andre Eglevsky, will bow next Tuesday (16). Ruthanna Boris "Catena," to Kabalevsky music, utilizing six dancers, bows Dec. 18. Jerome Robbins' "Interplay," originally in the Ballet Theatre repertoire, will be given its first NYCB performance Dec. 23, probably with the choreographer dancing the lead. Fourth new work, Balanchine's "Dance For Three," to Tchaikovsky "Swan Lake" music, will bow Dec. 30.

"Interplay" is regarded as the most important of the four additions. It requires about a dozen dancers. Muriel Bentley, who danced in it originally with Ballet Theatre, and has more recently been working in legit and TV, has been rehearsing the work while choreographer Robbins was busy staging dances for the "Two's Company" legit. With delay in "Company's" N. Y. preem, Robbins has been able to take over "Interplay" rehearsals.

Move to change the election system of Actors Equity, a lively issue about a year ago, is now apparently cold. As part of a general revision of the constitution, the matter was the subject of an extended wrangle, but one committee's recommendation was voted down at a general membership meeting and the whole problem was turned over to a new committee. Latter group was supposed to have been drafting a new set of proposed revisions, but nothing has been heard of it in months.

Membership dissatisfaction with the election process includes a number of specific beefs, but generally centers on a feeling that a fairly small minority has had a practical control of the union for many years. The belief is that the council is not sufficiently representative of the membership, that it has too much to say in the selection of new council members, is not properly responsive to the wishes of the membership adequately informed of council proceedings.

The election setup is a particularly sore point with what appears to be a large segment of the membership. Elections are held annually, with officers serving three-year terms and council members for varying terms. The council is on a rotating basis, so some of its membership is replaced or reelected each year. There's no serious objection to that, although a few members feel that it tends to delay the effect of changes in the attitude of the general membership.

Principal Gripe
However, the method of electing councillors is principal gripe of the membership. The system involves (Continued on page 67)

New Parsons Clears Its Skirts on 'Ladies' With Subscriber Disclaimer

Hartford, Dec. 9. Management of the New Parsons here got itself out of what might have been a tricky spot last week by plugging its current offering as "not a subscription offering." The show, "Good Nite, Ladies," was touted as "the sort of play some Hartford husbands make a beeline for when they go on the road."

The special letter to subscribers called the old Avery Hopwood farce, "Frankly Undignified, but offered in a spirit of good, clean fun—we say clean, only because the entire second act takes place in a Turkish bath for ladies." And so the meaning couldn't possibly be mistaken, the note concluded, "Please leave Junior at home."

Theatre management was apparently concerned lest its subscribers, who had already seen "Jane," "Seven Year Itch," "Dial 'M' for Murder" and "An Evening with Will Shakespeare," might assume that the Jules Pfeiffer-Dan Goldberg road troupe was part of their regular season. Presumably attempting to forestall the effect of possible critical squawks, the letter notes that "Ladies" ran 100 weeks in Chicago and adds, "The producer of this play does not claim that it will advance the art of the theatre. However, if you come to it with a willingness to laugh and forget your troubles, you will be amply rewarded."

Although the notice was apparently intended primarily as a sort of disclaimer, it is reportedly having some positive b.o. effect for "Ladies," with a number of subscribers buying tickets for this week's engagement. Letter is understood to have been written by Broadway pressagent Reginald Denenholz, who has been doing general publicity work for the Theatre Guild-American Theatre Society subscription setup.

Nat'l Concert Managers To Hold Anni Confab in N.Y.

Fifth annual convention of the National Assn. of Concert Managers will be held in N. Y. at the St. Moritz next Monday-Tuesday (15-16). About 50 impresarios from all parts of the country will attend. Marvin MacDonald of Atlanta, prexy of the group, will preside. Julius Bloom, director of the Brooklyn Institute of Arts & Sciences, is chairman of convention arrangements.

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Plays Out of Town

The Intruder

Philadelphia, Dec. 4.

Eddie Dowling and John D. MacArthur production of drama by Edwin Brown. Starring Margaret O'Brien, Dowling. Directed by Dowling. At Locust Street, Philadelphia, Dec. 4. \$2; \$3.90 top.

... Anne Shoemaker Robert ... Eddie Dowling Catherine ... Julie Haydon Allison ... Margaret O'Brien Tommy ... Lionel Wilson

Last season, about this time, Margaret O'Brien, onetime film moppet, essayed her footlight debut in a play that was taken off, after a brief out-of-town tryout. Now Miss O'Brien is trying it again in a piece which its author, Edwin Bronner, rather timidly describes in the program merely as a "new thriller." As seen it its preem at the Locust, "The Intruder" is still not the vehicle calculated to give Miss O'Brien the success she cherishes in her new medium.

That's not to say that the erstwhile child star—now a teenager of 16 (and playing a girl of that age in the play)—doesn't do a creditable job. She certainly does that, and, in addition, displays an engaging personality and, insofar as her preposterous part allows, feminine attractiveness, until the concluding scenes of the play which would tax a Bernhardt or a Cornell and which, not surprisingly, sometimes floor the sincerely-striving youngster.

Miss O'Brien's film following, when they see this all-but-incredible study in juvenile depravity, is going to be both surprised and shocked.

There is nothing especially new in the basic theme—a daughter's (quite normal and natural) feeling of resentment when her beloved father brings home a second wife. This has been exploited many times before in plays as well as novels, but Bronner makes a painfully pathological job of it. Delving into a familiar Oedipus complex, he paints the picture of 16-year-old Allison, who hates her stepmother so malevolently that there is nothing she will not stoop to destroy or get rid of her. Slander, vandalism and even a bit of "hexing" with a black cat (the stepmother is allergic to cats) as an instrument, are included in her repertoire and she almost resorts to poison in a last-minute pinch.

Then, knowing herself about to be exposed, the girl resolves (or pretends to resolve, more likely) on suicide and stands, poised on a rail-less balcony, while her beloved daddy and the stepmother try to coax her in. It's a tipoff on the play that most of the audience was so entirely unsympathetic as to not care whether she jumped or not. In fact, a few minutes earlier, the Locust first-night audience actually applauded a line that indicated Allison's exposure.

The play starts very slowly, with plenty of discursiveness in the first two scenes of Act I, then builds to some credible tension in the third scene, which holds over for the start of Act II. After that, "The Outsider" falls apart at the seams, and writing, direction and acting are included in the debacle. The earlier sections can be trimmed, but it's going to be a titanic task to make the highly-charged climax at all believable.

Eddie Dowling (up until these final scenes) has done a good directorial job; oddly enough, he seems more interested in presenting Miss O'Brien in a favorable light than in his own performance, which seemed halting and perfunctory at the opening. There's no denying that he has done much with the former moppet, even (probably with the help of vocal teachers) in removing the rasp from her voice.

Julie Haydon, a last-minute replacement as the stepmother, is capable, and Anne Shoemaker is especially good as the blind grandmother, the play's pleasantest character and possessor of some of the author's best (and saltiest) lines. The single setting, uncredited in the program, is satisfactory, but at the opening there was plenty that went wrong in the physical presentation of the thriller, especially half-emptied highball glasses that remained on tables and taboretts in scenes that were supposed to be days apart in time of action.

Waters.

New Yiddish Tuner

"Sprinza On Park Ave.," a new Yiddish-American musical by Yasha Kreisberg and Louis Freeman, opens Friday (12) at the Parkway Theatre, Brooklyn, with Jacob and Betty Jacobs, Leon Liebgold and Lillie Lilianna in the lead parts.

An Evening With Will Shakespeare

Hartford, Dec. 5.

American Shakespeare Festival Theatre & Associates' excellent presentation of excerpts from William Shakespeare plays. Directed by Margaret Webster; production co-ordinator, Mary Hunter. Features Claude Rains, Miss Webster, Leueen MacGrath, Arnold Moss, Wesley Addy, Eva La Gallienne, Faye Emerson, Nina Foch, Staats Cotsworth, Richard Dyer-Bennet. At New Parsons, Hartford, Dec. 5. \$2; \$4.80 top.

Sans scenery and costuming (in the manner of "Don Juan in Hell"), "An Evening With Will Shakespeare" is a presentation of skimmings from the better-known plays of the Bard. As shown here, it consists of part reading, part recitation and part play. On the Broadway boards under the same conditions as here, it should prove a strong b.o. contender.

There's gold in the name of Shakespeare, but it's doubtful if "Evening" could do much without marquee magnetism.

Although it's an interesting, entertaining bill, it's much too diversified. Skill of director Margaret Webster in binding together all the material (via the narration route) adds considerably. There are 30 different readings, etc. Under the helm of a less able person, presentation could go to pot.

One of the major flaws here is that there was entirely too much recitation. Some of the characters indicated a lack of dominating personality and resonance of voice for their bits. However, in the overall picture, it's a healthy diversissement. Songs of Richard Dyer-Bennet are delightful. Eck.

Left Hook

Cleveland, Dec. 5.

Cleveland Play House production of drama in three acts, with prolog, by Eleanor and Leo Bayer. Directed by William Sweetland. Sets by George Dembo. At Play House, Cleveland, Dec. 5, 1952; \$2 top. Chandler Sewell ... Mary Elits ... Frank ... Dolly Wheaton ... Ralph Bates ... Robert Allman Victor Cernak ... Samuel Lloyd Carol ... Otto Oberdorf ... Gordon Hatfield

Although "Left Hook" represents the first stage work by Eleanor and Leo Bayer, it indicates that these Clevelanders know how to turn out an interesting murder drama with ingenious twists, wry humor and literate dialog that still has a theatrical tang.

A "Mr. and Mrs." team, authors are known as successful writers of magazine whodunits, using the pen name of Oliver Weld Bayer. They capitalize their background in this tale of homicide and blackmail involving two feuding New York book publishers, one of whom accidentally kills his philandering partner during a struggle in the prolog.

That tersely dramatic scene in a country mansion, with the victim's girl friend overhearing the fight from her hiding place in the kitchen, kicks off the play briskly. It's one of those horrible mishaps that could happen to anybody, the authors point out rather plausibly in their ironic commentary on how circumstantial evidence can be distorted to the point of ruining several lives.

But between the initial scene and the final one, "Left Hook" sometimes sags too noticeably. There is a definite break in rhythm, as well as a bit of confusion, in linking the prolog with a fresh set of characters in a Martha's Vineyard summer cottage in the first act. A bit of simple re-vamping would help to re-identify the key witness, a budding author-divorcee, now interested in a young artist who just walked into her topsy-turvy life.

Needing money to support the apparently happy-go-lucky painter in style, the would-be novelist dreams up a blackmailing trick. She dramatizes the publisher's alleged murder in an unfinished, threatening manuscript which she sends to the partner, an aristocratic, scholarly fellow, who quickly shows up to call the blackmailers bluff.

It becomes an intriguing cat-vs.-mouse game in which apparently disjointed events are magically dovetailed like pieces in a pigsaw puzzle. Some of them signal their punch. A few of the other roles are too sketchy or fragmentary, but the motivations are nearly as tersely convincing as the excellent dialog.

In some respects the Bayers' piece seems reminiscent of J. B. Priestley's "Dangerous Corner," for it depends more upon undercurrent and character clashes than sharp physical action. Unconsciously, too, the authors swing to the English style of understatement and detail neatness in their it-doesn't-pay-to-cover-up-a-crime theme.

William Sweetland displays intelligence in directing the Play House production, done tastefully

British Impresario

Jack Hylton

is of the opinion there are London Prospects of a

Change for the Better in Legit

one of the many byline pieces in the soon-due

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and without too much overpressing. Robert Allman usually commands the stage as the trapped publisher with his urbane, believable performance. It should carry more tensions toward the end, in which he gets a dirty left hook punch. Max Ellis does okay as his lecherous, blustering partner in a very brief part. What happens to his body, nobody ever explains, but it's a minor point.

Dolly Wheaton is nice as an attractive, frustrated writer of pulp-fiction, who has a penchant for adopting no-good lovers. An older, more experienced actress could sharpen the part by accenting the growing terror she feels. Samuel Lloyd plays the sullen sleuth-artist so tersely that his work catches a melodramatic flavor. Gordon Hatfield's eccentric bum of a jack-of-all-arts, Lloyd's hired hand, gets in some philosophical humor. Patricia Rahming fills a bantamweight part as a junior miss vacationer conceived just to lighten the action.

"Left Hook" proves Eleanor and Leo Bayer are promising playwrights with imagination and the right theatrical feeling, but they need a stage vet as a polishing collaborator. Full.

'Dolls' Great \$53,130

In Indianapolis Week

Indianapolis, Dec. 9.

"Guys and Dolls" grossed a great \$53,130 in eight performances at the Murat here last week, playing the 2,000-seat house at a \$2-\$5 scale with \$5.50 top Friday and Saturday nights. It matched biz done by "South Pacific" here last spring.

First Broadway show here this season, except for Cornelia Otis Skinner's "Paris '90."

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Bat" (D)—James W. Elliott, prod.; Jonathan Seymour, dir. "Be Your Age" (D)—Alexander Cohen, Joseph Kipness, Morris K. Bauer, prods.; Reginald Denham, dir.

"Children's Hour" (D)—Kermit Bloomgarden, prod.; Lillian Hellman, dir.

"Dial 'M' for Murder" (D) (2d Co.)—James P. Sherwood, prod.; Maurice Evans, Emmett Rogers, dirs.; Richard Greene, star.

"Fifth Season" (D)—George Kondolf, prod.; Gregory Ratoff, dir.; Menasha Skulnik, Richard Whorf, stars.

"Love of Four Colonels" (CD)—Theatre Guild, Aldrich & Meyers, prod.; Rex Harrison, dir.; Harrison, Lilli Palmer, stars.

"Mid-Summer" (D)—Paul Crabtree, Frank J. Hale, prods.; Crabtree, dir.

Jeanette MacDonald, who's been concertizing this fall under management of Sol Hurok, will give her only N. Y. recital of the season at Carnegie Hall Jan. 16.

Ex-Broadway Publicist

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Yale U. Group Preems

Biblical Original

New Haven, Dec. 9.

As an experimental step in the development of modern poetic drama, a group of Yale students labelling themselves The Theatre Studio presented an original work, titled, "I Believe in Rubble," for a five-night run at Yale's Dwight Memorial Chapel (3-7).

Written by Derek Riegen, directed by Russell S. Doughten, Jr., cast included Paul Barstow, Harry Ritchy, David Sheldon Pomeran, E. A. Phelps, John Clavin and Doughten.

Play utilized Biblical background to convey the message that, purportedly, the individual finds the Lord not in the complacency of security but rather in the rubble of conflict.

Although not directly sponsored by the Yale Drama School, various members of that department took part in the production.

'Fourposter' \$25,100; 'Wife' \$22,300, Detroit

Detroit, Dec. 9.

First week gross of a two-week presentation of "The Fourposter" at the Shubert was held down by Theatre Guild subscription, but nevertheless topped a creditable \$25,100.

Final week of "The Constant Wife" at the Cass did a good \$22,300.

Current Road Shows

(Dec. 8-20)

"Anonymous Lover" (Larry Parks, Betty Garrett)—Nixon, Pitt. (8-13); Cass, Detroit (15-20).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Victory, Dayton (8-10); Hartman, Columbus (11-13); Paramount, Toledo (15-16); Colonial, Akron (17-18); Aud., Rochester (19-20).

"Cal Me Madam"—Aud., Rochester (8-13); Forrest, Philly (15-20).

"Constant Wife" (Katharine Cornell, Robert Flenneg, John Emery, Cox, Cincy (8-13); Murat, Indianapolis (15-16); Indiana U., Bloomington (17).

"Country Girl" (Robert Young, Dane Clark, Nancy Kelly)—Blackstone, Chi (8-20).

"Don Juan in Hell" (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead)—State, Toledo (8-9); Mundy Aud., Dayton (10); Taft, Cincy (11-13); Civic Opera House, Chi (14-15).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Shubert, Detroit (8-13).

"Gigi" (Audrey Hepburn)—Harris, Chi (8-20).

Gilbert & Sullivan (Chartock)—Shubert, Wash. (8-20).

"Good Nite Ladies"—New Parsons, Hartford (8-13); Shubert, N. H. (15-20).

"Grey Eyed People"—Walnut, Philly (8-13).

"Guys and Dolls"—Capitol, Wheeling, W. Va. (8-10); Palace, Youngstown (11-13); Royal Alexandra, Toronto (15-20).

"I Am a Camera" (Julie Harris)—Curran, S. F. (8-20).

"Intruder" (Eddie Dowling, Margaret O'Brien)—Locust, Philly (8-13); Ford's, Baltimore (15-20).

"Maid in the Ozarks" (Bert Wheeler)—Cass, Detroit (8-13); Davidson, Milwaukee (15-20).

"Mister Roberts" (Tod Andrews)—H. S. Aud., Oklahoma City (8-9); Denfield Aud., Duluth (10-11); La Cross, La Cross, Wis. (12-13); Coliseum, Sioux Falls, S. D. (15); Orpheum, Sioux City, Utah (16); City Aud., St. Joseph, Mo. (17); Memorial Hall, Independence, Kan. (18); Memorial Hall, Joplin, Mo. (19); Convention Hall, Hutchinson, Kan. (20).

"Oklahoma"—Aud., Portland (8); Aud., Klamath Falls, Ore. (9-10); Memorial Aud., Sacramento (12-13); Civic Aud., San Jose (14); Memorial Aud., Richmond, Cal. (15-17); Community, Berkeley (18); College of the Pacific Aud., Stockton, Cal. (19-20).

"Paint Your Wagon" (Burl Ives)—Shubert, Philly (8-20).

"Paris '90" (Cornelia Otis Skinner)—KRT Theatre, Des Moines (8); Paramount, Omaha (9); Aud., Pueblo, Colo. (11); Chief, Colorado Springs (12); Aud., Denver (13); Capitol, Salt Lake City (15).

"Point of No Return" (Henry Fonda)—National, Wash. (8-13); Nixon, Pitt. (15-20).

"Shrike" (Van Heflin)—Royal Alexandra, Toronto (8-13); Hanna, Cleve. (15-20).

"South Pacific" (Janet Blair, Webb Tilton)—Mundy Aud., Oklahoma City (8-13); Municipal Aud., San Antonio (15-20).

"Sisag 17"—Erlanger, Chi (8-20).

"Top Banana" (Phil Silvers)—Great Northern, Chi (8-20).

'Time' Revival Readies

Frisco Bow, Trek East

Hollywood, Dec. 9.

Revival of "On Borrowed Time" is being built here by Richard Krauer for a San Francisco break-in Dec. 29, prior to a trek east. Bow will be at the Alcazar Theatre, now being operated by Randolph Hale.

Under present plans, the Victor Moore-Leo G. Carroll-Boulah Bondi starrer will not be seen here. It will be held for Chicago after the San Francisco run, and may later be available for strawhat bookings. Demetrios Vilan is directing the cast, which also includes Melinda Markey, Russell Hicks and Howard Freeman.

Gligor Wins Last Round

Vs. Vienna State Opera; Re-engaged for '53-'54

Vienna, Dec. 2.

Jovan Gligor, the Yugoslav baritone, who hit the publicity jackpot with his victorious suit against the Vienna State Opera, has won the final round with announcement of his re-engagement by that organization for part of the 1953-54 operatic season. Gligor simultaneously announced that the State Opera had satisfactorily settled his claims for contract breach and damage to his rep.

Gligor made headlines when a Vienna court heard testimony in song, with Gligor performing for experts and judge from the stage of the Konzerthaus. In one hearing, the judge (later removed for the indiscretion) personally accompanied the singer on the piano. Court awarded the singer \$2,000 for the contract allegedly broken when he was dropped from State Opera cast after what it claimed were two poor performances last season. Later, Gligor gave a recital in the Konzerthaus, drawing over 2,000 and boffo notices.

Opera Theatre Set for 1st

U.S. Tour; NCAC to Book

Boston, Dec. 9.

The New England Opera Theatre, of Boston, headed by Boris Goldovsky, has been signed for its first cross-country tour, during the '53-'54 season, by National Concert & Artists Corp. Troupe is changing its name to Opera Theatre for the purpose.

Troupe uses seven singers, with Goldovsky serving as both conductor and stage director and playing the piano in the pit. Goldovsky is also emcee of the "Opera News on the Air" feature of the Saturday afternoon Met Opera broadcasts. Group will tour with Mozart's "Merry Masquerade."

Sunday Stock Shows

Get Albany Turndown

Albany, Dec. 9.

For the second time in three years, Sunday shows ran into a red-light here after they were advertised in the belief an official green-light had been given. Malcolm Atterbury inserted newspaper copy and sponsored radio announcements in which a Wednesday-through-Sunday schedule was listed for his Colonial Playhouse stock group.

Tickets were sold for the first Sunday night, but early Saturday evening the management was advised that a "protest" had been lodged and it would be necessary to cancel Sabbath shows. Boxoffice attendants managed to reach most of the stub-purchasers, via telephone, with notification of the call-off.

The Colonial, under another management, advertised Sunday vaudeville shows in 1949, but that time, too, a thumbs down was issued.

Old Vic's 'Romeo'

London, Dec. 2.

"Romeo and Juliet," with Claire Bloom starred, is being revived for a fortnight starting Dec. 22. Theatre is pre-sold for the season. This production was the biggest commercial success since the Old Vic's reopening.

Miss Bloom also will be seen in the succeeding Old Vic production, "The Merchant of Venice" which begins Jan. 6. Irene Worth will play Portia while Paul Rogers will fill the Shylock role.

Chi B.O. Belies Pre-Christmas Lull; 'Banana' \$36,500, 'Country' \$20,600

Chicago, Dec. 9.

Pre-Christmas lull hasn't really hit the Chicago boxoffice. In fact, two current shows are hitting new highs. "Top Banana" is much better this week than the opening stand and "Gigi" in its fifth week, was aided Wednesday (3) by the matinee and night Chicago and Evanston Drama League parties. "Stalag 17" is just on the right side of the ledger in its 15th week. "Country Girl" in its first week has the Theatre Guild subscription help.

Estimates for Last Week

"Country Girl," Blackstone (1st wk) (\$4.20; 1,535) (Robert Young, Dane Clark, Nancy Kelly). Promising \$20,600 for first week on subscription.

"Gigi," Harris (5th wk) (\$4.40; 1,000) (Audrey Hepburn). Lush \$20,900 with SRO Wednesday matinee and evening.

"Stalag 17," Erlanger (15th wk) (\$4.40; 1,334). Holding fairly well with \$14,300.

"Top Banana," Great Northern (2d wk) (\$6; 1,500) (Phil Silvers). Passable \$36,500 for this musical.

'SHRIKE' \$22,600, PITT; 'JUAN' \$24,600 IN SPLIT

Pittsburgh, Dec. 9. Word-of-mouth, on top of unanimously good notices, sent Van Heflin in "The Shrike" to SRO down the stretch at the Nixon last week and enabled the Pulitzer Prize drama to leave town with nearly \$22,600. More than half of that came on the final three performances, with both shows on Saturday (6) virtually going clear.

At the same time, Bernard Shaw's "Don Juan in Hell," playing 3,800-seat Syria Mosque, did \$18,500 for four performances. Show had been here a year before but only for one night, and with Charles Laughton instead of Vincent Price.

Take of \$3,200 for a Friday night (5) performance at the Stambaugh Auditorium, Youngstown, and \$2,900 more for a single stanza Saturday night (6) at the Memorial Auditorium, Canton, brought the week's gross for the four-star Shaw bill to \$24,600.

'Okla.' \$31,600 for Nine In Pacific Coast Trek

Portland, Ore., Dec. 9. "Oklahoma" scored a \$9,900 gross Saturday night (6) at the Civic Auditorium as the start of a four-performance stand through last night (Mon.). The 3,400-seat house was scaled at \$4.20.

For the early part of last week, "Oklahoma" drew \$7,500 in two performances Sunday (30) at the Metropolitan, Seattle; got \$3,500 in three more shows Monday-Tuesday (1-2) at the Capitol, Yakima, and added \$7,700 in another two Wednesday-Thursday (3-4) at the Temple, Tacoma (the show spent Friday en route here). That gave it a total of \$31,600 for the nine-performance week.

'Paris '90' \$10,900 for 7 In Four-Stand Split

Kansas City, Dec. 9. "Paris '90" in a four-day stand in the Fox Midwest Orpheum here last week, Thursday-Saturday (4-6) grossed \$5,000 in four performances, including a Saturday matinee. Top was \$3.66.

First part of the week the Cornelia Otis Skinner solo drew \$2,500 for a one-nighter Monday (1) at the Municipal Auditorium, Oklahoma City; \$1,400 for a single performance Tuesday night (2) at the Arcadia, Wichita, and \$2,000 for another one-shot Wednesday night (3) at the High School Auditorium, Topeka. That gave her a total of \$10,900 for the seven-performance string.

'Ozarks' \$7,300, Cleve.

Cleveland, Dec. 9. John Kenley jumped the gun on newspaper critics by circus-sheeting his production of "Maid in Ozarks," with Bert Wheeler, during its Hanna stand in his hometown here last week. Show was brutally panned and came up with a poor \$7,300 in eight performances.

Dark this week, Hanna reopened Dec. 17 with Van Heflin in "The Shrike."

Ballet Theatre \$38,300 As Boston Week's Loner

Boston, Dec. 9.

Legit was at a complete standstill here last week with all downtown houses dark. Next entry skedded is Paul Gregory's "John Brown's Body," set for a single performance Dec. 17 at the RKO-Boston. "Paint Your Wagon" is set for a two-weeker at the Shubert starting Dec. 22, while Rex Harrison and Lilli Palmer unveil the new comedy, "The Love of Four Colonels," Christmas night.

Ballet Theatre, at the Opera House, at a \$4.80 top, pulled a satisfactory \$38,300 for a week's stand. It's playing splits this week.

'PACIFIC' SOCK \$67,500 FOR LITTLE ROCK WEEK

Little Rock, Dec. 9.

This home town of Nellie Forbush, the show's heroine, turned out virtually to the last resident last week for "South Pacific." With the local citizenry rocking the house, lightly as costars Janet Blair and Webb Tilton got off the joke about "Small Rock," the Rodgers-Hammerstein musical grossed over \$67,500 for the eight-performance stand at the 3,000-seat Robinson Memorial Auditorium.

The town is rarely good for more than a one-night stand for most shows.

Bard Gets Record \$9,400 In Three Hartford Shows

Hartford, Dec. 9.

Two-day, three-performance showing of "An Evening With Will Shakespeare" set a new record for the New Parsons here Friday and Saturday (5-6). Gross of better than \$9,400 was realized. A terrific downpour opening night kept the receipts down. However, house played to better than normal matinee the following day. Prices were advanced from the usual \$4.20 to \$4.80, with the tax department declaring the event tax-free.

Actors, including several top-flight names, worked for minimums plus expenses. House was donated for the event, which was to raise funds for the proposed Nutmeg state Shakespeare Festival & Academy. Latter has no site as yet but will be located somewhere in Fairfield County, Conn.

Expected that the Shakespeare project will receive at least half of the take, and perhaps more. Lawrence Langner skipped the showing. Lawrence Farrell was company manager; Reginald Denholm, press representative, and Thelma Chandler stage manager.

Presentation received an excellent advance and followup press here.

Chartock G&S Slow \$12,000 in Balto Run

Baltimore, Dec. 9.

They didn't get too excited about S. M. Chartock's Gilbert & Sullivan troupe at Ford's here last week, in spite of rave reviews by local critic and extra-curricular publicity help from the daily press. Managed to inch out a \$12,000 figure.

There's nothing current, with Edwin Bronner's "The Intruder," starring Eddie Dowling and Margaret O'Brien, set for Dec. 15.

'Colony' \$110,500 in '52

Greensboro, N. C., Dec. 9.

"The Lost Colony," North Carolina outdoor drama, took in \$110,500 during the 1952 season and made a profit of \$3,625, according to figures just released by the state auditor's office. Show has state sponsorship.

Total income of the pageant ran \$7,380 ahead of 1951, but the profit was \$263 behind. The net profit, report said, does not include a depreciation charge for the use of the amphitheatre and the association's other buildings. When these items are deducted, the slim profit becomes a deficit, it was pointed out.

Maude Franchot, who last summer operated the Niagara Falls Summer Theatre at Niagara Falls, Ontario, for a 10-week season, has skedded another 10-week season next summer.

'Return' OK \$28,900 D.C.; 'Wagon' 25G in 2d Week

Washington, Dec. 9.

First week of "Point of No Return" chalked up a fine \$28,900 at the National Theatre here, and on the basis of advance sales, the current week should do well over \$30,000. Performance of Henry Fonda and remainder of the cast got a fine reception in the local press which was, however, lukewarm about the opus.

At the Shubert "Paint Your Wagon" played its second \$25,000 week. Last night (Mon.) the Charlock Gilbert & Sullivan troupe moved into the Shubert for a two-week stand. Early sale on this has been only mild.

'Intruder' 5G in 4, 'Grey' 8G (7), Philly

Philadelphia, Dec. 9.

Stage business continues in December doldrums, with three new attractions all failing to click. Of the newcomers, "Grey-Eyed People" looked best, but still far from good. "Bagels and Yox" died on return at the Shubert.

Shubert brought in "Paint Your Wagon" last night (Mon.) with advance sale promising an okay two-week stand. Heavy mail order sale is already over \$60,000 for "Call Me Madam," which starts a four-week run at the Forrest Monday night (15).

Estimates for Last Week

"Summer and Smoke," Academy Foyer (3d wk) (350; \$3.25).

"The Intruder," Locust (1st wk) (1,580; \$3.90) (Eddie Dowling, Margaret O'Brien). Got off to late start due to illness and cast change. Drew three poor notices. Week \$7,000 for four performances.

"Bagels and Yox," Shubert (1st wk) (1,870; \$3.90). Yiddish-American revue, only show to play full week, rated dismal \$6,000.

"The Grey-Eyed People," Walnut (1st wk) (1,340; \$4.90). Comedy got mixed critical reception, one good notice and two so-so; but lack of names hurt boxoffice pull. Dull \$8,000 for seven performances.) plus cutrate preview.

'Bell, Book' Gets by With \$13,300 in Milwaukee

Milwaukee, Dec. 9.

The touring edition of "Bell, Book and Candle," with Joan Bennett and Zachary Scott costarred, just about got by last week with a \$13,300 gross at the 1,500-seat Davidson here.

The John van Druten comedy started slowly, but picked up the last two days for about an even break on the stanza.

'Madam' 37½G, Toronto

Toronto, Dec. 9.

On its only Canadian date, "Call Me Madam," with Elaine Stritch and Kent Smith, grossed a smash \$37,500 here. Royal Alexandra, 1,525-Seater, was scaled at a heavy \$5 top.

All nights were advance sellouts, but Xmas shopping dented matinees, though Saturday afternoon was big.

'Man' \$11,700, Frisco

San Francisco, Dec. 9.

"I Am a Camera" with Julie Harris, opened last night (Mon.) at the Curran. "Strike a Match," with Eva Gabor, Pat O'Brien and Richard Egan, follows "The Second Man" into the Alcazar tonight.

In its second week, "Second Man," with Franchot Tone, Irene Manning and Betsy von Furstenberg, did a fair \$11,700; previous week, \$11,400.

Lambkin

Les Kramer

recalls some

Lambs Tales

* * *

a bright byline piece in the upcoming

47th Anniversary Number

of

VARIETY

B'way Spotty, Little Slump So Far; 'Ginger' 18G for First Full Week, 'Sixpence' \$15,900 (7), 'Jaguar' Flops

Broadway reacted relatively mildly last week at the start of the traditional pre-Christmas slump. In general, attendance fell off only a moderate amount, with no severe drops, and for three of the hits the week's gross actually went up. Four shows went clean at all performances: "Dial 'M' for Murder," "Evening with Beatrice Lillie," "Millionairess" and "Seven Year Itch."

Of the week's openings, "I've Got Sixpence" drew a generally unfavorable press and made a mild b.o. start, while "See the Jaguar" got a panning and folded Saturday night (6). "Two's Company," the Bette Davis revue, cancelled its scheduled Thursday preem because of the star's illness, and will premiere later.

The French repertory company headed by Madeleine Renaud and Jean-Louis Barrault will close a limited engagement Dec. 20 and "Mrs. McThing" ends a long run Jan. 10, to tour. No other closings are announced.

Business for the current week is expected to feel the season decline more severely than last week, thus repeating the pattern of last year, when the traditional slump really took effect the final fortnight before Christmas. On that basis, grosses next week will sag even lower than the current stanza. Receipts were reportedly off for most shows Monday night (8), but the recent increase in advance buying is continuing.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats; capacity gross and stars. Price includes 20% net entertainment tax, but grosses are net: i.e., exclusive of tax.

"Bernardine," Playhouse (8th wk) (S-\$4.80; 999; \$21,500). Nearly \$14,300 (previous week, \$16,000).

"Deep Blue Sea," Morosco (5th wk) (D-\$6-\$4.80; 912; \$26,000) (Margaret Sullivan). Over \$25,700 (previous week, \$26,000).

"Dial 'M' for Murder," Plymouth (6th wk) (D-\$4.80; 1,063; \$30,495) (Maurice Evans). Over \$30,200, with party commissions limiting the gross (previous week, \$30,600). "Evening With Beatrice Lillie," Booth (10th wk) (R-\$6; 900; \$24,184) (Beatrice Lillie, Reginald Gardiner). Nearly \$24,600 (previous week, over \$24,500); has been underquoted recently.

"Fourposter," Golden (59th wk) (C-\$4.80; 769; \$19,195) (Betty Field, Burgess Meredith). First week at this theatre, almost \$13,000 (previous week, \$15,300 at the 1,060-seat Barrymore); lays off next week, with Sylvia Sidney and Romney Brent due to take over as stars when it resumes Dec. 22.

"French Repertory, Ziegfeld (4th wk) (C-\$4.80; 1,628; \$38,750) (Madeleine Renaud, Jean-Louis Barrault). Last week's "Hamlet" drew nearly \$28,000 (previous week's split between "Oedipus at Colonus" and "La Repetition ou L'Amour Puni" got \$36,700; current week, dual-bill of "Baptiste" and "Fausses Confidences"; closing Dec. 20).

"Greek National Theatre, Hellinger (3d wk) (D-\$4.80; 1,507; \$40,113) (Alexis Minotis, Katina Paxinou). Kidover split between "Oedipus Tyrannus" and "Electra" drew almost \$20,200 (previous week, "Oedipus Tyrannus" got \$32,700; closed Sunday night (7) after 22 performances).

"Guys and Dolls," 46th St. (107th wk) (MC-\$6.60; 1,319; \$43,904). Reached \$42,200 again.

"I've Got Sixpence," Barrymore (1st wk) (CD-\$6-\$4.80; 1,060; \$28,000) (Edmond O'Brien, Viveca Lindfors). Opened Tuesday night (2) to one favorable notice (McClain, Journal-American) and four pans (Atkinson, Times; Chapman, News; Kerr, Herald Tribune; Watt, Post), with one no-opinion (Hawkins, World-Telegram & Sun) and one yes-and-no (Mortimer, Mirror)—hated it but called it a hit; grossed \$15,900 for the first seven performances and one preview.

"King and I," St. James (89th wk) (MC-\$7.20; 1,571; \$51,717) (Yul Brynner). Nearly \$51,100 (previous week, \$47,900).

"Male Animal," Music Box (32d wk) (C-\$4.80; 1,012; \$25,903) (Elliot Nugent, Martha Scott, Robert Preston). Just topped \$15,500 (previous week, \$17,300); Buddy Ebsen will sub as male lead, beginning Dec. 21, while Nugent takes time off, and Nancy Coleman

will pinch-hit starting next week for Miss Scott, with a stand-in to be selected for Preston.

"Millionairess," Shubert (8th wk) (C-\$6-\$4.80; 1,361; \$39,000) (Katharine Hepburn). Almost \$39,500 (previous week, straight playhouse record at \$40,047); closing Dec. 27.

"Moon Is Blue," Miller (92d wk) (C-\$4.80; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly \$10,600 (previous week, \$13,300).

"Mrs. McThing," 48th St. (35th wk) (C-\$4.80; 925; \$22,927) (Helen Hayes). Almost \$17,300 (previous week, \$19,400); closing Jan. 10, to tour.

"My Darlin' Aida," Winter Garden (6th wk) (O-\$7.20-\$6.60; 1,519; \$51,881). Almost \$36,000 (previous week, \$37,000).

"New Faces," Royale (30th wk) (R-\$6; 1,035; \$30,600). Over \$27,200 (previous week, \$27,600).

"Pal Joey," Broadhurst (49th wk) (MC-\$6.60; 1,160; \$29,602) (Vivienne Segal, Harold Lang). Nearly \$34,900. Previous week, \$35,700.

"See the Jaguar," Cort (1st wk) (D-\$6-\$4.80; 1,056; \$27,700) (Arthur Kennedy). Opened Wednesday night (3) to unanimous pans; drew \$7,000 for first five performances, plus one preview; closed Saturday night (6) after five performances, at a loss of around \$80,000.

"Seven Year Itch," Fulton (3d wk) (C-\$4.80; \$23,228). Over \$23,400 (previous week, \$23,600).

"Society," Majestic (190th wk) (C-\$4.80; \$50,188) (Martha Mier, George Britton). Over \$30,000 (previous week, \$38,000).

"Time to Get On," Empire (8th wk) (C-\$4.80; 1,082; \$25,052) (Booth). Over \$24,300 (previous week, \$23,900).

"Time Out for Ginger," Lyceum (1st wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). First full week, nearly \$18,000 (previous week, drew \$15,900 for first six performances and one preview).

"Wish You Were Here," Imperial (24th wk) (MC-\$7.20; 1,400; \$52,080). Almost \$51,800 (previous week, \$50,100).

OPENING THIS WEEK

"Whistler's Grandmother," President (C-\$6.60; 300; \$7,000) (Josephine Hull). Anthony Parella production of play by Robert Finch opens tomorrow night (Thurs.).

'State' \$12,900, L.A.; 'Camera' \$27,200

Los Angeles, Dec. 9.

"I Am a Camera" hit the best gross of its road tour last week, racking up \$27,200 for its second and final frame at the Biltmore. Tally gave the show a two week total of \$48,300. House is dark now pending the arrival of Cornelia Otis Skinner Christmas night. Elsewhere in town, however, the standard leggers began to encounter Yule shopping competition, but the Dancers of Bali, in for a split session of eight performances, chalked up near capacity business.

Estimates for Last Week
"Affairs of State," Carthy Circle (9th wk) (1,518; \$2.40). Down to \$12,900, but will keep going at least until New Year's.

Dancers of Bali, Philharmonic Aud (1st wk) (2,870; \$4.80). Just about capacity \$45,100 for eight performances. Grossed another \$7,100 and \$7,800 in one-night stands at Pasadena and San Diego respectively.

"I Am a Camera," Biltmore (2d wk) (1,636; \$4.20). Jumped to an unexpected \$27,200 for the second and final frame. Fortnight's total of \$48,300 represents an operating profit of around \$16,000.

"Philadelphia Story," Las Palmas (1st wk) (400; \$2.40). Revival drew a pallid \$500 for its first two nights (opened Friday) and n.s.g. notices won't help. In for two full weeks, its prospects are dim.

'Roberts' 17G, Winnipeg

Winnipeg, Dec. 9.

"Mister Roberts" pulled a snappy \$17,200 for seven performances last week at the Playhouse here.

Because the house had a previous non-legit booking for Tuesday (2), the Thomas Heggen-Joshua Logan hit had to lay off that night.

Plays on Broadway

I've Got Sixpence

Gertrude Macy & Walter Starck production of drama in two acts. Lyrics by Van Druen. Stars Edmond O'Brien, Viveca Lindfors; features Patricia Collinge, Vicki Cummings. Staged by the author; scenery and light effects by Edmond O'Brien. Directed by Michael Gordon; costumes by Burton J. Miller. At Ethel Barrymore, N. Y., Dec. 2, '52; \$4.80 top (\$6 Friday, Saturday nights; \$7.20 opening).
 Edmond O'Brien Edmond O'Brien
 Patricia Collinge Patricia Collinge
 Elio Holmes Elio Holmes
 Robert Gallagher Bert Thorne

John van Druen, whose long and impressive record includes such hits as "Young Woodley," "There's Always Juliet," "Old Acquaintance," "Voice of the Turtle," "I Remember Mama," "Bell, Book and Candle" and "I Am a Camera," has tripped over a couple of fundamentals in his latest play, "I've Got Sixpence." The Gertrude Macy-Walter Starck production is thus a dubious bet, with theatre party bookings probably supplying the principal boxoffice impetus. However, there may be the kernel for a picture adaptation in the script.

Plays about religion are apt to be uncertain commercial prospects. While "I've Got Sixpence" starts out as primarily a love story, it veers into mysticism in the second act with a plea for faith in a supernatural power as the salvation of disillusioned, self-destructive humanity. Such faith, the author appears to say, must stem from the humility of true abnegation.

Eloquently expressed, that might provide engrossing and even exciting drama, but in "Sixpence," except for occasionally moving scenes, it seems murky and stubbornly disappointing. Moreover, the hero of the piece is such a bourgeois, snarling egotist, that, even after his final abasement and supposed redemption, it's difficult to sympathize with him or feel urgent concern over the author's theme.

The play is fortunate in its leading lady, Swedish-born Hollywood actress Viveca Lindfors, making her Broadway debut as the idealistic, beauty-conscious heroine who rushes impetuously into an ill-fated romance. But Edmond O'Brien, costarring as the hero, compounds the unattractive quality of the character by giving a needlessly truculent though ruggedly honest performance, with little suggestion of inner warmth. Patricia Collinge adds considerably to the show with a beautifully tempered portrayal of perhaps its most interesting character, a brave, wise and saintly invalid who lives only to serve others.

But the two outstanding femme performances, with an assist from Vicki Cummings as the heroine's shallow, but well-meaning roommate with a conventional moral sense, cannot overcome the confusingly two-jointed nature of the script. So this earnest message from one of the theatre's most accomplished craftsmen falls into a lesser category of his works.

The "Sixpence" title refers to an Army marching song and, as is carefully explained in the dialog, expresses the bread-upon-the-waters philosophy. The story is about a New York girl and youth who meet and have a love affair, but separate in bitterness when she learns she is going to have a baby, and are finally reunited after coming to realize that they need not only each other but also faith in some power outside themselves.

Aside from the four leading players, there is an effective performance by Paul Lipson as a fat, placid would-be prophet who spouts mystic gobbledygook and an amusing bit by Bert Thorne as the literalist Catholic fiancé of the heroine's practical-minded roommate. The author has staged the piece adroitly and Boris Aronson has supplied an elaborately impressionistic multiple setting for the various locales. *Hobe.*

See the Jaguar

Lemuel Ayers (in association with Helen Jacobson) production of drama in three acts (six scenes) by N. Richard Nash. Stars Arthur Kennedy; features Constance Ford, Cameron Prud'homme, Roy Fant. Directed by Michael Gordon; scenery and costumes, Ayers; incidental music, Alec Wilder. At Cort, N. Y., Dec. 3, '52; \$4.80 top (\$7.20 opening).
 Phillip Pine David Clarke
 Constance Ford Constance Ford
 Roy Fant Roy Fant
 Margaret Barker Margaret Barker
 Arthur Kennedy Arthur Kennedy
 Cameron Prud'homme Cameron Prud'homme
 George Tyrone George Tyrone
 Arthur Batandias Arthur Batandias
 Ted Jacques Ted Jacques
 Florence Sundstrom Florence Sundstrom
 James Dean James Dean
 Dane Kneel Dane Kneel
 Harrison Dowd Harrison Dowd
 Harry Benjamin Harry Benjamin
 Tony Kraber Tony Kraber

Tactless heroes may be all very well in real life, but stage martyrs should be articulate. One of the more irritating faults of "See the Jaguar" is that its protagonist, while ultimately willing to die for a

principle, never gets around to explaining exactly what he's making such an issue about all evening. Both he and author N. Richard Nash apparently expect the spectator to accept their thesis on faith.

Lack of clarity is perhaps the outstanding quality of "See the Jaguar." A Rocky Mountain saga crying out that violence will destroy us, it is topheavy with apertent symbolism and is practically as unrevealing about the motivation of its villain and its assorted lesser characters as about its hero's philosophy. After a provocative first act, it steadily deteriorates into something approaching chaos at its lugubrious third-act finale.

Four years ago Nash wrote a drama, "The Young and Fair," about a girls' school. It was unsuccessful but received respectful attention, and its author was regarded as a playwright of real promise. The fact that "Jaguar" is at least partly in blank verse tends to make it seem more pretentious than the dramatist's previous piece.

The title of "Jaguar" refers to the villain's practice of caging wild animals as a tourist come-on at his roadside store and gas station, and presumably has connotations about contemporary civilization.

The hero of the piece is a young schoolteacher so strong he can afford to be gentle, and wise enough to see the futility and corroding evil of violence. The villain is a cruel sheriff-storekeeper who dominates the mountain hamlet, controlling the local citizenry by keeping them in his debt.

Virtually single-handed the villain's right-thinking daughter loves him and believes in him, but until the tragic finale she lacks the strength or wisdom to be able to support him all the way, the hero tries to save an innocent, harmless youth from a drunken posse. Besides this savage manhunt, there are several minor brawls, a gruesome scene in which the lad is tortured by his captors, plus various other lurid incidents, with a number of flights of rhetoric about the heroine's illegitimate, unborn child.

As star, Arthur Kennedy gives an artful, plausible and at times moving performance, but he isn't able to inject urgency into a cryptic, overwrought meller. Featured players Constance Ford, as the confused girl; Cameron Prud'homme, as her sadistic father, and Roy Fant as the hero's gabby, courageous grandpappy, are individually believable, but are also limited by the obscure script, as are James Dean as the fugitive youth, Margaret Barker as his eccentric, overly protective mother and Philip Pine as a local bully.

Michael Gordon has staged the play skillfully; there are several lavishly decorative settings (with the sort of dim lighting designers traditionally love) by co-producer Lemuel Ayers, and Alec Wilder has provided atmospheric background and between-scenes music. But the show all seems too much to-do over an idea that might have been better expressed more simply. *Hobe.*

(Closed Saturday night (6) after five performances.)

Legit Follow-Ups

Guys and Dolls

(46th ST. THEATRE, N. Y.)

Moving into its third Broadway year, the Jo Swerling-Abe Burrows-Frank Loesser musical romp remains an energetic, fast-moving legituner which is little the worse for its long run. The troupe is on its toes throughout and featured players Vivian Blaine, Sam Levene and Isabel Bigley (who have been with the show from the start) and recent starter Norwood Smith (who replaced Robert Alda) give fresh, vivid interpretations.

In the role of Sky Masterson, the hotshot gambler, Smith fits the physical demands of the part as well as Alda did, and fills the vocal bill excellently. Unlike Alda, who never claimed to be a singer, Smith's pipings ring true. The part gains a new dimension as he belts out the Loesser ballads with force and emotion, and the tunes are given added stature via his delivery.

Although his interpretation of Masterson is a bit softer than Alda's, Smith still manages to establish the character as a vital and dynamic personality. Duets with Isabel Bigley are especially intriguing.

The regulars continue to shine. Miss Blaine's frustrated Adelaide is a hilarious characterization, as is Levene's "reliable Nathan." Stubby Kaye, Johnny Silver, Tom

Pedi, Pat Rooney, Sr., and B. S. Pully give sure support. Kaye's workover of the spiritual "Sit Down, You're Rockin' The Boat" remains a show-stopper.

Michael Kidd's choreography adds a lively touch, while Alvin Colt's costuming and Jo Mielziner's setting authenticizes the Broadway atmosphere. *Gros.*

Uncle Sam in Israel

(PUBLIC THEATRE, N. Y.)

In a move to pick up a waning Second Ave., N. Y., theatre audience, Herman Yablokoff is conducting an unusual experiment with "Uncle Sam in Israel," his 25th production. The musical, which originally was an all-Yiddish production and has been running at the Public Theatre for the past couple of months, now is getting an occasional showcasing there in an English version. Yablokoff, however, will need more than an "anglais spoken here" lure to stimulate interest in his production.

In its transition to English, "Uncle Sam in Israel" loses a lot of the color and all of the flavor of the original. Script, which was translated by Prof. William W. Brickman, fails to project any of the warmth that should surround a tale of pioneers in Israel, and becomes just a trite affair interspersed with weak, out-of-place little jokes. Most of the yocks come from the untranslatable phrases and give the impression that the audience would rather have had the whole production done in Yiddish. The songs, too, lose their zest in the transition. The Chaim Towler lyrics, for the Sholem Secunda score, apparently were worked over carefully by Bella Myself, but they miss their mark.

Cast, which also appears in the Yiddish version, seems uncomfortable with the English dialog. The accents are heavy and distracting. Michael Rosenberg, in the juicy comic role of Uncle Sam, the rich visitor from Kentucky, U. S. A., comes across best with the English gab. He milks his part, but he, too, gets best response when he slips back into a Yiddishism. Ben Zion Wiler and Shifrah Lehrer fill the romantic leads nicely and Myra Leeds scores easily in a trilling solo. The rest of the cast performs with zest.

"Uncle Sam," in its anglicized form, has nothing for the uptown mob and very little for the Second Ave. trade. *Gros.*

Free Market

Continued from page 62

English actor, it is because he has been unable to find the right actor over here.

Wrong Opposition

I suspect that the major opposition to the free interchange of actors comes from resident aliens who feel that they would be getting more work if there were an embargo on foreign actors. They might—possibly; but the chances are that a lot of plays wouldn't be done at all if the producers were denied access to foreign actors; and other plays would fail because inadequately performed (please understand—I am not suggesting for one moment that resident alien actors are not good actors, but simply that in many instances they are not right or sufficiently trained for a particular role).

The inadequacy of the performance brings me to the artistic aspect of this problem. Again and again we have seen and are seeing demonstrated the necessity of having exactly the right actor for the role. A play comes to life only through its actors, and good plays can fail if the actors are wrong or inadequate. They may be only a little bit wrong or a little bit inadequate, but that is enough to throw the play out of kilter.

Lack of Tradition

There are English roles and

George Freedley

Curator of the Theatre Division of the N. Y. Public Library details, now in its 21st year.

The Library Theatre Collection Comes of Age

one of the many editorial features

In the upcoming 47th Anniversary Number

VARIETY

Show Finances

"POINT OF NO RETURN"
(As of Nov. 15, '52)

Investment (including 25% overcall)	\$125,000
Returned to backers	125,000
Production cost (including \$15,000 tryout profit)	124,000
Earned profit to Oct. 18, '52	53,963
Loss for four weeks ended Nov. 15, '52	3,303
Preliminary tour expense	3,015
Union bonds and sinking fund	25,300
Balance available for distribution	25,317

"CALL ME MADAM"

(As of Nov. 15, '52, on tour)

Investment (including \$25,000 overcall)	\$225,000
Production cost	275,000
Profit on New York run to May 3, '52	573,411
Touring profit to Nov. 15, '52	143,033
Souvenir program royalties	1,123
Total earned profit to date	717,567
Distributed profit	667,875
Balance (including \$25,820 in bonds)	48,692

(Note: \$717,567 profit includes \$75,000 of the show's 40% share of the \$250,000 film sale to 20th-Fox, with the remaining \$25,000 due for payment early in January. However, the management's one-third share of the hit London production has not yet been released by the British government, and is not included.)

English plays that American actors and many American English actors are not equipped to deal with properly—just as there are American roles and American plays that English actors and many English American actors are not equipped to deal with properly. It is a question of tradition, approach and training. Certain English plays require a sense of style that the American theatre has never engendered. In England there is a pool of talent trained to recite Shakespearean blank verse. Over here, most actors must first be taught how to recite the verse before they can be directed in the role—an almost impossible undertaking in four rehearsal weeks.

What is most important for the health and welfare of the theatre on both sides of the water is that each country should have the benefit of seeing the other's plays done as perfectly as possible, and seeing roles for aliens in their own plays done as perfectly as possible. Indeed, only if perfectly done do the plays have the best chance to succeed, and successful plays anywhere are good for the theatre everywhere. An entirely free market in actors is the only principle that makes artistic sense.

Temporarily, at least, it is also the only principle that makes economic sense, because if, in fact, there are economic advantages to a free market, the only way we shall be able to acquire sufficient data to form a code of rules is to allow the free market to operate long enough to disclose all the benefits and drawbacks.

L. Arnold Weissberger.
(Writer is a N. Y. theatrical attorney.—Ed.)

OK Chi Biz

Continued from page 63

"Country Girl," "Gigi" at the Harris is also set for an indefinite run, piling up hefty grosses each week.

"Top Banana" is doing excellently at the Great Northern and would like to move over to the Shubert, but the booking office has set 25 days of Gilbert & Sullivan there before "Call Me Madam" comes in Jan. 20. Management hopes that latter will, at least, span out the rest of the season. Whether or not touring musical which hasn't played here, will want to stick around waiting for the Shubert or Great Northern, is doubtful, so it might be that it will go into the Opera House. All this is predicated on the assumption that Chicago will like "Madam" as well as the rest of the other cities.

Erlanger has only one slight three-week space after "Stalag" leaves Jan. 3. Then Henry Fonda comes in Jan. 26 with "Point of No Return" for four weeks, followed by Van Heflin in "The Shrike" until Easter, when Helen Hayes in Mrs. McThing comes in for several months. The Selwyn, which is dark at present, brings in Katharine Cornell in "Constant Wife" Dec. 26 for four weeks, and then Richard Greene in "Dial M for Murder" Jan. 26 for an indefinite stay. That makes three openings for the Jan. 20 week.

Beside "Wagon," "Anonymous Lover" with Larry Parks and Betty Garrett, would like to come in, as would also some other properties.

N.Y. Playwright Wins

U. of Illinois Contest

Chicago, Dec. 9.

"Captive at Large," by David Marks, of New York, won the second annual U. of Illinois playwright contest, and will be presented this coming spring in the 1953 Festival of Contemporary Arts. Marks, a researcher for the Letter Magazine Institute, New York, is the author of several short stories, radio scripts, and one-act plays, but this is his first three-act.

Contemporary drama will be directed by Prof. Bernard Hewitt of the university's speech department. Yearly contest is open to all writers who have not had a full-length play produced commercially.

Aussie's Martin Books

2 Littler Legit Shows

London, Dec. 2.

David Martin of the Tivoli Circuit in Australia has closed a deal with Emile Littler for two of his current London productions.

Arrangements have been made for "Zip Goes a Million," current Palace Theatre hit, to play Down Under late next spring. The deal also includes an Australian tour of "Affairs of State."

Covent Garden in Red,

Move to End Subsidy

London, Dec. 2.

A report by the Arts Council that every capacity house at Covent Garden Opera House winds up with a loss of about \$1,500 is prompting a campaign to end the present subsidy and make the public pay more for tickets. The Opera House now gets an annual grant from the council of \$420,000. An additional \$280,000 would be required to keep it out of the red.

Added weight to the criticism has been given by the comparison of salaries paid by commercial companies with those provided for the opera and Sadlers Wells Ballet. A top ballerina at Sadlers Wells is reckoned to do well if she receives over \$300 a week whereas Markova was paid \$1,400 to \$1,500 a week when she appeared in the Festival Ballet. Principal opera singers who are under contract are paid between \$70 and \$300 a week, and guest artists get equivalent amounts for single performances.

Scheduled B'way Openings

"Grey Eyed People," Beck, Dec. 17.
 "Children's Hour," Coronet, Dec. 18.
 "Fifth Season," Cort, Jan. 13.
 "Be Your Age," 48th Street, Jan. 14.
 "Love of Four Colonels," Shubert, Jan. 15.
 "Arthur Miller play," Beck, Jan. 17.
 "Bat," no theatre set, week of Jan. 19.
 "Mid-Summer," no theatre set, Jan. 22.
 "Hazel Flagg," Hellinger, Feb. 5.
 "Josephine," no theatre set, week of Feb. 9.
 "Wonderful Town," Century, Feb. 25.

N. Y. City Ballet, in its fifth stanza at City Center, N. Y., last week, hit a healthy \$39,600 on the week.

Literati

Sunday Mags' Red Faces

Parade and American Weekly, rival Sunday newspaper supplements, were embarrassed to find that both appeared Sunday (7), the anniversary of Pearl Harbor, with three-lead stories identically headlined, "I Led the Attack on Pearl Harbor." AW piece was bylined by Harbor. Fuchida, former air Capt. Mitsuo Fuchida, former air operations officer of the combined Japanese fleet. Parade's, while not bylined by Fuchida, footnoted that it quoted extensively, with permission, from the semi-official mission, Proceedings of the U.S. Naval Institute, which published an account by Fuchida edited by Lt. Roger Pineau.

AW's article was prepared by Russell F. Anderson, Lt. Commander in the Naval Reserve, a McGraw-Hill exec and former information officer of Admiral Halsey. AW contacted Fuchida and got his authorization to sign the piece, which also included data from other sources, including the U.S. Strategic Bombing Command's interrogations of Japanese officers.

Parade's piece includes some biographical material and pix it took of Fuchida, who is now touring the U.S. as an evangelist. He appeared on Billy Graham's evangelical "Hour of Decision" video program over ABC-TV Sunday (7).

Earl Wilson's Deals

Earl Wilson and the Post-Hall Syndicate have signed a new 3-year contract for the N. Y. Post's "Midnight Earl" column.

Wilson has also signed with Doubleday for a new book, "The Global and Domestic Scenes."

Van Loon Saga

About five years ago, Gerard Willem van Loon, son of the late historian, Henrik W. van Loon, sold an article on his father to Town & Country. Article was bumped from the December issue due to heavy Xmas advertising and shortly afterwards the mag changed hands, with the result that it didn't see print. Last September, Reader's Digest ran a piece on van Loon pere which his son felt was derogatory. He called T&C about exhuming his own piece, and article is in the December issue. In it, van Loon casually mentions the fact he might do a bio of his father. As a result, three publishers have called him about possibility of doing the tome.

Coast Feud Continues

The feud between the L. A. Herald-Express (Hearst) and the L. A. Mirror (Chandler) flared again last week when the Mirror caught the Her-Ex with its lead story down. Hearst sheet bannered a story about a note the FBI was studying which supposedly had been written by the "Grandma" who has dropped her knitting to rob L. A. banks. The letter, the Mirror pointed out smugly, had been turned over to the FBI a few weeks earlier after it had been received (and printed) by Mirror columnist Paul Coates.

Dance Shoe Crusade

Unique situation has cropped up in the dance field. There's been complaint for years that children attending ballet schools have been taught to get up on their toes too soon, with permanent foot injury as result. Recent ballet upsurge has heightened the practice. In the November issue of Dance News, a monthly ballet trade-paper, Anatole Chujoy, its editor-publisher, ran a symposium, quoting dance authorities and medics, on the danger, and himself making the suggestion that dance shoe manufacturers stop making shoes for children under eight.

As result of queries from schools and teachers, Chujoy has had to send out 2,000 reprints of the symposium. But more unusual was the decision of Capezio, Inc., one of the foremost manufacturers of dancing shoes, to go along with Chujoy's suggestion, discontinuing manufacture of toe shoes under size 12. Capezio letter was printed in the December issue of Dance News.

Frisco Chronicle Re-lake

San Francisco Newspaper Guild has compelled the Chronicle to backtrack temporarily in its mass firing of staffmen, which took place Nov. 28. The paper has agreed to put the employees back on the payroll for another week and to enter into negotiations with the Guild to determine the merits of each staffer dismissed or retired.

Effect may be that some of those let out may regain their jobs, while some others not included in

the Nov. 28 economy move may get the axe. Thirty were fired and six retired and the Chronicle has given notice that "10 or 12" more will be discharged and "six or seven" others retired. A total of 52 to 54 will be out of jobs when the firing wave hits its crest.

Plenty Bullish on Bullrings

The author who isn't there is a complication to Prentice-Hall's publicity chief Stu Daniels, who has not only ousted exploitation bids for "The Bullfighter From Brooklyn"—as Sidney Franklin's bio is called—but also paid commercials on radio and TV which, coincidentally, would plug his memoirs. Franklin, however, is still in Seville where he is now a bullring impresario, having built a lavish amphitheatre in Seville which, to treader aficionados, is like La Scala, in Milan, is to opera, or Brooklyn is to baseball. Book meantime is in its second edition.

The Brooklyn-born treader, Franklin, is doing what every virtuoso of "throwing the bull" in Spain wants to do and seldom achieves—he's gone into the matador impresario business.

Blum's 8th Theatre Anni

"Daniel Blum's Theatre World: Season 1951-52" (Greenberg, \$4.50) is the eighth in this annual series of reference books on Broadway legit. As always, it concentrates on photo layouts (selected from publicity stills) of the shows, with some added data as opening and closing dates and number of performances. It also contains capsule bios and, perhaps the outstanding item of the book, a general index of all names and titles mentioned. Although much of the material duplicates that in "The Best Plays" series edited by John Chapman, this Blum work is a valuable reference item for editors and others in the trade and, to some extent, to anyone who makes a hobby of legit. This year's price, incidentally, represents a 50% increase over last year's \$3. Hobe.

Mme. Flagstad Takes The Stand

"The Flagstad Manuscript" (G. P. Putnam, \$4), autobiography of Met soprano Kirsten Flagstad, as narrated to N. Y. World-Telegram & Sun music critic Louis Biancolli, is bound to excite much comment. Interesting from the start, absorbing in its later stages, the tome is important as the testimony of a great artist and controversial figure who took quite a beating in the course of her career.

Background of the book itself is unusual, the first third having been written before 1941, when Mme. Flagstad went home to be with her husband in Nazi-occupied Norway, the balance being picked up in 1947, on her return to America, and carried on from there till today. First part, depicting Mme. Flagstad's early years as operetta and opera singer, and her triumphs at the Met, is a little dry and matter-of-fact, in a surface recital of events revealing little of the real personality of the singer.

Second part (almost two thirds of the book) is an eloquent explanation and defense of her motives and activities in returning home during the war. Diva takes up and refutes the various charges made against her—that the Nazis helped her to return home, that she gave concerts for them, that the Norwegian Government-in-Exile asked her not to return, etc. "There was never a Flagstad case," she declares; "the Norwegian government has declared they never had anything against me personally."

What's perhaps strange are such statements as the one that she never realized there was civil war in Norway. And for a book so open and frank, there is no word as to the activity of her husband in wartime (when he was rumored to have made a fortune doing biz with the Nazis), or her feeling about it. But few can disagree with the statement that "I do not think it fair of anyone to hold it against me that to the very end I believed in the goodness and decency of the man I had married." They were in love with each other; she returned to Norway solely because "this is my home and I can't leave it as long as war lasts," and apparently no other considerations prevailed.

Book is also interesting in its full descriptions of the singer's ordeal during her first post-war U. S. tours; its raps at N. Y. music critics and columnists; such scattered quotes as "I have always been cautious and fearful of the press," "I do not like journalism, or at least some sides of it," "I don't

think my life concerns anybody but myself," and the strange remark that she wasn't glad to be back at the Met in postwar for artistic reasons, but because of a "feeling of triumph over my enemies."

Despite the surcharged contents, both Mme. Flagstad and Biancolli don't quite effect a satisfyingly true portrait of the singer. Her personality, oddly enough, still eludes. Bron.

Line on Miami's Clein

Reuben Clein, publisher of the weekly Miami Life, was sentenced on contempt of court to 30 days in the Miami county jail. Sentence came after Clein had refused to tell a grand jury how he had obtained information that a politico would be indicted for attempted bribery of an elected candidate to Miami Beach council; refused to take an oath of secrecy before testifying before the jury, following which he had told local newsmen details of his appearance; and again refused to tell a circuit judge source of his original story which led to the grand jury summons.

Beach councilman involved was a reform crusader who garnered his votes via a strong campaign against the S & G Syndicate which controlled, at the time a majority of horse books and several casinos. Supposed bribe offer came from a key man in his campaign-managerial setup, and involved opening of punch-boards in the area, after the candidate's election.

Since that time the syndicate has been eliminated, with most members under Federal indictment on tax evasion charges, stemming from the Kefauver committee investigation. Clein had bitterly opposed the reform moves which were spearheaded by Miami News. His editorial policy was concentrated on John S. Knight, Herald publisher, and his editorial policy.

Circulation of Miami Life is claimed to be the largest for weekly publications in Florida, with newsstand and street-hawker circulation. Sheet is angled to the "expose" side with formal calling "truth" stories on dangers of ciggie smoking and other scareheads, and large-boldface type makeup. Long-time feud with the Herald reached a climax in the gubernatorial race four years ago, which saw Fuller Warren elected, although strongly opposed by the Herald and most of other state newspapers. Clein's Miami Life, however, was all out for Warren.

'American Ballads'

"American Ballads (Naughty, Ribald & Classic)," compiled by Charles O'Brien Kennedy with an assist by David Jordan (Fawcett, 35c) is filled with over 150 songs and poems, ranging from "The Man on the Flying Trapeze" to the Giddling Pup, and from "The Face on the Barroom Floor" to a ballad by Abraham Lincoln. Ballads you know and ballads you ought to know. It even has "The Kid's Last Fight" in it. A really big 35c worth! Especially for guys who like to get up and recite—or even lay down and recite. Joe Laurie, Jr.

Early Vitaphone Days

It's unfortunate that it has taken Albert E. Smith, the "Mr. Vitaphone" of an earlier film era, so long to set down the story of his tumultuous and colorful experiences during the pioneering days of the motion picture.

In his "Two Reels and a Crank" (Doubleday, \$3.75), written in collaboration with Phil A. Koury, he brings to life the rough-and-tumble teething days of the industry, when the mere fact of movement on the screen still held excitement, and business ethics were in question.

Book traces the rise of Vitaphone, paints a lively and often amusing picture of the men who ran it, and is crammed with anecdotes that should make it fascinating reading for both laymen and industryites. It's a valuable and welcome addition to the growing

Kay Campbell

details the wherefores and whys showing

Never Has the Freelance Market Been So Rough for Scribes

an interesting editorial feature in the soon-due

47th Anniversary Number

VARIETY

library on film history, covering the period from before the turn of the century to 1925, when Smith sold Vitaphone to Warner Bros. and retired.

Inventor, businessman, adventurer, administrator and cameraman, Smith has lived a life that could easily be turned into one of the less believable films. Fittingly enough, he starts the book with an account of how he smuggled out pictures of the Jeffries-Sharkey fight in 1899 and had to jump out of a window to escape the pursuing Jeffries.

Inventor Smith constructed Vitaphone's first camera and followed this by giving the industry its first projector. He also came up with the first "miniatures" when he faked "The Battle of Santiago Bay."

If "Two Reels" dwells lengthily on J. Stuart Blackton, "Pop" Rock, Thomas Edison, and other figures of the early Vitaphone days, it for some reason doesn't give a very clear picture of Smith himself. It is as if, in his anxiety to tell his story, the author had neglected to project his own thoughts and reactions to the reader who might be expected to take a justifiable interest in the man himself. Koury's ghosting job is topnotch. Hift.

Britisher's H'wood O. O.

As producer of "In Town Tonight," Peter Duncan has given air time to all the visiting celebrities to Britain, including almost every Hollywood topline. It was to be expected, therefore, that on his first visit to Hollywood he should receive the openhanded treatment for which the film city is noted, and his impressions have been recorded in "In Hollywood Tonight" (T. Werner Laurie, \$1.50), which makes a worthy successor to his last book, "In Town Tonight."

Inevitably, Duncan freely indulges in name-dropping. He met most of the big stars and he's not ashamed to say so. But his observations are far from superficial, and he refused to allow the excess of hospitality to color his thinking. He found Hollywood suffering from a bad attack of jitters. The Communist bogey was "so fantastic, I couldn't imagine a writer who valued his job correcting his script in red ink." He also found a "certain ominous similarity" between the work of the Un-American Activities Committee and what he encountered in Berlin in 1934.

Mainly, however, Duncan gives his impressions of the mechanics of production based on visits to the major studios, plus his reaction to the influence of commercial radio and TV. Myro.

French Literary Prizes

A many-paged book published in Paris "Guide Des Prix Littéraires," shows that there are 765 literary prizes given in France every year which are vied for by publishers to up their sales. They also serve as a target for manuscripts by aspiring writers. Patronage is taken up by either philanthropists or commercial houses for ensuing notoriety. The big one is the Prix Goncourt. This prize always means a healthy printing and probable film sale.

Coveted Goncourt prize last week went to Beatrix Beck, who was Andre Gide's secretary, for her third novel, "Leon Morin, Priest." Same time, Jacques Perry also was named winner of the Theophrastus Renaudot Prize for his fourth novel, "L'Am Rien" ("Love of Nothing").

Already presented this year have been the Poetry Prize Alfred Vigny and the Edouard Herriot prize for political works. The Prix Femina unrolled with a lot of publicity and noise as 13 ballots went by before the palm went to Dominique Rolin for her fifth novel, "Le Souffle" ("The Breath").

French prize mania is also extended to a recent choosing of the 12 best novels of the 19th Century by a special jury. Jury of 16 contained big literary and political names. Novels that won were "Adolphe," by Benjamin Constant; "The Black and the Red," by Stendhal; "La Double Meprise," by Prosper Merimee; Hoysman's "En Roule"; "Le Pere Goriot," by Honore De Balzac; Jules Valles' "The Child"; Zola's "Germinal"; Bourget's "Disciple"; Renard's "Lover"; "Madame Bovary," by Gustave Flaubert; Fromentin's "Dominique"; and "Les Pleiades," of Gobyneau.

CHATTER

Leonard Amster named head of Kenneth Later agency lit department.

Julie Abeel, House & Garden staffer, weds Donald R. Heath, Jr., Dec. 20.

Bantam Books publishing 35c edition of Maurice Zolotow's "No People Like Show People."

Radio-TV actress Lynne Rogers sold her first magazine article,

"Fedway Moves to the Suburbs," to Magazine Digest.

Sports editor Jim Scott's book, "Bob Mathias, Champion of Champions," published by Prentice-Hall, is ready for the Christmas trade.

"Music in Mexico," history of Mexican music from Aztec times to the present, by Robert Stevenson, issued this week by Thomas Y. Crowell Co.

Norman Taugroff writing a book titled "Inside Darkest Martin and Lewis," based on his experiences as director of the comic pair in three pictures.

Edward Dmytryk commissioned by Look mag to write a yarn, illustrated by his own photos, about his experiences while directing "The Juggler" in Italy.

N. Y. World-Telegram feature writer Edward Tatum Wallace authored "The Moon Is Our Lantern," a novel, for Doubleday publication in January.

Elinor Marion, wife of actor Paul Marion and daughter of novelists Millen Brand and Pauline Leader, will have a yarn published by the Saturday Evening Post.

Dick Bennett, editor of the Celebrity Service theatrical production calendar, has authored a short column of show biz chatter for the current (December) issue of Glamour mag.

Geraldine Page, of N.Y.'s Circle-in-the-Square; Melissa Hayden, of N.Y. City Ballet; and Ni Gusti Raka, of Dancers of Bali, are show biz winners in Mademoiselle magazine's 1952 choices of "Ten Young Women of the Year."

Circuits Managements Assn. (Odeon and Gaumont taking a number of British provincial film scribers on conducted trips to Pine-wood film studios, near London. Journalists recently went from Glasgow, Edinburgh and Dundee.

Carl H. Winston reveals "Now Dr. Bruno Furst works his memory-training at his Steinway Hall School of Memory and Concentration, N.Y., in the January issue of Today's Woman. Winston, former N.Y. Sunday Mirror magazine staffer, recently turned to freelance writing.

Thomas F. Seward's \$150,000 damage suit against William R. Wilkerson, publisher of the Hollywood Reporter, opened in Superior Court, Los Angeles, with about two weeks of litigation in prospect. Seward, who claims a 38% interest in the trade paper under a deal made in 1944, charges that Wilkerson "squeezed" him out. He asks a dissolution of the partnership, liquidation of assets and damages.

'Goldwyn Story'

Continued from page 1

tin and Lewis on their last outing topping "Toast" by nearly 30 points. It was on the strength of Sullivan's protests that American Guild of Variety Artists was restrained from the "Comedy Hour" lineup without full payment of established fees to talent on the show. Deal with NBC called for payment of \$10,000 to AGVA welfare fund, with the starring performers waiving their fee. NBC had optioned four shows but the vaude actors union called off the deal after one telecast.

2nd Stanza Postponed

Ed Sullivan, columnist and emcee of CBS-TV's "Toast of the Town," entered N. Y.'s Flower Hospital Monday (8) for observation and treatment on his chronic ulcers, forcing an indefinite postponement of the second stanza of "The Samuel Goldwyn Story" on the show. Guest emcees will fill in for Sullivan until his return, with the program resuming its regular vaudeo format.

Sullivan premed the two-part "Goldwyn Story" Sunday night (7), with the second half scheduled for next Sunday (14). At press time yesterday (Tues.), it had not been determined how long Sullivan would be off the show nor who his guest emcee would be for next Sunday.

Met B. O.

Continued from page 1

according to Francis Robinson, box-office and subscriptions head, subscribers list now totals 8,922, or an increase of 1,284 over last year's 7,638. Season subscriptions this fall total \$1,472,078, as against last season's \$1,355,208, for an increase of \$116,870. In '50-'51, Bing's first season as Met manager, subscription sales totaled \$1,034,785.

The Met, for third year in a row, will present the Kanin-Dietz version of Strauss' "Fledermaus" on New Year's Eve. Top will be raised to \$10 for the event.

Broadway

Abner J. Greshler, Coast agent-manager, in town on business for a week.

Ed (Senator) Ford recovering from injuries resulting from Long Island auto accident.

Bill Pine, Paramount producer, in on the Independence next week after nine weeks in Europe.

Broadway expatriate Tom Van Dyke in for a quickie from Paris to close up his New York apartment.

William Morris Agency's general manager, Abe Lastfogel, expected in New York Dec. 15 for his annual stay.

Helen Rose, Metro fashion designer, treks back to Culver City today (Wed.) after a four-day visit studying fashion trends.

RCA Victor producer Steve Carlin to the Coast for Walt Disney huddles. He produces many of the Disney kiddie albums on wax.

A. J. Balaban back at the Dorset Hotel for the winter from his New City, N. Y., suburban home. Working on vidpix idea with Sammy Rauch.

Abner J. Greshler in town for 10 days with 12-year-old Jimmy Boyd whose "Santa Claus Kissing Mommy" Columbia platter is a bestseller.

Kenneth McKenna, story head at the Metro studio, returns to the Coast at the end of this week after confabs here with publishers, editors and authors.

Unable to get the desired Dec. 18 accommodations to fly to Rome, Elin and Irving Berlin are advancing-scheduling their European holiday to Dec. 14.

Charles Einfeld, 20th-Fox ad-pub v.p., back from trip to the Coast studios to gender product and map campaigns with studio publicity chief Harry Brand.

Friedrich Gulda, Viennese pianist, left N.Y. Monday (8) for Vienna after completing a two-month, 25-concert U.S.-Canadian tour under management of S. Hurok.

Bob Sherwood says he's not "starting to worry about his NBC-TV contract until I start on payroll Jan. 1; right now a neuritis in my eye is keeping me awake nights."

Andrew Geoly's daughter Constance to wed Melvyn Bass Feb. 22. Prospective bride is assistant to her father, who heads Eaves Costume Co.; Bass is a mechanical engineer.

Carl Brisson back on the S.S. Stockholm following long European tour. Returns to the Cafe de Paris, London, Sept. 23. Due to open at the Hotel Plaza's Persian Room, N. Y., in February.

RKO pub-ad chief Richard Condon and indie producer Frederick Brisson back from Washington, D. C., where they discussed plans for preem of "Never Wave at a WAC" with Army brass.

Daniel Arnsfeldt, transit expert and an occasional show biz investor, to be honored next Tuesday night (16) at the Waldorf for his pet investment, the Joshua Orphan Aid for mentally retarded children.

Bill Doll, who handled "Skipper Next to God," the legit revival which starred (the late) John Garfield, now dittoing for the French film version of the same play. Incidentally, it's the first film p.a. chore for the vet legit publicist.

Council of the Living Theatre lensing the opening-night sequence of its film, "Main Street to Broadway," at the Martin Beck Theatre Sunday (14). Local notables will participate and will be supper-partied following completion of the scene.

N. Y. Post's Jimmy Cannon on the same plane with Frank Sinatra on Friday (12) to London, latter to join his wife, Ava Gardner, in Nairobi, North Africa. Cannon during a vagabond series of four articles for Collier's during his busman's holiday.

Radio people have been approached for spot commercials for Jelke's oleomargarine excepting that all have noticed that the Jelke billing, a time-honored trademark, has been dropped because of the recent notoriety attendant to Minot (Mickey) Jelke, of that family, and it's merely billed now as Good Luck Margarine.

Paris

Beatrice Lind, U.S. singer, into Commodore boite here.

Dany Dauberson slated for a song stint at Moulin Rouge.

George Lloyd and June Richmond into the Casino De Paris.

"Detective Story" (Par) opening to good crit appraisal and biz here.

Harold Smith starting a motion picture service for U.S. companies.

Don Hartman here to arrange filming of F. Scott Fitzgerald story.

Erich Von Stroheim to play opposite Madeleine Robinson in pic, "House of Crime."

Milton Blackstone here confab-

bing with Pathe-Marconi, RCA Records distrib. on the disk picture here for U. S. names.

Gregory Peck and wife in Paris before heading to London to huddle on possibilities of doing "Babylon Revisited" for Paramount here, with William Wyler directing.

John Steinbeck looking for a theatre here to present the French version of his play, "Burning Bright." Called "La Flamme," this was translated by Rene Picard.

Richard Aldrich in from Spain to look over fall legit crop. Aldrich-Myers outfit interested in possible N.Y. staging of "Duchess of Seaweed," hit production of Peter Blackmore's English comedy.

Eddie Fisher here on a two-day furlough after finishing 15 shows on his Army entertainment tour of Germany and France. He goes to England to play the Army Air Bases and then heads for U. S. Dec. 27.

Miami Beach

By Lary Solloway

Robert Q. Lewis at the Lord Tarleton.

Joel Gray set for Ciro's opening show Dec. 23.

U. of Miami Ring Theatre presenting "Brigadoon" this week.

Joanne Gilbert and Al Bernie head Xmas show at Clover Club.

Former AGVA head Matt Shelve in town and seeing old friends.

John Cameron Swayze in town and shooting backgrounds for his TV show.

Lynn Farnol in for meet of National Pressure Cookers which he press-reps.

Dennis Day headed up show for RCA convention at the Casablanca Monday (8).

Claghton theatre chain hypoing biz with "Skyline Contest" in which patrons identify cities from photos.

MacFadden Deauville preems its Hawaiian Room Dec. 19 with Johnny Pineapple's orch and a Polynesian revue.

Riviera

By Ed Quinn

Anatole Litvak set to start work soon here on his new pic, "The Girl on Via Flaminia," with Kirk Douglas.

Secretary General of the Cannes Film Festival, Robert Favre Lebert, parleying finance with the Cannes Town Council.

Canalo, Paul Meurisse and Helena Bossis played "Le Coup de Grace" at the Palais de la Mediterranee, Nice, and the Casino, Monte Carlo.

Jan de Hertzog, author of "Fourposter" now living at St. Jean-Cap Ferrat, confirmed Colette's intention of doing the French adaption of this play.

The Casino Theatre in Nice opened winter season with the Grenier-Hussenot Co. in a Marcel Duhamel translation of a new play by Irwin Shaw, "Phillip and Jonas."

Jose Ferrer and Edmund Trzcinski, author of "Stalag 17," spent most of their three days vacation on the tennis courts of the Parc Imperial, Nice; motored then to Rome.

Genoa

By R. F. Hawkins

Saul Grauman and Co. at the Ragno D'Oro nitery.

Catherine Essex and the Camelini orch performing nightly at the Cambusa night club.

"Il Capotto" ("The Overcoat"), Titanus-Italian film, in a long-run date here on initial booking.

Duse Little Theatre's second play of season will be "Clash By Night," Giannino Galloni directing.

Umberto Melinati replaces Ruggero Ruggeri at the Augustus Theatre, opening with L. du Garde Peach and Jan Hays' "White Sheep." Milly co-stars.

Philadelphia

By Jerry Gaghan

Lou Berg took over as manager of the Zodiac Lounge.

Jackie Burns wound up long run at Lou's Moravian to head for Copa City, Miami Beach.

Hazel Scott at Kaliners Rathskeller is making first nitery appearance there since 1939.

Chris Powell picked up vocalist Arnela Monroe from Earle's amateur show for his combo.

Illness of member of Playboys combo forced act to cancel opener at Flamingo, with Al Greco Quartet substituting.

Pep's Musical Bar robbed for third time in year by thief who remained in spot after closing and took \$1,280 from safe.

Sans Souci Restaurant has inaugurated special dinner policy guaranteed to get diner to his seat in the theatre in time for opening curtain.

London

Bobby Short back at the Embassy Club for a return cabaret date.

Annual Variety Club election night dinner set for the Savoy tomorrow (Thurs.).

Gladys Cooper left the cast of "Relative Values" and has gone to Jamaica via N. Y.

Ava Gardner returned to Nairobi last week after a short convalescence in London.

Phil and Sid Hyams tossing their annual Christmas press lunch for the critics today (Wed.).

Siegi Sessler off to U. S. this week to promote Coronation biz for his Berkeley Square club.

John Nash planned to Berlin last week enroute to N. Y. to set distribution for his current telepix program.

Francis, Day & Hunter sponsoring a dinner next Wednesday (17) to celebrate their 75th year in the song publishing business.

Herbert Wilcox hosted a cock-tailery for Forrest Tucker, who came over to play in the first Wilcox-Republic film, "Laughing Ann."

C. J. Latta, the Warner rep on the board of Associated British Picture Corp., returned to London last week from his annual trip to the U. S.

Jerome Whyte sailed for N. Y. last Monday (8) but returns here in February to continue to represent the Rodgers and Hammerstein interests in Great Britain.

Memphis

By Matty Brescia

Ilka Chase here this week in Arena Theatre's "Over 21."

Eddie Hill, "Grand Ole Opry" performer, checked in for a week-end.

Ted Mack's Amateurs skedded for a one-nighter (10) at Auditorium.

Ernie Rudy orch comic Chubby Silvers to Hotel Peabody's Skyway for two weeks.

Elmore Richmond, WHHM sales exec, exits here this week for a public relations post in Paris.

W. C. Handy here (10) to toot his "St. Louis Blues" for local Negro high school grid benefit attraction.

Milt Simon and Norb Gwynn, ad execs and TV producers ("Juniper Junction, U. S. A.") returned from two weeks in New York.

Harry Martin, former VARIETY mugg and now prexy of American Newspaper Guild, visiting family and friends from his ECA post in Paris.

Minneapolis

By Les Rees

St. Paul Colony Club has singer Bill Lawrence.

Duo pianists Vronsky & Babin here for concert.

Schlieff's Little City club again has Frankie Yankovic.

Singing comedienne Sophie Parker starting her 10th month at Vic's.

Pat Gregory here briefly to look over his "John Brown's Body" at Lyceum.

Manager Jimmy Nederlander of Lyceum off to New York to try to snare legit tourists.

Exotic dancer Rene Andre tops "Latin Quarter Revue," reopening attraction at Alvin, burlesque.

Hotel Nicolet Minnesota Terrace, now closed for alterations, resumes next week with singer Carol Bruce.

Arthur Treacher appearing at St. Paul Executives' club, offering "A Little of This, Something of That, Mostly Humor."

Australia

By Eric Gorrick

Metro will key release "Quo Vadis" here Dec. 19.

"High Noon" (UA) smash hit in eighth week at Plaza, Sydney, for Hoyts.

American magician Virgil doing oke at Princess, Melbourne, after a mild run at the Empire, Sydney.

"Folies Bergere" winding up a six months' run at Tivoli, Sydney, for David Martin. Melbourne bid follows.

Maurice Sloman, independent circuit operator, leaves for London early next year on TV and pix looksee.

Tommy Trinder set to tour New Zealand for David N. Martin. British comic will remain in the Aussie zone for 12 months.

Current summer span indicates a terrific upbeat in night trotting in the Sydney area. Pic biz also will get opposition from nighttime auto racing.

William Melniker, in charge of theatre operation of Loew's International Corp., is winding up looksee of Metro's pic loop here covering 12 houses.

Revival of "Annie Get Your Gun" at Royal, Sydney, for Wil-

liamson management this month will run into the new year; Evie Hayes is starred.

John Endean, who worked as visual artist for Lewis Milestone on "Kangaroo" (20th), is now in London with the same director for "Melba." He is the son of Lin Endean, Universal's publicity director here.

Barcelona

By Joaquina C. Viadl-Gomis

Dany Dauberson, French femme balladist, doing okay at Rigat nitery.

Billi Bros., German circus, closed after a run of three weeks, playing capacity daily.

Boris Christoff drew capacity houses at two performances of "Boris Godunov" in the Liceo.

Carlos Pons, legit actor from Caracas, Venezuela, here to form his own company and produce shows.

The Ramea has the new legit play, "Love Lives in a Boarding House," by author-poet Jose Maria de Sagarra.

Lalo Maura, pic and radio star from Argentina, to sing in the Joaquin Gasa musical show, "The Cyclone Is Here."

Revival of the musical show "La Reina ha Rellicat" ("The Queen Has Slipped"), starring Mercedes Monterrey and Arturo Ortiz, at the Victoria.

India

India Government has prohibited import into India of French film, "Nights of Paris."

Madras government amended cinematograph rules under which no touring cinema or television within a mile of any permanent theatre.

Strong protest has been voiced by all film interests against India government's decision to keep films, once banned, permanently on the tabooed list.

Picture interests in India requested India government to ban on the import into India of all Pakistan films in retaliation to Pakistan's ban on Indian pix. India imports about seven pictures a year from Pakistan.

India's Prime Minister Pandit Nehru characterized the film industry as a non-essential item in national economy and suggested that money would be better spent if it were used in helping finance factories and small-scale industries.

Indian Motion Picture Producers Assn. decided to cancel agreement with All-India Radio whereby that net could use recorded songs from films without royalty payments. Action items from government's decision to drop the name of pictures from which music was played.

Chairman of Central Board of Censors clarified his position that foreign films could not be censored with same standard set for Indian films. Certain latitude would be given for bodily contacts in foreign films not permitted in Indian films. He also said that kissing would be taboo on the Indian screen.

Pittsburgh

By Hal V. Cohen

"Dance for Joy" folded at Playhouse Saturday (6), a week ahead of schedule.

Stan Harner, WB purchasing chief, and his wife left by car for Florida vacation.

John Walsh, Fulton manager, in Mercy Hospital being built up for operation on his back.

Bobby Specht in town to rehearse with Donna Atwood for her return to "Ice Capades" after Christmas.

Joe E. Lewis will make his local nitery debut at the Carousel, where he opens a 10-day engagement Jan. 22.

B. J. Keating, local singer last in "Top Banana," signed for "Hazel Flagg," upcoming Broadway musical.

Frank Blandi, longtime manager of Playhouse Grill, has opened his new Foxhead Inn on Brownsville Rd.

Actor John S. Matthews out of Army after two years, and he and his wife, actress Collette Crawford, are settling down in N. Y.

Omaha

By Glenn Trump

Comic Don Romeo and dancers Burns & White in at the Torch.

Jan Garber orch at Red Cloud (8) and Oak Ballroom, Schuyler (9).

KOWH disk jockey Sandy Jackson won an expense-paid trip to Paris in d. j. contest.

Billy May orch played U. of Nebraska Military Ball at Lincoln (5), school's top social event. May booked at Scottsbluff's Terrytown Dec. 18.

Hollywood

Steve Broidy to Chicago for COMPO meeting.

Rosemary Lane suing Bud Westmore for separate maintenance.

Bob O'Donnell and Lou Smith to Chicago for the COMPO session. RKO tossed a party for Norwegian film producer Slotfeldt Ellingsen.

Rosemary Clooney limping after a baby elephant stepped on her foot.

Mishel S. Green to Puerto Rico to survey facilities for film production.

Polly Bergen planned out for a two-week stand at the Chicago Theatre.

William Bishop recuperating at home after 10 days out with virus infection.

Jack E. Baker returned to his veepee job at Republic after a tour of Europe.

Gail Hillson lining up Hollywood names for strawhat circuit dates next season.

Miriam Geiger shifted from William Morris Agency to Filmercraft Productions.

Jean Peters joined one of the Hollywood units that will entertain GIs in Korea.

Mike Lyman's will provides an annual income for his widow, and other bequests.

Pat O'Brien and Van Johnson to San Francisco to help the Bonds for Israel drive.

Edgar Bergen will visit 27 military hospitals on his "Operation Santa Claus" tour.

Marshall Migatz recuperating from yellow jaundice at Sawtelle Veterans Hospital.

Jack Palance recovered from injuries sustained on Nat Holt's "Arrowhead" location.

Col. Vic Damone, comm. based in the War Dept., for services in recruiting and morale.

Frank Whitebeck presented with a gold plaque for his services in behalf of Boys Town.

Robert Fellows to Mexico for huddles with John Farrow about "Plunder of the Sun."

Betty Rowland released after three weeks in jail on promise to strip no more for three years.

Dean Martin & Jerry Lewis booked for two weeks at the London Palladium, starting June 15.

Ed Wynn presented with an award by the Vaudeville Veterans of America for his 50 years in show biz.

Doris Day halted rehearsals for "Calamity Jane" to entertain GI patients at Veterans Hospital in Long Beach.

Zamach Cunningham sustained injuries in a fall during dance rehearsals for Paramount's "Here Come the Girls."

Washington

By Florence S. Lowe

Variety Club memorialized Carter Barron, Loew-Metro exec; by placing a wreath at the Carter Barron Amphitheatre on Sunday (7).

Impressive lineup of U. S. and foreign biggies turned out yesterday (Tues.) for the luncheon of the Women's National Press Club, honoring Mary Martin.

White House Photographers' Assn., which includes the newsreel reps, partied President Truman Saturday night (6) in appreciation of his cooperation during long lensing sessions.

Barnee Breeskin, maestro of Hotel Shorehams' Blue Room orch, appointed to advisory staff of Maj. Gen. Lucas V. Beau, national commander of Civil Air Patrol, and given rank of CAP colonel.

Burl Ives and members of "Paint Your Wagon" cast, Leora Dana and other reps from "Point of No Return," as well as local theatre and drama desk reps, gathered at Olmsted's bistro past week to honor Bess Davis Shriner, longtime head of Theatre Guild in the capital.

Chicago

"Don Juan in Hell" gives two readings Dec. 14-15 at Opera House.

Oscar Hammerstein 2d and wife in for the United World Federalists' dinner.

"John Brown's Body" gave a performance at Anshe Emmet Temple Sunday (7).

Steve Broidy, head of Allied Artists, in town for COMPO meeting today (Wed.).

Don Bolen appointed technical director of speech and drama department of Loyola U.

Actress Debra Paget in for benefit showing of "Stars and Stripes Forever" at the Palace.

Paula Stone and Mike Sloane back again to look over "Top Banana" and "Country Girl."

Dick Condon and Leon Brandt, RKO publicity and exploitation heads, in for plans for world preem of "Peter Pan" at the State-Lake, Feb. 5.

OBITUARIES

RALPH J. HARRISON

Ralph J. Harrison, 56, Pittsburgh bandleader, musician and booker, died in the Allegheny General Hospital there Dec. 1 after a heart attack. Harrison, one of the 11 original founders of the Variety Club 25 years ago, had pioneered in conducting or on the stages of film houses and was one of the first in Pittsburgh to try out the idea at the old State. In later years, he had worked virtually every theatre of any importance in Pittsburgh.

Before the war, Harrison gave up active conducting to open the Ralph Harrison Music Service, a booking agency. A couple of years ago, he disbanded that business, opened a small restaurant in a downtown Pittsburgh building and resumed his music career on a part-time basis by jobbing around with various combos playing private parties. Harrison was a nephew of Dave Brody, another w.k. Pittsburgh musician who died three and a half years ago.

Surviving are his wife, a daughter and two grandchildren.

ALOIS HAVRILLA

Alois Havrilla, 61, veteran radio announcer, died Dec. 7 in Englewood, N. J. In 1935 he received an award from the American Academy of Arts and Letters which termed him the country's best radio announcer "from the standpoint of pronunciation, articulation, tonal quality, accent and general cultural effect."

Havrilla was with WJZ, WABC and WOR, New York stations, variously from 1924 to 1946 as announcer, narrator and commentator. From 1928 until 1946 he served in the same capacities for Universal, Paramount Pictorial, RKO travels and Pathe Newsreel.

In 1946 Havrilla became associated with WPAT, Paterson, N. J.,

Cincinnati after a two-year illness from a heart ailment. He founded Film Service Co. in 1912, was named Cincinnati's "Swell Guy" of 1947 and was honorary chairman of the local Variety Club's heart committee, an activity that earned him a life membership.

A son, Paul (Bud) Wessel, is continuing as head of the film delivery concern. He also leaves three daughters, eight grandchildren and eight great-grandchildren.

MARK KELLY

Mark Kelly, 59, publicist, screen writer and former sports editor, died Dec. 5 in Hollywood after a stroke. He had recently undergone a serious operation.

Starting his newspaper career in Chicago, Kelly became sports editor of the Los Angeles Examiner in 1921 and continued in that capacity until 1936 when he joined the 20th-Fox publicity staff under Harry Brand. He did the script for "One in a Million," first film star for Sonja Henie.

Shortly before his death, Kelly was elected an honorary member of the Helms Athletic Foundation Board.

NEAL ABEL

Neal Abel, 70, former vaude and minstrel show trouper, billed as "The Man with the Mobile Face," died Dec. 2 in Los Angeles. In show biz for more than half a century, Abel was a name as a black-face monologist for 10 years with the Palmrose Minstrels. He was a headliner for years on the Orpheum and Keith circuits.

Abel toured the country with Jack Dempsey when the latter was world's heavyweight champion. For a time he operated his own booking office with Bert Nelson, but for the last three years he had been associated with the Fanchon & Marco office in Los Angeles. He

chon, was known for his roles in the comedies of Tristan Bernard and later in "Les Vignes du Seigneur," Marcel Pagnol's "Topaze," and the original Paris production of "Tovarich."

Lefaur toured the U.S. several times and appeared in the films of some of his legit successes.

ANTHONY T. LEHMANN

Anthony T. Lehmann, 55, singing comedian who appeared in vaude with the trio billed as "A Thousand Pounds of Harmony," died Dec. 8 in Middletown, N.Y. Others in the trio were the late William C. Hehn and the late Howard Kaiser.

Lehmann managed the Paramount Theatre, Middletown, when he quit vaude.

WILLIAM DELANEY

William Delaney, 65, veteran booker for the family time out of the Keith office during vaude's heyday, died of cancer in Los Angeles Dec. 3. His territory was Pennsylvania, Ohio and West Virginia. For the last 13 years, Delaney had been purchasing agent in Hollywood for the two John H. Harris revues, "Ice Capades" and "Ice Cycles."

He leaves a wife and a daughter.

WALTER B. RATHBUN

Walter B. Rathbun, 34, legit producer, died Dec. 3 in Santa Monica, Cal., after a long illness. He was former head of the Lobero Theatre group in Santa Barbara and the Gryphon Players at Laguna Beach. He was a graduate of the Yale Drama School and a grandson of the owner of the Butterfield theatre chain in Michigan. His wife survives.

TOM HARMAN

Tom Harman, 66, former Ohio farm broadcaster and publisher, died Dec. 4 in Tilghman Island, Md. He had been associated with the Ohio Farmer from 1911 to 1947. He had appeared on "Your Farm" program over WCOL, Columbus, until about three years ago.

Survived by wife, two sons and a daughter.

FRED L. DRISCOLL

Fred L. Driscoll, 63, ex-vaude-villain, collapsed and died Dec. 5 at Draper Corp. plant, West Medway, Mass., where he was employed as a clerk. Teamed with his wife, Sadie, he toured vaude circuits for 40 years with act known as Driscoll & Perry.

Survived by wife, two sons and daughter.

JOSEPH LAROSE

Joseph LaRose, 62, musician, producer and theatre manager, died in Detroit Dec. 3. He was manager of Century and Eastown, nabe houses, at time of death.

LaRose had been manager of Fox Theatre, Detroit, and production manager for C. L. Chester, producer of Robert Bruce Scenic Pictures.

FRANK J. TAYLOR

Frank J. Taylor, 73, a top mid-west grain dealer and organizer of Omaha's first commercial radio station, WAAW, died Nov. 22 in Omaha.

Taylor formed WAAW in 1922 to carry market reports to farmers, then sold it in 1939 and it became KOWH, World-Herald station.

MRS. BESSIE B. ALLEN

Mrs. Bessie Bacon Allen, 66, actress-writer, died Dec. 7 in Los Angeles. She was associated with Warner Bros. from 1933 to 1936. She was the daughter of the late Frank Bacon, playwright.

Two daughters, her mother and a brother survive.

KEN HARVEY

Ken Harvey, 45, banjoist, died in Milwaukee Dec. 1. He was formerly on WTMJ there and did 39 TV shows for BBC in England. During World War II he made numerous USO tours and for the last few years most of his engagements had been in Europe.

Survived by his parents.

WILLIAM J. WEAVER

William J. Weaver, 79, one of the oldest members of IATSE, Local No. 143, died at his St. Louis home after a long illness. He retired as a projectionist in May, 1950.

Two daughters survive.

RABON DELMORE

Rabon Delmore, of the Delmore Bros., country singers, died Dec. 4 in Athens, Ala. Team was formed in the mid-1920s and recorded for Columbia, Victor and King.

Delmore was also a composer.

RALPH VENUTO

Ralph Venuto, 100, vaude singer and dancer at turn of the century,

died Nov. 20 in Omaha. Born in Naples, Italy, Venuto came to America in 1887.

He gained national publicity on his 100th birthday last Aug. 24 by singing a ballad and dancing a jig.

Ernest Bridges, 67, French horn player with the Toronto Symphony and previously with various theatre orchestras, died Dec. 4 in Toronto when seized with a heart attack while driving his car. Survived by wife.

Son, 24, of the late cornetist, Paul Mares, who was founder of the New Orleans Rhythm Kings, Dixieland group of the '20s and early '30s, died in Chicago Dec. 4. Survived by his mother.

Lane Kesters, 52, distributor of Cantic Films, was burned to death Nov. 29, along with his wife and mother-in-law, in a fire which destroyed their home in Santa Monica, Cal.

Neil McKay, Scot comedian, and bagpiper, died in Johannesburg, South Africa, Nov. 27. He entertained British troops at the start of World War II, returning to South Africa in 1945.

Col. Earl William Brannon, Sr., 63, civil defense chief in Ohio during World War II and former news commentator on WHIZ, Zanesville, died Dec. 1 in Columbus.

Harry Tague, 75, veteran exhibitor and part owner of the Bryn Mawr Theatre, Chicago, died in Chicago Dec. 3. Survived by two sons.

Harold E. Arnold, 47, co-owner since 1934 of the Hour Glass Club Restaurant, N. Y., died Dec. 1 in New York. His wife, two brothers and two sisters survive.

Daughter, 19, of Mrs. Thelma Preece, business agent for the Script Supervisors Guild, was killed Nov. 30 in an auto crash near Bakersfield, Cal.

Mrs. Clara D'Angelo, former actress and widow of Tony D'Angelo, singer, died in Chicago Dec. 2. Survived by a brother.

Father, 60, of Seymour Raven, music critic and assistant drama reviewer of the Chicago Tribune, died in Chicago Dec. 1.

Mother, 75, of Jack H. Levin, died Dec. 7 in New York.

Eustachio Pinto, 72, former member of the Rome and Utica (N.Y.) Symphony Orchestras, died Dec. 3 in Rome, N.Y.

Brother, 63, of Dave Rubinoff, violinist, died at his Pittsburgh home Dec. 1.

Father, 70, of Harold Beard, chief engineer of WCOL, Columbus, died Dec. 4 in Prospect, O.

Father of Glen Porter, of Paramount's sound department, died Dec. 4 in Hollywood.

Mother, 86, of Jack Cooper, Columbia Pictures' publicist, died Dec. 3 in Hollywood.

Doris Gerson, 30, nitery entertainer, died Dec. 3 in Hollywood.

Father, 85, of David O. Alber, pressagent, died in N.Y. Nov. 28.

Fred F. White, 47, organist, died in Iowa City, Ia., Nov. 30.

Mother of actor Lee Tracy died Dec. 5 in West Chester, Pa.

U. S. Talent

Continued from page 1

the exposition's 75th anni, a three act cover covering costume period cycles from 1878, the founding year, on to various pageants and a Coronation buildup to finale on several stage levels.

Glasgow-born Arthur came over here as a child violin prodigy and died a stint with the last of the Mississippi showboats. He came to Toronto in 1916 when the late N. L. Nathanson and Jack Bickle launched their Famous Players Organization. He was musical director of FP showcase, the Regent, Toronto, and later producer of all roadshow stage units for the new chain's trans-Canada setup.

Arthur's 1952 CNE production grossed \$430,000 at \$3 top for the 14 performances, topping the previous grandstand shows when Leon Leonidoff was producing with U.S. headliners.

TV on Ike Trip

Continued from page 1

days. As it was, the TV nets rushed to get the films on the air by Sunday afternoon and the theatrical reels, which received their footage the same day, were able to process and edit it for their regular release Monday (8).

Situation points up what some top TV execs referred to as the "backward" thinking of Eisenhower's press secretary, James C. Hagerty, that TV doesn't compete with newspapers and wire services for coverage but rather with the theatrical reels. According to the TV toppers, this doesn't ring true, since a single network news program plays to more viewers in its 15-minute or half-hour format than might see the product of all five theatrical reels during their three or four days of release in theatres across the country.

Through lack of space, the TV nets were not permitted to send a cameraman along on Eisenhower's plane to Korea, whereas space was provided for a theatrical reel cameraman repping the newsreel pool. TV was forced to have its pool rep, NBC's Julius Zenier, meet the plane in Korea from his Tokyo headquarters. Despite this setback, the webs expected the film to arrive with the still photos at San Francisco last Friday. Yet, when their men arrived at the Frisco airport, they were told there were no video films on board.

As it was, DuMont beat competing nets by starting in getting the Ike films on the air Sunday afternoon, presumably because its commercial programming on Sundays is more flexible. DuMont screened the pix at 4:45, with NBC coming in with a special news show at 5:30. CBS-TV reserved the pix for screening on Edward R. Murrow's "See It Now" at 6:30. ABC-TV was on prior to that.

MARRIAGES

Celia Abeles to Frank Kelton, Corinth, Miss., recently. Groom is music publisher in Nashville.

Pearl Hipps to Edmund Bradford, Pittsburgh, Dec. 6. Bride is a Playhouse and radio actress.

Joyce McKenzie to Walter H. Leimert, Jr., Los Angeles, Dec. 4. She's a screen actress.

Hilary Bamford to John Abneri, Perth, Scotland, Dec. 1. Both are members of Perth Theatre Co.

Jeanne Morse to Maurice LaRue, Los Angeles, Nov. 29. She's a secretary at Universal-International; he's a technician at Technicolor.

Shirley Constance to Tim Farrell, Las Vegas, Nov. 30. He's an actor.

Betty Jean Jackson to Herb Wilson, Pittsburgh, Nov. 28. Groom is with Brad Hunt orch.

Naomi Helfman to Gary Graffman, N. Y., Dec. 5. He's a concert pianist.

Joyce Rabin to Stan Burns, New York, Dec. 8. Groom is disk jockey at WINS, N. Y.

BIRTHS

Mr. and Mrs. David Smythe, son, Pittsburgh, Nov. 29. Father manages the Pitt Playhouse Grill there.

Mr. and Mrs. Gene Norman, son, Santa Monica, Cal., Dec. 1. Father is KLAC disk jockey.

Mr. and Mrs. Jack Webb, daughter, Glendale, Cal., Nov. 29. Father is star and director of the radio-TV series, "Dragnet."

Mr. and Mrs. Harry Ritz, daughter, Hollywood, Dec. 5. Father is a member of the Ritz Bros., comedy trio.

Mr. and Mrs. Gene Savitt, daughter, Chicago, Dec. 4. Father is a cameraman at WBKB there.

Mr. and Mrs. Russell Lewis, son, Hollywood, Nov. 12. Father is a legit producer.

Mr. and Mrs. Melvin Marks, son, Wausau, Wisc., Dec. 4. Father is former Chicago VARIETY staffer.

Mr. and Mrs. Irving Reis, daughter, Santa Monica, Cal., Dec. 1. Father is a film director.

Mr. and Mrs. Arnold Schwarzwald, son, Burbank, Cal., Dec. 4. Father is a music cutter at Universal-International.

Mr. and Mrs. Lewis Morphy, son, Los Angeles, Dec. 3. Mother is Boots Morphy, who formerly teamed with her husband in a vaude act; father is currently a screen stuntman.

Mr. and Mrs. Duke Skiles, son, San Antonio, Nov. 29. Father is manager of San Antonio Municipal Auditorium and former musician.

Mr. and Mrs. William Dix, son, Cleveland, Nov. 20. Mother is former singer Geraldine Jones, father is WTAM sales manager.

IN MEMORY OF

DAMON RUNYON

PAUL SMALL

and for the last three years had been with WNJR, Newark.

Surviving are his wife, Marion Munson, and his daughter, Constance, both of whom have been in radio management and writing.

MAX ADKINS

Max Adkins, veteran leader of the Stanley Theatre house orch in Pittsburgh, died at his home there Dec. 3. Adkins passed away in his sleep just a few hours after the annual elections at Local 60 of the musicians union had returned him to the board of directors with the biggest vote rolled up by any candidate.

Adkins had been devoting himself chiefly to teaching and arranging of late, going back to the Stanley only on the infrequent occasions when that WB deluxer had stage shows. He worked the last one only two weeks ago. During World War II, while in the service, he directed a number of Army bands. Before taking the Stanley job in the late '30s, Adkins had conducted the staff band at station WCAE.

He leaves his wife and a son.

WILHELM SPEYER

Wilhelm Speyer, 65, playwright, film script writer and novelist, died Dec. 1 in Basle, Switzerland. Speyer, who was a German writer, was w.k. in the U. S. for his novel, "The Court of Fair Maidens" and his play, "A Hat, A Coat and a Glove," which was produced on Broadway and made into a film in 1934. His other plays include "Rugby," "South Sea" and "The Revolutionary," all being produced abroad.

Speyer left Germany when the Nazis gained power and lived in Austria and France before coming to the U. S. in 1941. He was a motion pic writer in Hollywood before returning to Europe after World War II.

A sister survives.

HENRY J. (POP) WESSEL

Henry J. (Pop) Wessel, 80, Cincinnati pioneer film deliveryman and a former chief barker of Variety Club Tent 3, died Dec. 6 in

had been in failing health since the death, early this year, of his wife, knows professionally as Dora Willing.

JAMES NORRIS

James Norris, 73, sports promoter, died in Chicago Dec. 4. A wealthy grain merchant, he was a director of Madison Square Garden, N.Y., and until recently co-owner with Arthur M. Wirtz of the Chicago Stadium, but he had turned over his interest to his son, James D. Norris, was one of the backers of the Detroit Olympia Stadium and helped form the Detroit Red Wings, Chicago Blackhawks, hockey teams. He also held directorships in arenas in Indianapolis and St. Louis and was a partner with Wirtz in the "Hollywood Ice Revue" and Cole Bros. Circus.

Two daughters and two sons survive.

PHYLLIS PROCTOR

Phyllis Proctor (Mrs. Margaret P. Nelson), 72, former vaude performer and circus acrobat, died Dec. 2 in Sarasota, Fla. In the early 1900s, Miss Proctor toured vaude circuits and appeared in the Broadway production, "Merry Sherry."

Miss Proctor joined the Barnum & Bailey Circus as an acrobat in 1918. She was chief wardrobe mistress for Ringling Bros. and Barnum & Bailey from 1926 until 1935.

Her husband survives.

ALICE FLEMING

Alice Fleming (Mrs. William Day), 70, legit film and radio actress, died Dec. 6 in New York. She was a leading lady for the Percy G. Williams Stock Co. and appeared in "When We Are Married," "Stick-In-The Mud," "His Brother's Keeper," "Some Daddy," "Yours Truly," "The Pelican," and "One More Honeymoon." Her last pic was "Storm Over Lisbon" in 1944.

Her husband survives.

ANDRE LEFAUR

Andre Lefaur, 73, French legit and film comedian, died Dec. 4 in Paris. Lefaur, ne Andre Lefauri-



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Dec 18 '52

VARIETY

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PRICE 25 CENTS

\$882,000,000 FOR FILMS IN '52

200G Rep Deal Releasing 104 Pix For TV Seen Breaking Log Jam

In a move that may help to break the log jam on opening up the major films studios' backlog of feature films to television, Republic Pictures this week closed a deal for the leasing of 104 pictures to WCBS-TV, the CBS video web's key New York outlet. While both Rep and the station declined to disclose the package price, it's believed that the station is paying about \$200,000 for the right to screen each of the films several times.

Deal, which was set by David Savage, WCBS-TV film manager, with Earl R. Collins, prez of Hollywood TV Service, Rep's wholly-owned TV subsidiary, marks the first time that a Hollywood studio of the size of Rep has opened up so much of its product to video. That the negotiations involved a number of weighty problems which had to be ironed out is seen in the fact that Savage put his first bid to Rep during a trip to the Coast last summer. Savage is also film buyer for CBS-TV other owned-and-operated stations, as well as those affiliates represented by CBS-TV Spot Sales, and he is now lining up a similar deal for those outlets. Present contract gives WCBS-TV an exclusive on the Rep package in the N. Y. metropolitan area.

Chief drawback to the majors' TV has been the fear of exhibitor recriminations. Rep was the first to chance such exhib opposition when it attempted several years ago to sell Gene Autry's oldies to TV. Studio in a lengthy court suit won the right to make such a sale but then lost the right later to sell Roy Rogers oldies. As a result those sales are still up in the air. Paramount has been rumored scouting TV sales for its product.

(Continued on page 63)

Don't Look Now, But That'll Be CBS' Godfrey On NBC-TV Xmas Show

Because of a long-standing friendship between Arthur Godfrey, CBS' No. 1 radio-TV personality, and Charles E. Wilson, General Motors boss man, Godfrey has given his okay to appearing on a Xmas Day show which GM will sponsor on NBC-TV.

CBS' top brass practically blew its collective top when it heard of the upcoming holiday defection, but recognized there wasn't much it could do about it. For one thing Columbia doesn't relish antagonizing the General Motors hierarchy, nor again the guy who's responsible for a large chunk of the network's annual billings.

Program goes into the 4 to 5 Xmas Day slot, usually occupied by the Kate Smith show. It'll be a spectacle-type production by Leon Leonidoff of Radio City Music Hall, N. Y., with Godfrey scheduled to enceed.

GI-Turned-Femme Cues N. Y. Sex Films

Mass of bump-and-grind quickies are giving the N. Y. film censor a new headache.

Dr. Hugh M. Flick, head of the motion picture division of the N. Y. State Education Department, said last Friday (12) that he was concerned over the sudden stream of burlesque pix being submitted for his approval.

"We can't ban them," Flick declared, "but we try our best to take out the most objectionable scenes." Flick thinks the sex pix are being dusted off as a result of stories on the ex-GI who was transformed into a woman.

Selznick Offers Old Pix to TV For \$1,000,000

Hollywood, Dec. 16.

With the exception of "Duel in the Sun," which he will reissue theatrically, and "Gone With the Wind," which passed from his control years ago, David O. Selznick has offered to television 26 weeks of his old films. The price is \$1,000,000. They would be edited to 54 minutes; others would be run in two installments.

The buyer would have his choice of properties, save the above mentioned pair. The pix would be available for one run, with the possibility of Selznick or stars of the film providing the intros as a live adjunct to the series.

Several sponsors of live hour shows are reportedly interested, with the cost to be split between two bankrollers, each of whom would fill a 13-week hiatus period.

Life's \$25,000 'Advance' For R&H's 'Xmas' Song

Easily a record "advance royalty" for a song is the \$25,000 paid by Life magazine to Richard Rodgers and Oscar Hammerstein 2d for their special Yule tune, "Happy Christmas, Little Friend," which will be published in next week's issue.

The 25G is donated to the R&H Foundation, philanthropic agency to assist promising young music students. Chappell, R&H's normal music publishers, plans a regular professional exploitation campaign next year on their "Happy Christmas" song. Up to now, Irving Berlin's "White Christmas," with an accumulated 3,000,000 sheet music sale and some 8,000,000 Bing Crosby platters, is the all-time high.

\$4,000,000 HIKE FOR 10 TOP COS.

The U. S. film industry's 10 principal companies, comprising seven production-distribution outfits and three national circuits, will wind up their 1952 fiscal year with combined total gross business of around \$882,000,000. This is the worldwide take. (See box on Page 10 for breakdown.)

For a majority of them the fiscal year has yet to be completed, thus some figures are estimates based on returns for the first nine months plus the trends shown in the final quarter so far. But the figure is certain to be close enough for economic analytical purposes at this time.

Principal point is that the global gross is on the climb. Totals for fiscal 1951 came to approximately \$878,000,000, the jump amounting to about \$4,000,000.

The three U. S. theatre chains—United Paramount, National Theatres and RKO Theatres—all are on the decline. This, say onlookers, reflects the dropoff in domestic coin generally and the fact that the trio of exhibition outfits have slightly fewer houses in operation.

Helpful to the film corporations was the foreign market which this year somewhat offset the continued sluggishness on the home b.o. front.

There can be no roundup on net profit and loss until all final figures are in for the year and audits completed.

Columbia's world gross take of around \$59,000,000 is the greatest in the company's history. Big foreign money was an important factor. Paramount's revenue is the highest since its peak year of 1946.

Irving Berlin's Revised 'They Liked Ike' Back Into 'Madam' Legitimer

Irving Berlin deliberated several weeks before deciding on re-writing "I Like Ike" for reinstatement into "Call Me Madam" when it was reintroduced Monday (15) night at the Forrest, Philadelphia, as "They Liked Ike." [Variety correspondent Arthur B. Waters reports from Philly that the reaction was "OK but not thunderous."]

The songsmith, producer Leland Hayward and librettists Howard Lindsay and Russel Crouse huddled some time before Berlin agreed that a rewritten "Ike" would be audience-acceptable now. The original "I Like Ike" was yanked the day after election and, in its place, "On Our Day of Independence" was chirped by Pat Harrington, Jay Velie and Ralph Chambers in the roles of the Republican versus the two Democrats.

"Ike," incidentally, has an interesting background, and the history of the song changed as the political picture switched. Berlin states he first wrote the title and

(Continued on page 18)

Sponsors Crying for New Comics. But Demand 'Ready-Made' Ratings

Benny May Go 2-a-Day Starting at Curran, S. F.

Hollywood, Dec. 16. Jack Benny is mulling plans for a two-a-day theatre package a la the Judy Garland-Betty Hutton-Danny Kaye clickos. If the idea jells, comic would open at the Curran, Frisco, and eventually trek east to play the Palace, N. Y., where Kaye opens on Jan. 18.

Benny would open at the Curran after Miss Hutton's stint which tees off there Jan. 19. Edith Piaf plays the house Jan. 9 on a one-week deal.

See 3d Dimension As Next Big Thing To Hypo Film B.O.

Former RKO prexy Ned Depinet returned to N. Y. from the Coast this week full of amazement at the tremendous public reaction to the Arch Oboler tri-dimensional film, "Bwana Devil." With the two Paramount Theatres in L. A. and Hollywood showing the picture, which requires polaroid specs to obtain the 3-D effect, Depinet reported that the b. o. take has been phenomenal and that it's almost impossible to get into either theatre for the evening performances.

Vet filmite said it's a certain indication that the public wants something different since "they're buying it" despite the mixed critical reaction. Feeling of Depinet as well as other industryites is that a 3-D gimmick, be it the "Bwana" Natural Vision process, Cinerama, (Continued on page 16)

Television must quickly launch some projects to develop new comedy talent. That's the growing complaint among sponsors and agencies involved in humor-variety shows. If the networks don't pick up the ball and establish schools and showcases for fresh video funnymen, some of the big laugh layouts may have to fold or see their ratings do a toboggan.

The leading clowns are, with few exceptions, "no longer chickens," it's contended. Eddie Cantor was hit by a heart attack. Fred Allen was taken ill and has been out a full season. The exhausting grind, format difficulties and scripting problems are keeping some younger men from a frequent video exposure. The cry for new funny faces is reaching crisis proportions.

While the sponsors are calling for new comics, they're loath to hazard bankrolling an untried talent, due to big nuts their shows carry. They want "ready-made" ratings which only a name can bring. Their attitude was pointed up by Reynolds Metals' quick dropping of Eddie Mayehoff's "Doc Corkle" vidpic series after less than a month. Some admen feel (Continued on page 63)

Sex Rears Its Beautiful Head on 'Carmen' Tele; Plunging-V With High 'C'

Possibility that theatre TV might soon need a production code of morals a la the film industry was pointed up at the big-screening of "Carmen" from the Metropolitan Opera House, N. Y., Thursday night (11). Rise Stevens, in the title role, imbued the part with probably as much out-and-out sex as has been seen on any theatre screen since the days of Theda (Continued on page 63)

The Hour of Charm

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Nov. 12, Kansas City
" 14, St. Joseph, Mo.
" 15, Omaha, Neb.
" 16, Toledo, Kan.
" 18, Colorado Spgs.
" 19, Pueblo, Col.

Nov. 20, Denver
" 21, Laramie, Wyo.
" 22, Ft. Collins, Col.

LAST FRONTIER HOTEL
LAS VEGAS, NEV.
Nov. 25 thru Dec. 26

5-Branch Actor Union Merger Now Seen In Year On 'Federation' Basis

Although the proposed five-branch merger of actor unions was recently dropped after being turned down by Actors Equity, a revised unification plan, involving all the affiliate unions, may be adopted soon. According to a top Equity official, amalgamation on a "federation" basis will be in effect "within a year."

Such a consolidation, brought about through expanding the scope and power of the parent organization, the Associated Actors & Artists of America, would involve the long-sought system of a single card and a single set of dues for all performers, regardless of the number of different theatrical fields in which they were active. Moreover, the Screen Actors Guild and Screen Extras Guild, which refused to join in the proposed five-branch merger, are declared to be ready to accept a "federation" setup under a revitalized 4A's.

The general alignment of the new unification system would call for the participating unions to retain their present identity and much of their autonomy. However, members would hold a single card for work in all show biz fields, to be merely transferred from one jurisdiction to another in the main 4A's office, in what would amount to a "paper operation." A single set of dues, on a sliding scale according

(Continued on page 53)

U.S. '52 Tourist Bill In Europe \$416,000,000

London, Dec. 9.

Tourism proved a profitable and important dollar earner for the whole of Europe this year. Statistics compiled by the European Travel Commission estimate that dollar earnings amounted to \$416,000,000. An even higher total is forecast for next year.

Total number of U.S. visitors to Europe in the current year equalled the record-breaking 1929 figure of 350,000. The ETC report indicates increasing preference for air travel, with a rise of over 80% over 1951 on the number of passenger flying across the Atlantic.

Lucy Monroe Heads Xmas Unit for GPs

Lucy Monroe, the concert soprano, heads a longhair unit that departs from New York Friday (19) for a four-week Christmas tour of European and North African GI installations.

Unit includes Melvin Howard Ritter, violinist; Abba Bogin, 1947 recipient of the Naumberg piano award, and Bud Gregg, piano accompanist.

MERMAN TURNS DOWN 'RESORTS,' LIKES PIX

Ethel Merman is out of "The Last Resorts," which Irving Berlin and Leland Hayward had in mind for her, and which Howard Lindsay and Russel Crouse plan musicalizing from the Cleveland Amory book. This was the same combination for "Call Me Madam," but Miss Merman doesn't want to do a Broadway show before the fall of 1954. She likes her work in the just-completed 20th-Fox filmization of "Madam," and is bullish on another 20th picture commitment.

Hayward, Berlin, Lindsay and Crouse are going ahead with the new show, with no particular star in mind. It would have suited Mary Martin also, except that she is committed for her first straight play, Norman Krasna's "Kind Sir," which Joshua Logan will produce and direct next spring.

Traubel's Korea Trek

Tokyo, Dec. 16.

Met Opera star Helen Traubel, now in Japan on a concert tour, will spend Xmas week in Korea, singing for UN troops. Soprano will fly to the war zone Dec. 20, and sing every day, through Dec. 26. Diva then goes on to the Philippines to resume her tour.

She's believed to be the first top-rank opera star to entertain in Korea.



HORACE HEIDT FOR LUCKY STRIKE STARTING January 1st

Fog Blocks Out London Show Biz

London, Dec. 9.

Four consecutive days of impenetrable fog gave the boxoffice here one of its worst weekends in recent years. Picture theatres, legit houses, cafes, niteries and vaudeville suffered alike, and in many cases there were just a handful of paying customers. West End cinemas which normally take from £300 to £400 on a Sunday found their grosses down to under £100.

As the worst of the fog arrived over the weekend, six studios were only slightly affected, but some schedules had to be rearranged when the fog penetrated stages and affected visibility. One victim of the weekend blackout

(Continued on page 53)

NIP NITERY, BURLESQUE VIE FOR FURLOUGH COIN

Tokyo, Dec. 16.

There's a wealth of entertainment here for the GI on furlough from Korea. Survey shows that some 12 niterie and ballrooms, two burley theatres, as well as concerts, musicals and plays, are all vying for patron attention.

Prices are a bit steep, especially at such spots as the Show Boat. This four-story, nautical-shaped edifice is scaled at 2,500 yen or more (about \$7). But the tap, apparently, is no drawback to a man just back from the Korean front with six to eight months' back pay. Moreover, the Boat's 200 waitresses, 650 dancers and two bands on movable stages are designed to melt any GI sales resistance.

On the burlesque front, the two houses devoted to that visual medium usually present new shows about every 30 days. Cony Burlesque currently has "Anatahan Island," in seven scenes, plus "Restroom for Ladies," in 20 scenes. Cast of principally strippers is augmented by the Gold Star Swing Band.

Jessel, Skelton Surgery Causes TV-Pix Reshuffles

Hollywood, Dec. 16.

Both Red Skelton and George Jessel are reported making good recovery from surgery, but the operations have forced reshuffles of their schedules.

Jessel had to cancel his Dec. 27 "All Star Revue" date on NBC-TV. Incidentally, before being wheeled into surgery for a gall-bladder operation, Jessel quipped, "I hope I

(Continued on page 53)

New Romance

Unlike previous years when Yuletide parties were generally aimed at spiriting up the press and the talent, this season the sponsor is playing host to a new type of benefactor. He's the camera crew, the engineer and the other technicians who, as far as the client is concerned, adds up to the most valuable entity on his show.

Sponsor parties for the technical-production crews on N.Y.-originating TV shows are being held at the rate of one a day.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Twenty-five years ago several far-seeing screwballs, residing on a hilltop back of the French Riviera, cooperated on the popularization of a reading machine. It was a good idea designed to save the human eyes from shutting back and forth across a printed page.

It worked like a typewriter ribbon. In fact, a novel could be recorded in about the space taken by an ordinary typewriter ribbon. As the message moved along from left to right, there was a movable magnifying glass in the center and this enlarged the type to the desired size.

There was one flaw connected with the machine and that was these screwballs I speak of. They decided to invent stories to fit this revolutionary form of reading. In fact they called the stories "Readies."

Bob Brown subsequently collected them into a standard book. They had all sorts of punctuation. When they dwelt with such simple matters as sex they were quite clear, but when the writers went in for some madder forms of imagery, the sharpest reader could not follow them.

Thus a reader was asked not only to accept a new mode of reading but also a new kind of reading material.

I pointed out to the inventors that the way to make an animal, with as little horse sense as a human being, back into such shams was to introduce him to one idea at a time. "If you want to get homo stultus to accept this machine," I explained, "use something as assuring as Lincoln's Gettysburg Address for your text, and let the outpourings of these torrid transcendentalists wait till later."

The inventor and his collaborators smiled, ignored my sound advice, only subsequently to disappear in the great sea of inventors who drown in their own brilliance.

Arch Oboler could not have been much higher than a prairie gopher when this earlier effort to merge invention and entertainment failed, but somewhere along the line he picked up the wisdom that had eluded his predecessors on that Riviera hilltop.

When he decided to project a three-dimension picture in color on the public he settled on a story as simple as Simon who met the Pieman.

Some people try to build a railroad in South Africa. Man-eating lions pick off most of the crew. Finally a guy who had failed in everything else fills the cats full of lead and gets his girl back. That's "Bwana Devil" in a nutshell.

New Game: Ducking the Spear

It was shot mostly in California, and the African footage didn't match very well. But some shots drew applause and at least one scene of an African native throwing a spear at a lion and almost hitting the audience made everybody duck.

For a picture as simple as this, Oboler was panned by the critics. Except for the fact that the picture was a half-hour longer than most audiences can take on first viewing a novelty, I thought it was fine.

In this dissenting opinion, the boxoffice (also a novelty) seemed to concur, for the picture grossed \$75,000 at the Hollywood and downtown Paramount Theatres in four days. After the bad notices, 10G would have been a good opening day. But the picture actually grossed \$20,000 on its first day.

I had a short visit with Oboler a few days before the world premiere of "Bwana Devil." At that time he was tired, but quite sane. By the time the picture opened he was so slap-happy he was going around in a brown tweedy suit, this despite the fact that he had announced it as calling for formal attire, and didn't know a friend from a rival.

The Skouras brothers and Jack Warner took him at his word. Ronald Reagan on seeing how Oboler was dressed decided to go slumming, too, and proceeded to walk up and down the aisles of the Paramount dressed in a dinner jacket and eating popcorn, presumably for his dinner.

Oboler climbed on the stage between the acts and apologized to his wife and Jimmy Starr for confusing them for something in three-dimensions from the animal kingdom. He said he had been without sleep for 48 hours. I guess he had spent the time clearing up the bugs which inevitably ride herd on pioneers in all enterprises.

'My Distinguished Opponent'

Oboler made some passing reference to Cinerama, which he had apparently seen in New York, but avoided mentioning the product by name, this being protocol apparently in the cinematic as well as the diplomatic world.

Those who have seen Cinerama are now acting as if they were the Brahmins of this biz. With the exception of Oboler, they came out of his world premiere with their noses higher than Durante viewing New York from the tower of the Empire State building.

The boxoffice indicates that they needn't have felt so superior. There seems to be room for both Cinerama and Natural Vision.

Oboler, who began life in the hope of becoming an engineer, was rather pedantic about the system he is using and its superiority. His argument was that there was no way to improve on the way nature sees, and nature sees with two eyes to get depth as well as length and width. Thus the first essential for three-dimensional pictures is two cameras. If they are synchronized they will simulate natural sight. The only corrective necessary are polaroid glasses.

Oboler put on a prolog in three-dimension, using Lloyd Nolan to pitch for his novelty. Nolan looked amazingly real and handsome, and his explanation was high art in the field of visual education.

Then Dr. Julian Gunzberg, who seems to have had a hand in the invention of certain phases of stereoscopic cinematography and projection, explained that this type of projection would prove easier on the eyes. As he happened to be an eye specialist, everybody sat up on hearing this twist.

Why Not Serve Polaroid Aspirin?

But later several complained that the three-dimensional color photography hurt their eyes and gave some headaches.

For myself I suffered no ill effects whatever, which was surprising since I trail along with the idea that anything you do, even smoking cigarettes which doctors seem to approve of, never does you any good. Everything in life is tiring, even entertainment. The idea back of all of it is to get you so tired that you will sleep well, and at least wake up the next day prepared for a good day's work.

Frankly, I don't think Oboler could know whether anything he was looking at was hurting his eyes or helping them. He wears lenses so thick it seems to me it would take years for any outside stimulus to register on his eyes, either for good or evil.

But since he wrote, produced and directed "Bwana Devil," perhaps this is charging him with directing "Blind Man's Bluff" instead. That, however, is not my intention. As I say, I thought he did supremely well on the first feature-length Natural Vision three-dimensional picture ever screened in Hollywood.

What was most novel about the stereoptical process when applied to motion pictures was the fact that a character could move away from the camera, keep on walking, and not become blurred.

The Garusto lens, called the Balanced Optical Lens, does this, too. In fact, when used by Stanley Kramer in "Cyrano de Bergerac" its chief advantage was that in action shots, long shots were as sharp as closeups. The Garusto lens in this respect acted much like a normal human eye.

But neither the Garusto lens nor Oboler's three-dimension picture can correct defective eyesight. If you have to use glasses for other things you will have to use them for seeing "Bwana Devil." In fact, you will have to superimpose polaroid lenses on your ordinary glasses. Thus harnessed, if you can still enjoy motion pictures, then it must indeed be your best entertainment.



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STOCKS PERK UP AS B.O. GAINS

Studio Lag Spots Pressing RKO Need For Pronto Action on Execs, Talent

Hollywood, Dec. 16. Continuing unsettled state of managerial affairs and the growing need to start rolling with new production combined this week to spotlight the fact that RKO must get on the prowl pronto for executive manpower and talent.

Howard Hughes, who has taken back the management responsibility from the Ralph Stolkin group, and new members of the board began meetings here today (Tues.) to decide on a president and chairman of the board. That former board chairman Noah Dietrich will be given the prexy's post or the chair again appeared likely.

On the production front, RKO has only one film shooting, Edmund Grainger's "Split Second," and the talent roster to place a full program underway is at a low ebb. Plan is to install a new studio boss—C. J. Tevlin, who had the job in the past under Hughes, is said to be in line for it again—with this to be followed with new producer, director, writer appointments and invitations to star names.

Ned E. Depinet last week announced he had nixed Hughes' offer of the presidency but gave no reasons. However, it appeared clear that Depinet wanted full autonomy in running the operation, which Hughes refused. Another important factor, it's said, is that Hughes within the next couple of months may yield control for the second time, thus placing his appointees in an uncertain position under whatever new regime takes over.

Also because of the possible Hughes step-out the company failed to attract any industry exec names for the board. Hughes had (Continued on page 16)

Par's 'Thunder' Gets Govt. OK After Holdup In Deference to UN

Paramount's "Thunder in the East," which stars Alan Ladd, Deborah Kerr, Charles Boyer and Corinne Calvet, goes into U.S. release next month following a hold-up of the film at the request of the State Department. Latter, it's understood, had been concerned about the story line which, although completely fictional, has been interpreted in some quarters as involving India and Pakistan.

It's presumed the State Department had feared that United Nations reps of the two countries might have taken offense earlier but evidently Par has convinced Government officials that handling of the film domestically at this time could hardly create any stir.

"Thunder," which Everett Riskin produced, focuses on guerrillas fighting nationalist troops in a mythical country. Another twist so far as international affairs are involved is that Boyer, who portrays a foreign government official, somewhat resembles India's prime minister, Nehru.

Although swinging the pic into U.S. distribution next month, Par is understood withholding "Thunder" from both India and Pakistan.

Army Filmmers Burn At Nix on Ike Pix

Tokyo, Dec. 16. Signal Corps cameramen of the U. S. Army are burning over the fact they weren't permitted to take any films of President-elect Eisenhower's recent visit to the Korean battle zone. Ban stemmed from a headquarters order. No reason was given.

Servicemen were particularly annoyed since Japanese cameramen covered the Eisenhower survey via pool arrangement. Likewise, American newsmen had a pool setup for the inspection tour, with Warner Pathe's Dave Oliver repping them.

MOST ISSUES IN HEAVY TRADING

Film industry once again has become one of Wall St.'s pets. Investors within the past week gave picture stock issues the heaviest play they've had in many months, and the financial district says the activity directly reflects upbeat prospects for the trade (New York Stock Exchange quotations appear on page 15).

Last Thursday (11) every film security listed on the big board showed a gain. Following day three film issues, an unusually high number, were among the top 15 of all listings in volume of trading. Loew's had 19,600 shares exchanging hands, 20th-Fox followed with 19,000 and United Paramount was next with 13,900.

On Monday (15) 20th was 10th on the activity list with 13,500 shares exchanged. Issue jumped 37½ cents, closing at \$14.50. Volume of trading generally was heavy again yesterday.

Earnings positions were better than had been anticipated earlier for many of the companies, particularly Loew's and 20th, and this was among the factors behind the upsurge in the heavy stock transacting. Under-valuation of virtually all stocks on the market and less fear of television also were attributed to the upbeat. The b.o. potential via any and all of the 3-dimensional techniques is also a strong factor.

As for the TV angle, a few stock dealers believe that the competition from that medium has about leveled off in key areas and an abundance of Hollywood's better films now are drawing well.

Amus. Shares Soar \$69,138,541 in Nov.

Total market value of amusement shares during November hit a high for the year to date, according to figures released by the N. Y. Stock Exchange this week. The shares increased in value during the 30-day period by \$69,138,541. Their average price went up \$1.06, from \$19.19 at the end of October to \$20.25 as of the last trading day in November.

Aggregate value of amusement shares listed was \$1,301,801,007 at the end of November; \$1,232,662,466 the end of October and \$1,256,139,922 the end of September.

Gettinger Has a Marriage Proposal, But UA Nixes Going Steady With RKO

Universal Board Chairman

Nate Blumberg

traces the growth of the pix biz over the years and highlights those

New Audiences Every 10 Years

another editorial feature in the upcoming

47th Anniversary Number

of

VARIETY

Ask 20th Execs To Take New Slash On 'Voluntary' Basis

Top execs of 20th-Fox will be asked to take a voluntary but drastic pay cut for 1953. Scheme calls for a flat 50% reduction in all salaries over and above \$500 a week, with the loss restorable at the end of the year if profits warrant.

Affected would be the same 30 execs who agreed to a less severe cut in 1951 and 1952. 20th at the moment is paying back some \$600,000 to those whose income was sliced this year; 1951 cuts also were restored in full.

Current plan, to be submitted to 20th prexy Spyros P. Skouras on his return from abroad Dec. 23, is expected to save the company an immediate, if temporary, \$800,000.

The current scheme is voluntary, like the two that went before it. There can be no forced reductions because of existing contracts. When the salary-slicing plan was first announced in 1951, several of 20th's studio execs refused to go along. Under the setup proposed for 1953, no one in the company will make more than \$100,000 during the year. Cuts will be restored in proportion to the amounts in (Continued on page 18)

Plan for the "salvation" of RKO via possible merger of interests with United Artists, as advanced this week by attorney Milton M. Gettinger, had execs of both UA and RKO doing a double-take in New York this week.

Gettinger's proposal might have gone unnoticed if the source were not responsibly placed in the film-financing field. But the point underlined is that he has a key role in all productive activities of N. Y.'s Chemical Bank & Trust Co. Gettinger sits in on all financing deals between Chemical and UA plus other film interests.

Gettinger presented his limitedly circulated proposal over the past weekend. That UA was in no way a party to it was immediately stressed by the indie distrib's board chairman, Robert S. Benjamin.

Gettinger's recommendation, which carried no official authorization from either company, which was addressed to no one in particular, simply was that RKO should be divided into two companies. One would distribute films and the other would lease studio space to indie film-makers and provide financing. The company itself would refrain from production.

On the second count, RKO would effect an informal merger with UA (Continued on page 15)

Johnston Would M.C. Film-Plugged TV-er Produced by MPAA

Film industry may soon have its own television program, with the Motion Picture Assn. of America as the producer and Eric Johnston, MPAA prexy, as m.c. Preparations for an ambitious TV show to plug pix and stars are going forward and were discussed again last Friday (12) at a meeting of the company prexies in N. Y.

While plans are still in the talking stages, inquiries have already been made on the Coast, where both studio execs and guilds have been contacted for their reaction. (Continued on page 16)

National Boxoffice Survey

Xmas Buying Slugs Biz; 'Thief' Takes 1st Place, 'Because' 2d, 'Barrier' 3d, 'Battle' 4th

First-run biz continues to sag as Christmas shopping went into high gear this week in key cities covered by VARIETY. Even the bigger pix suffered in most key locations as stores did landoffice trade and deluxe theatres were practically ignored. Heavy rains in some sectors and heavy snow in others added to the discomfort of exhibitors.

Numerous theatres held their old pix or juggled their playdates with available product rather than bring in stronger films. Indicative of this trend is the fact that more than 45 different pix are playing in the keys the current season.

"The Thief" (UA) is taking over first position, with some seven playdates even though it is somewhat uneven. "Because of You" (U), which was champ last week, is a strong second while "Breaking Sound Barrier" (UA) is winding up third.

"Battle Zone" (AA) is finishing fourth although a bit spotty. "Prisoner of Zenda" (M-G), third last week, is capturing fifth position, with "Snows of Kilimanjaro" (20th) in sixth. "My Pal Gus," from same company, is seventh. "Flat Top" (AA) is taking eighth money.

"The Promoter" (U) and "Bloodhounds of Broadway" (20th) round out the top 10 list in that order. "Operation Secret" (WB) and "Montana Belle" (RKO) are the two runner-up films.

Few new pix braved the seasonal downturn this stanza. "Stop, You're Killing Me" (WB) shows promise with an okay session at the N.Y. Paramount. "Invasion U.S.A." (Col) is rated solid in San Francisco. "Black Castle" (U) looks okay in Boston, fair in Frisco and mild in Buffalo. "Cattle Town" (WB), also new, is good in Denver, but mild in Cincy and Buffalo. "Hangman's Knot" (Col), good in Cincy, shapes mild in Minneapolis and fair in N.Y.

"Outpost in Malaya" (UA) is mostly slow to mild currently. "Pony Soldier" (20th) looks moderate in three locations but is good in Balto. "It Grows on Trees" (U), good in Portland is slim in Boston and just okay in Balto. "Thunderbirds" (Rep), nice in Frisco, shapes slow in Philly and L.A.

"Steel Trap" (20th), sluggish in Omaha, looks fair in Portland and nice in Providence. "K.C. Confidential" (UA) is okay in N.Y.

"Hans Christian Andersen" (RKO-Goldwyn) continues smash in third week in two N.Y. houses despite season. "Lighthouse" (UA) still is good in eighth stanza in two N.Y. theatres.

"Quiet Man" (Rep) is rated sturdy in Frisco on extended run. "Because You're Mine" (M-G) is okay in Omaha and Seattle.

(Complete Boxoffice Reports on Page 8-9)

Film-Music-Broadcasting Copyright Attorney

Julian T. Abeles

has another characteristic vignette of legalisms as perpetrated in his Ozark Mountain youth, humorously captioned

You Can't Mess Around Wit' Dem Commandments

an amusing byline piece in the forthcoming

47th Anniversary Number

of

VARIETY

Discuss Yanks Exiting France In Tax Tangle

Possibility of U. S. distribs pulling out of France or refusing to pick up further dubbing permits there was discussed in N. Y. last week after it became known that French fiscal authorities had asked to look at the books of Metro and Universal. Move is seen as a preliminary to tax assessments similar to the one slapped on Paramount to the tune of 287,000,000 francs (\$850,000).

Par and the Motion Picture Assn. of America have contacted the French as well as the State Department in Washington and the U. S. Embassy in Paris in a concentrated effort to head off further assessments and to settle the Par dispute.

Meeting of the companies' foreign managers in N. Y. Monday (15) decided on the hiring of a French tax consultant. Latter's recommendations may cue the retention of a lawyer to represent the distribs in the case.

The French are applying an 8.55% so-called "turnover" tax on the New York share of American earnings in the Par instance. In addition, they are levelling penalties and charging interest on non-payment of the tax over the past three years. That's the period, the French hold, over which the turnover levy should have been paid.

The American distribs have been (Continued on page 10)

MPAA SNARE 500G IN FRANCO ACCORD

Motion Picture Assn. of America has received a check for \$500,000 from the French government, covering remittances for the first four months under the new Franco-American film pact negotiated in Paris recently by Eric Johnston, MPAA prexy.

The agreement runs from July 1, 1952, to June 31, 1953. It provides for remittances at the rate of \$120,000 a month at the favorable official rate. Distribs hope that the November coin will come through despite their disagreement with the French over the 8.55% so-called "turnover" tax on the N. Y. share of their income.

Johnston's Ike Meeting Stirs Politico Speculation

Eric Johnston's visit with President-elect Eisenhower Monday afternoon (15) in New York again stirred industry speculation on whether the Motion Picture Assn. of America prexy is thinking of entering politics. The subject of the Eisenhower-Johnston conversation was not disclosed, but the conference was held at Johnston's request.

Trade observers are inclined to (Continued on page 18)

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DAILY VARIETY

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\$15 A Year. \$20 Foreign

'Carmen' on TV Comes Off Successfully, Showing Staging, Transmitting Needs

By BOB STAHL

Where theatre television goes from here, now that it has notched its first entertainment show, is still anybody's guess, but the show—the presentation of "Carmen" from the Met Opera House, N. Y., Thursday night, (11)—was certainly a marked success.

Not, of course, that there isn't still much to be done, both in the staging and transmission techniques for big-screen video. And boxoffice-wise, too, the event didn't gross as heavily as the Met and Theatre Network TV might have wished. But the "Carmen" performance proved that theatre TV can engender as much excitement among customers seated in theatres from coast to coast as among those who are actually witnessing the live performance—and therein lies what was probably the major point scored on the preem show.

There's been a consistent argument among big-screen scoffers that if you're going to put a show on theatre screens, why not put it on film and thus make certain of a perfect performance? But just as the flop of most vidfilms turned out for home TV this season has proved that filming tends to dissipate live TV's most influential factors—spontaneity and intimacy—so the "Carmen" performance proved that the same intimacy can be fashioned for live big-screen video. It's still too much of an

(Continued on page 15)

Though Winning Suit On Donahue Privacy, WB Seeks Higher Ruling

Unique followup to Warner Bros. jury victory in Utah in the suit of the Jack Donahue family is that the filmery plans to take the case to a higher court. Object of the move is to get a court decision striking out Utah's statute pertaining to invasion of privacy of the dead.

Donahue family had sued on those grounds, pointing out that the late dancer had been portrayed in WB's "Look for the Silver Lining" without its permission or consultation. Although the jury ruled out the family's arguments and awarded the decision to WB, the presiding judge made no ruling on the law itself. WB in its argument pointed out that the pic was a fictionalized biog depicting the theatrical history of the time, and as such was educational and informative. Company was backed in this view by an eminent group of educators brought to Salt Lake City to testify. Company also stressed that under the Utah law, only state providing protection for the privacy of the dead, biographical pic of any personality could not be shown if there were heirs around to sue on that basis.

Phonevision Devises Non-Phone Unscramble

Hollywood, Dec. 16. New system has been devised for phonevision to eliminate the necessity of using telephone lines for the transmission of the decoding key information. Film showing each step in the latest adjunct to Zenith's "boxoffice" for teevee was demonstrated here by Pieter E. van Beek, assistant to Phono's president, Commander Eugene McDonald.

Second basic system was developed to give pay-as-you-go special tele attractions greater operating flexibility, thereby extending the service to set-owners who have no telephone. Under the new setup a subscriber is issued an identification number with the help of which he can purchase the necessary decoding information from vending machines located in drugstores or shopping centres. Subscriber merely dials on the vending machine his own identification number, and after inserting the required subscription fee, the machine issues a small card carrying the decoding information in the form of a five or six-digit number.

Connected with the subscriber's television set is an "aircode translator," which is also equipped with dials by means of which the subscriber dials the decoding number which he purchased from the vending machine. This automatically clears up the scrambled image of the screen. Original Phonevision system required telephone lines to unscramble the flickering picture.

Veteran Exhibitor-Producer

Robert L. Lippert

makes out a good case for the

4,000 Drive-Ins Hurt Least by TV's Inroads

* * *
an interesting editorial feature in the forthcoming

47th Anniversary Number

of

VARIETY

B. O. Spotty For 'Carmen' TV But Big Future Seen

Boxoffice pull of the theatre-televized performance of "Carmen" last Thursday night (11) was apparently as spotty as the technical quality of the show. According to reports from VARIETY correspondents in the 27 cities where "Carmen" was shown, biz ranged from near-SRO in some situations to the disappointing 960 which witnessed the event in Albany—the smallest crowd yet for a theatre TV event in that city.

Reasons for the difference in grosses were as widely divergent as the grosses themselves. Consensus among exhibitors where the show pulled only fair biz was that the weather was bad, the show was staged too close to Christmas, etc. In Salt Lake City, in contrast, the Utah Theatre presentation crossed up crystal-balls by doing 70% of capacity, when the theatre management predicted only 50%.

Prices ranged from a low of \$1.80 to the \$7.20 top charged by the Embassy Newsreel chain's Guild Theatre, N. Y., indicating that exhibs steered clear of underpricing the event, which they had done early in the days of big-

(Continued on page 10)

3 Stockholders Suing Hughes in N.Y. Also File In L.A. on 'Wastage'

Los Angeles, Dec. 16. Three RKO minority stockholders—Eli B. Castleman, Marion B. Castleman and Louis Feuermann—filed suit in Federal Court here yesterday (Mon.) seeking an accounting and demanding that Howard Hughes pay back more than \$1,000,000 to the company's treasury. Hughes was the firm's controlling stockholder until he sold his holding to the Ralph Stolkyn syndicate last September.

Action is substantially the same suit that the Castleman and Feuermann brought Nov. 13 in N. Y. Supreme Court to force a temporary receivership for the company. Hearing on the petition is scheduled to be held tomorrow (Wed.) before Justice Henry Clay Greenberg. Named defendants in the local suit besides Hughes are RKO Pictures, RWO Radio Pictures and the Chase National Bank. Latter is RKO's transfer agent. It's understood that the minority stockholder plaintiffs filed the papers here because they heard Hughes was preparing to have someone file a suit of a "friendly nature" which would take some of the effectiveness out of the N. Y. action.

Complaint leveled here charges that Hughes paid out \$1,296,000 for advances to independent producers and sundry other purposes. These disbursements, it's claimed, were a "waste of corporate assets." Plaintiffs ask that Hughes be compelled to reimburse RKO for the sum in question. In addition, it's requested that he be forced to pay damages allegedly suffered by the company during his management tenure as well as pay back any profits taken from the company.

Upped L.A. Prod. Tax

Hollywood, Dec. 16.

City Council has unanimously approved an ordinance upping the Los Angeles license tax on film producers. New schedule calls for tariffs ranging from \$700 for production work costing between \$500,000-\$1,000,000; \$1,200 for work between \$1,000,000-\$2,000,000, and \$1,500 for over \$2,000,000.

Present fees are \$50 on production less than \$25,000, to high of \$700 on anything over \$500,000.

Boothmen Eye Hiked Pay For Handling TV

With expansion of the use of large-screen TV, projectionist unions of the International Alliance of Theatrical Stage Employees are mulling demands for increased pay for handling the televising equipment. Union's feeling is that as a result of the hefty advanced-admish tab, the boothmen are entitled to a share. Projectionists especially contend they want boosts when the wicket price is equal or higher than that of the point of origin.

Top of \$7.20 asked by the Guild Theatre, N. Y., for last week's "Carmen" telecast was cited as a prime example. Under present arrangements with tele-equipped theatres, union requires a minimum of two men for the telecast. The two-man minimum applies only to theatres whose film projection ordinarily is handled by one man. In all other instances, the number of men normally employed by the theatre must be retained for the telecast.

For off-hour theatre telecasts, union's deal calls for a minimum of four hours work at time and a half, a factor theatre ops must weigh in arranging rental terms.

Theatre telecasting is still too new for the unions to have completely determined what compensation their members are to receive. In future contracts it's certain that specific clauses pertaining to telecasting will be included.

Help Stop 'Phony' Publicity, Goldwyn Urges Pic Flacks

Hollywood, Dec. 16.

Samuel Goldwyn, who has probably fired more publicists than any producer in town, got only sickly smiles from the town's flacks when he suggested they argue with bosses who want the type of publicity that "do nothing in the long run except bring scorn and ridicule on Hollywood and the motion picture industry." Indie producer, keynote speaker at the sixth annual Panhandle Dinner tossed by the Publicists Guild, asked for an end to the "Mass of phony publicity" which emanates from the film colony.

Goldwyn told the publicists that they were "able enough, expert enough and intelligent enough" to resist blind adherence to orders from a boss. And, he added, it was up to them to offer such resistance because Hollywood "needs good public relations just as much as it needs good pictures."

"It is bad for Hollywood," Goldwyn emphasized, "when people are cynical about the stories that come out of here and lose faith in most motion picture advertising. It is hard to blame the public for such skepticism when they have been exposed for many years to exaggerations and stories that had little relation to the truth."

Goldwyn, who brought an immediate howl when he started his speech by greeting "members of the Goldwyn Alumni Association," declared that he had always admired publicists who disagreed with him on publicity policy. "Of course," he admitted, "my admiration may have been an inadequate substitute for a paycheck the next week when the courageous press agent was looking for a job."

The keynote speaker came in for considerable ribbing in introductory remarks by Edgar Bergen and Charlie McCarthy, but there were crossed wires somewhere and it was obvious that Bergen (or maybe it was only McCarthy) was under the impression that the dinner was

(Continued on page 20)

Chains Balking at TNT Terms, 'Not Getting Enough of the Take'

Harry Ruby

is of the opinion

There's Nothing Wrong With the Film Business That a Picture Written By Me Couldn't Cure

* * *
a humorous byline piece in the upcoming

47th Anniversary Number

of

VARIETY

Bendix Cancels Big-Screen Meet As 'Impractical'

While theatre TV took a major step forward Thursday night (11) with its presentation of "Carmen" from the Metropolitan Opera, N. Y., it took a somewhat lesser step backwards last week. Bendix Home Appliances, which had scheduled its annual sales meet Dec. 30 via big-screen video, called off the event, ostensibly because of difficulties in lining up its dealers during the holiday season but actually because Bendix execs reportedly were not too well pleased at results of the Lees Carpets sales meet via big-screen video Dec. 8.

Meet had been set up for non-boxoffice hours in some 40 theatres across the country by Teleconference, new indie theatre TV outfit. In checking out, Bendix declared the Dec. 30 date "has proved to be impractical from the viewpoint of many Bendix distributors and dealers, and the theatres themselves have had difficulty in clearing playing time due to the prevalence of special Christmas and New Year's showings."

It's been revealed, however, that a number of Bendix toppers attended the Lees meet in a theatre in Chicago and were disappointed both in the quality of pictures transmitted and in the techniques utilized to showcase the Lees products to that company's dealers and distributors. While a number of other industrial firms are reported to be close to the inkling stage to hold their sales meets via big-screen video, theatre TV entrepreneurs, nonetheless consider the Bendix cancellation a major drawback to their plans.

In disclosing the cancellation, Bendix declared that it "still feels that closed-circuit telecasting possesses unusual opportunities for presenting new appliance lines and proposes to utilize this new medium at some time in the future."

N. Y. to L. A.

Robert Ardrey
Edward Ashley
Gene Autry
Julie Dorsey
O. O. Dull
Rita Hayworth
Eddie Lewis
Kenneth MacKenna
Joel McCrea
Jacques Peals
Edith Piaf
Barron Polan
Jean Renoir
Helen Rose
Sam Spiegel
James Sauter
Robert Vogel
Francis Winikus

Europe to N. Y.

Jose Ferrer
John Huston
Abe Olman
James E. Perkins
William Pine
Isaac Stern
Jean-Jacques Vital
Jerry Whyte

N. Y. to Europe

Irving Berlin
Claude C. Philippe
N. Peter Rathvon
Kay Walsh

Although favoring the continued and more frequent use of large-screen television, circuits with tele-equipped theatres are beginning to balk at the terms being asked by Theatre Network Television. Several chain execs who book the video events claim that not enough of the take is returning to the theatres under the current price structure and that a realignment of the terms would have to be made for future attractions.

Opposition to TNT's terms was pointed up in last week's telecasting of "Carmen" from the Metropolitan Opera House, with Warner Bros. and RKO signing up for only two theatres each and Loew's foregoing the event completely. WB indicated that it would have liked to book the event for all five of its tele-equipped theatres, but because of the terms settled only on two largely as an experiment to determine the value of operatic attractions. TNT prexy Nate Halpern's asking price of the "Carmen" telecast was a guarantee of 40c. per seat or 50% of the admish tab, whichever was higher.

Chains also expressed disappointment with the rental fees obtained for the off-hours use of theatres for the recent Lees Carpets closed-circuit sales confab. Theatres received between \$250 and \$400 for the event. However, after a study of costs involved, they contend that such an event in the future should bring in between \$500 and \$1,000, depending on the size and location of the theatre. According to one theatre exec, the point has been reached where theatres can no longer go along with Halpern's pitch that "this is an experiment."

U.S. DISTRIBS SET UP JAP CENSOR COUNCIL

U. S. distributors in Japan, acting at the request of the Japanese government, have worked out a system of self-regulatory censorship involving the setting up of a five-man advisory council to screen all foreign imports.

Council, which would be financed by a small levy on each import permit, would consist of Japanese nationals picked by the Tokyo government with the concurrence of the distributors. It would have a staff of qualified reviewers and be guided by the Japanese Motion Picture Code of Ethics as adopted by the Motion Picture Assn. of Japan in 1949. There would be an appeals board whose decision would be final.

Since Japan's constitution forbids censorship per se, it would be understood that importers of foreign films, individually or collectively, would withdraw their support from the council on 30 days' written notice.

L. A. to N. Y.

Robert Aldrich
Foster Blake
Eddie Bracken
Johnny Burke
Hal Cooke
Al Daff
Claude Dauphin
Allen Davis
Buddy Ebsen
Charles J. Feldman
Joan Fontaine
Karl Freund
Phil Gerard
Paulette Goddard
Arthur Hornblow
Bernie Kamber
Elia Kazan
Walter Lantz
Abe Lastfogel
Lila Lee
Frank Loesser
Terry Moore
George Nichols
E. K. O'Shea
Buddy Pepper
Jerry Pickman
Thelma Ritter
Max Rosenberg
Alfred W. Schwalberg
Bill Shirley
Mary Sinclair
George Skouras
Jack Smith
Karl Struss
Harold Swoverland
James Van Heusen
Benay Venuta
Betsy von Furstenberg
Clifton Webb
Bretaigne Windust
Marjorie Winfield

FOREIGN MARKET ECLIPSING U.S.?

Yanks to Get \$500,000 More Yearly From Norway; Up Swedish Coin

Norway's 30% rental ceiling, lowest in the world, is being replaced by a 45% setup, highest on record, under a new deal concluded recently in N. Y. between the Norwegian Prime Minister and John G. McCarthy, v.p. in charge of foreign division of the Motion Picture Export Assn.

The agreement, which should bring the American distributors about \$500,000 in addition earnings from Norway, not only sets an important precedent for other countries, but it also will bring back into the Norwegian market the top U. S. product which distributors have been holding out due to their inability to get adequate rentals.

In another Scandinavian development, McCarthy has negotiated a boost in the remittable share of U. S. distributors in Sweden from 30% to 50%. New deal should bring the distributors a minimum of \$1,250,000 annually from Sweden.

Norway pact is seen providing the lever for a change in other nations, such as Denmark, where the rental ceiling is 32%. And it takes the wind out of the sails of Israel, Puerto Rico and others, where rental ceilings patterned after the Norwegian example have been considered. Holland, which has a maximum of 32% for rentals on the run-of-the-mill pic, has instituted a 40% minimum for selected films.

The 45% rental minimum in Norway, which is a free market, is seen giving the edge to the big pic and working to the detriment of the smaller ones, with the exhibitors naturally anxious to get the most for their money. Norway's system of allocating the U. S. distributors lump sums for remittance annually is likely to be revised under the new setup.

Some U.S. Cos. May Try to Unfreeze Coin In France on Own

Number of U. S. distributors are showing concern over their accrued funds in France and may ask the Motion Picture Assn. of America to release them from their pledge not to make individual deals for the coin.

Amount involved totals \$4,500,000 and represents U. S. earnings up to June 31, 1952. Monies were originally frozen, but under the new film pact with the French the distributors can make deals at the capital account rate. Paris government would prefer to see large chunks of coin being taken out at the same time. Individual company deals would involve a monthly transfer ceiling of \$300,000.

Distributors had been given to understand by Eric Johnston, MPAA prexy, that there would be speedy deals for getting the money out but these haven't materialized. Meanwhile, the companies have had bites for sizable amounts of their blocked coin but haven't been able to do anything about them because of their pledge to MPAA.

The Assn. is understood to have several deals in the works, including (Continued on page 56)

Ben Goetz Due in From London for Coast Talks

Ben Goetz, head of Metro's British studio, due in from London Monday (22). He leaves the same night for the Coast for two weeks of confabs at the M-G studio. Talks will revolve around three pic slated for production at Metro's Boreham Wood studios next year. Films include "King Arthur and the Round Table," "Quentin Durward" and "Brigadoon." "Invitation to the Dance," starring Gene Kelly, is now being filmed at the British studio.

James Stewart will play the title role in U.P.'s "The Glenn Miller Story," with Aaron Rosenberg producing and Anthony Mann directing, the fourth teaming of the trio.

HEADING PAST 40% MARKER

As conditions are now shaping, it appears that the foreign market may soon yield greater U. S. film revenue than the domestic market (U.S. and Canada), making for an unprecedented situation.

U. S. companies have been giving the world market its proper attention right along, of course. But the big point trade execs now underscore is that while foreign territories now account for about 40% of Hollywood's overall coin, it's now conceivable that this figure might jump beyond 50%.

Explanation is that business abroad is continuing steady or in some areas improving. In contrast, the returns domestically are on the downbeat. The current year is figured to bring a total of \$130,000,000 in remittable earnings to the U. S. distributors from the foreign field, the highest since 1946. This hefty sum is being realized, it's pointed out, despite blocked money and other curbs in many world spots.

Pointing up a new appraisal of the non-domestic field is the reorganization of the Motion Picture Assn. of America's international department as announced within the past week by prexy Eric Johnston.

Also reflecting the new situation, company chief execs, sales officials and producers will be making more frequent hops to foreign department offices so as to be in immediate touch with day-to-day developments. Al Daff, Universal's exec v.p., leaves Friday (19) on a global tour. Spyros P. Skouras, head man at 20th-Fox, is due back in New York within the next few days from (Continued on page 20)

Cinerama, No. 1 Draw

Cinerama pars the hottest ticket as a must for visiting showmen, from London and Paris as well as from Hollywood, and the Europeans seem more excited about the third-dimensional show than practically anything else. Those are the findings of agents and managers in New York who have had occasion, of late, to entertain showmen from overseas.

The N. Y. Convention & Visitors Bureau, incidentally, in a special listing, spotlights "the new motion picture medium that creates a startling illusion of three dimensional reality."

Exec Post With Goldwyn, SIMPP Seen Possibility For John McCarthy

Sues Stolkin for % On Sale of RKO

Santa Monica, Dec. 16. Frederick Levy, Jr., who negotiated the sale of Howard Hughes' stock in RKO to Ralph Stolkin last September, filed suit against Stolkin for \$37,500 allegedly due in commissions on the deal.

Action brought in Superior Court here alleged that Stolkin owed Levy on a \$100,000 commission, \$50,000 of which is due next year. On this year's payment, the complaint declared, Stolkin has paid only \$12,500.

Should Have Been Told, Say Cos. Of MPAA Reshuffle

Eric Johnston's long-planned reorganization of the Motion Picture Assn. of America's foreign division occasioned some surprise but comparatively little comment among the companies' foreign managers in N. Y. this week. Tenor of their remarks was that they hadn't realized that the department needed a shakeup and they felt they should have been consulted in advance.

MPAA prexy announced the reshuffle at the MPAA board meeting in N. Y. Friday (12). He said the reorganization was part of a plan to step up operations in the foreign field, which is becoming increasingly important. Johnston himself is taking over direction of the MPAA's foreign affairs, with Ralph D. Hetzel, Jr., in N. Y. and Joyce O'Hara in Washington serving immediately under him.

Change cues the exit of John G. McCarthy, v.p. in charge of the international division, whose resignation was announced "effective immediately." McCarthy's position is in effect being assumed by Johnston, who has divided the world unit into three divisions—Europe and Africa, the Western Hemisphere and Asia.

Hetzel, now MPAA's N. Y. office head, in addition to his overall duties will be in acting charge of the European-African desk, with (Continued on page 20)

Exec niche for John G. McCarthy, former v.p. of the Motion Picture Assn. of America in charge of foreign affairs, was seen this week at either the Society of Independent Motion Picture Producers or at Samuel Goldwyn Productions. McCarthy inked the MPAA Friday (12) when Eric Johnston, MPAA prexy, announced his foreign chief's resignation "effective immediately."

Indies approached McCarthy several weeks ago on learning that he had been asked by Johnston to leave MPAA. Both James Mulvey, Goldwyn prexy, and Roy Disney hold McCarthy in high regard and would like to find a place for him in the SIMPP setup. Lengthy conversation between Goldwyn and McCarthy took place in N. Y. recently. It was arranged by Mulvey to introduce the two.

While McCarthy is favored for a SIMPP job, possibility looms that he may represent Goldwyn and Disney in the foreign field, with other indie invited to join if they are so inclined. Such a setup eventually also may hold attraction for Republic and Allied Artists which, as smaller companies, have never been very happy in the Motion Picture Export Assn. orbit.

Johnston-McCarthy blowup came as no particular surprise to the companies' top foreign execs, who had long been aware of the personal friction between the two men. While many voiced regrets that McCarthy was leaving MPAA, they also offered no objections at the board meet since the resignation was considered an internal MPAA matter in which they would not interfere.

Johnston actually requested McCarthy's resignation in early November. (Continued on page 16)

Propose Master Formula On Importing Licenses Issued by Foreign Nations

Master formula under which Motion Picture Assn. of America members might determine among themselves the allocation of import licenses issued by a foreign country, was proposed last Friday (12) by Eric Johnston to the MPAA board meeting in N. Y.

Formula had been expected with some eagerness by the distributors, but turned out to be nothing more than a proposal to divide permits on the basis of local billings. The idea, considered inimical to the interests of the smaller distributors, was turned down both on the broader basis and, specifically, in application to the tangled Japanese permit situation, which remains unresolved.

At stake in Japan are six permits. Originally, the distributors had to worry only about four when the Japanese government reduced total U. S. imports for the second half of the fiscal year from 63 to 59. Rather than let the resulting wrangle keep the companies from picking up the permits, the distributors agreed to take a cut of one permit (Continued on page 10)

EK Elects Robinson To Succeed Folsom

Rochester, N. Y., Dec. 16. Archbold Robinson was elected treasurer of Eastman Kodak at a meeting of the company's directors yesterday (Tues.). His election followed board's acceptance of the resignation of Marion B. Folsom as treasurer and a director.

Folsom resigned to take the appointment as Under Secretary of Treasury in the Eisenhower Administration. The selection of Folsom was announced by Eisenhower headquarters Monday (15). Robinson will assume his new Kodak duties when Folsom's resignation becomes effective Dec. 31. Carl L. Stevenson was elected an assistant treasurer.

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The Member of the Wedding

Literary screen translation of the hit play; limited appeal as a motion picture.

Hollywood, Dec. 15.

Columbia release of Stanley Kramer Co. production (associate producer and Edward Anhalt). Stars Ethel Waters, Julie Harris, Brandon de Wilde, Arthur Franz, Nancy Gates, William B. Davis, James Edwards, Harry Belden, Dick Moore. Directed by Fred Zinnemann. Screenplay, Edna and Edward Anhalt, based on book and play by Carson McCullers; camera, Hal Mohr, using Garusto Balanced Lenses; editor, William Lyon; musical score, Alex North. Previewed Dec. 11, '52. Running time, 88 MINS.

The award-winning Broadway legit hit, "The Member of the Wedding," has been given a literary screen translation by the Stanley Kramer Co. at Columbia, but as picture entertainment its appeal is limited. The art house set should find it as rewarding dramatically as the play. To the regular run of filmgoers it will be an 88-minute conversation piece, more soporific than stimulating. Ticket sales in the overall release will come hard.

The three stars of the legit success, as well as two supporting players, repeat their characterizations for the picture and, as could be expected, give them the high polish of talent and long familiarity. Ethel Waters is splendid as the Negro cook, furnishing the film with its sole touches of human warmth and understandable emotion. Julie Harris, as the 12-year-old girl going into a troubled adolescence period, reads the role with a highly stylized vigor that makes the performance compelling, even though she is never a little girl in appearance. Nor do the overly erudite words she is generously supplied with help to create an illusion of childhood. Young Brandon de Wilde, the small, next-door cousin of the play, will get some chuckles with his solemn, wishy appearance.

Edna and Edward Anhalt teamed both as associate producers and scripters to bring the Carson McCullers play to the screen and have done an all-around good job in capturing the play's mood in another medium, even though the results are not mass-appeal film entertainment. Fred Zinnemann's direction is of the same order, but neither production nor direction fails to eliminate the feel that the origin is of the stage, despite some use of the broadening power of the camera for action and scenes.

Interest centers on the 12-year-old girl and the lonesomeness and frustration that supposedly go with approaching adolescence, as largely detailed in the play. Her active imagination permits her to become a member of the wedding of her brother and his fiancée. But it is then sharply trampled on when she, despite frantic efforts, tries to become a member of the honeymoon trip. This leads her to run away, an abortive fleeing that finds her scurrying back home to safety when a lonesome soldier, too drunk to understand what he is doing, attempts to pet her. Tragedy comes to the family when the little cousin dies suddenly and then, in an abrupt time passage, the girl is through the first stage of her adolescence and ready for the next—boys—on which note the story comes to an end.

William Hansen, as the girl's widowed father, and Harry Belden, latest suitor of the fat and hearty cook, expertly repeat their stage roles. Arthur Franz and Nancy Gates are the newlyweds with only a few scenes. James Edwards does well as Miss Waters' stepbrother, a moody Negro with problems of race and finding himself. Dick Moore is the drunken soldier.

Photography by Hal Mohr, using the Garusto Balanced Lenses, is artistically valued to fit the film's mood and proves a standout in helping project the drama's intent. Alex North's music score is just as moody, coming over best in the haunting trumpet passages quietly backing some scenes. Production design by Rudolph Sternad captures the idea of a small southern town and in the settings befitting a family of modest circumstances. Makeup for Miss Harris is particularly unbecoming, featuring a ragged hunch haircut, dirty torn jeans and skivvy, an all-together be-rimed appearance that helps prevent audience sympathy from accruing to the character. Brog.

Never Wave at a Wac

Fine escapist entertainment for general market.

RKO release of Independent Artists (Frederick Brisson) production. Stars Rosalind Russell, Paul Douglas, Marie Wilson; features William Ching, Arleen Erickson, Leif Erickson, Charles Dingle, Laurence Tuttle, Hillary Brooks, Regis Toomey, Frieda Inescort, Louise Beavers. Directed by Norman Z. McLeod. Screenplay, Ken Englund, from story by Frederick Kohner and Fred Brady; camera, William Daniels; editor, Stanley Johnson; music, Elmer Bernstein. Trade show, 87 MINS. Dec. 12, '52. Running time, 87 MINS.

Jo McBain Rosalind Russell
Ward McMain Paul Douglas
Clara Schneiderman Marie Wilson
Lt. Col. Schuyler Fairchild Wm. Ching
Sgt. Tom Wayne Arleen Erickson
Lt. Col. Englund Leif Erickson
Senator Tom Reynolds Charles Dingle
Capt. Murchinson Laurence Tuttle
Jynell Turnbull Hillary Brooks
General Prager Regis Toomey
Lily Mae Gorham Frieda Inescort
Artemesia Louise Beavers
Prudence Tinswell Frances Gifford
Gusie Gustafson Bernadine Simpson
Mickey Fogarty Jeanne Dean
Penny North Anita Martell
Lt. Green Francis Helms
Lt. Col. Hubbard Jane Seymour
Sgt. Interviewer Lt. Norma Busse

"Never Wave at a Wac," comedy based upon life in the Women's Army Corps, shapes up as fine escapist entertainment. Loaded with laughs, it's a breezy post-holiday entry for the general market. B.O. prospects will be further fortified via marquee values in Rosalind Russell, Paul Douglas and Marie Wilson.

Screenplayed by Ken Englund from a story by Frederick Kohner and Fred Brady, the script represents a tour de force for its principals. After a slow start in which too much footage is devoted to establishing Miss Russell as a famed Washington hostess, the yarn picks up momentum when she enters the WAC to further her social ambitions.

At Fort Lee, Va., the WAC training camp, a hitch develops. For instead of automatically receiving a commission which Miss Russell thought she rated as the daughter of a senator, the recruit finds herself a buck private. Her fellow trainees are a cross-section of American womanhood including ex-stripteaser Marie Wilson.

Ensuing events result in Miss Russell acting as a "guinea pig" to test Army fabrics developed by her divorced husband, Paul Douglas; carrying on a haphazard romance with a Lieutenant Colonel (William Ching) and finally losing her "Washington" veneer under the weight of military discipline.

Under Norman Z. McLeod's deft directorial guidance, the lengthy cast makes the most of the amusing situations. Miss Russell readily handles her role, Douglas portrays the divorced hubby with a careful restraint, and Miss Wilson undeniably is well cast as a one-time burlesque queen. Gen. Omar Bradley lends an authentic touch by acting himself in one scene.

Good support is provided by Ching as Miss Russell's persistent suitor, Arleen Erickson as a Wac sergeant, Leif Erickson as a top sarge smitten with Miss Wilson, and Charles Dingle as Miss Russell's senator-father. Lesser parts are capably handled by Lurene Tuttle, Hillary Brooks and Regis Toomey, among others.

Producer Frederick Brisson, who turned the film out at the Walt Disney Studios and Fort Lee, Va., supplied physical mantling in keeping with the demands of the subject. Camerawork of William Daniels is competent as are the Elmer Bernstein score and other technical credits. Gibb.

Tropic Zone

(SONGS-DANCES-COLOR)

Action and romance in a banana republic acceptably presented for program adventure.

Hollywood, Dec. 12.
Paramount release of William H. Pine-William Thomas production. Stars Ronald Reagan, Rhonda Fleming, Estelita; features Noah Beery, Grant Withers, John Wengraf, Argentina Brunetti, Bert Nelson, Lewis J. Foster, George E. Stone, "Gentleman of the Jungle," by Tom Gill; camera, (Technicolor), Lionel Lindon; editor, Vincent Smith; music score, Lucien Cailliet; dances, staged by Jack Baker. Previewed Dec. 9, '52. Running time, 94 MINS.

A typical western plot is transposed to a tropical banana-growing country for this round of love and

adventure offered under the Pine-Thomas banner for Paramount release. As such, it is okay for the action field, nicely dressed in Technicolor, to give it additional booking advantages.

The viewer is taken to the mythical Central American town of Puerto Barrancas in the script and direction of Lewis R. Foster, and he consistently moves the plot based on Tom Gill's "Gentleman of the Jungle" even though the footage is overlength at 94 minutes.

Top principals are enacted by Ronald Reagan and Rhonda Fleming, and the pulp fiction affair finds him playing a banana expert illegally in Puerto Barrancas to avoid political trouble in a neighboring country, while she is the owner of a banana farm coveted by John Wengraf. Latter is putting the squeeze on independent growers by refusing to move their fruit on his ship, the only transportation out of the port to market, so they will sell out cheap. Reagan takes over for Miss Fleming after her farm has been nearly ruined by the skullduggery of Grant Withers, Wengraf's henchman, and eventually saves the day for all of the small growers, winning Miss Fleming in the bargain. The Pine-Thomas production takes time to show how bananas are grown and harvested, the detailing adding interest to the action-adventure plotting.

Reagan and Miss Fleming, the latter very attractive in Technicolor and several brief outfits designed by Edith Head, make a pleasing hero-heroine team. Estelita as a fiery cafe entertainer with a big yen for Reagan gives Miss Fleming some competition. She also sings two Latin tunes and dances several routines enticingly.

Noah Beery shows up strongly among the featured players as the pilot-plot of Reagan and participates in a number of the mass-action clashes. Withers and Wengraf are expert at the villany. Argentina Brunetti, Maurice Jara and Rico Alaniz are among the others helping to keep the pot-boiler moving.

Lionel Lindon's color cameras are expert in putting the action on film. The music score listens nicely, and the other contributions are okay. Brog.

Stop, You're Killing Me

(SONGS-COLOR)

Passably entertaining remake of the Runyon-Lindsay stage play, "A Slight Case of Murder," first filmed in 1938.

Hollywood, Dec. 11.
Warners release of Louis F. Edelman production. Stars Broderick Crawford, Claire Trevor, Virginia Gibson, Bill Hayes, Charles Carter, Sheldon Leonard, Joe Vitale, Howard St. John. Directed by Roy Del Ruth. Screenplay, James O'Hanlon, from story by Gibson Runyon and Howard Lindsay; camera, (WarnerColor), Ted McCord; editor, Owen Marks; original songs, Bob Hilliard, Carl Sigman. Previewed Dec. 1, '52. Running time, 87 MINS.

Marko Broderick Crawford
Nora Claire Trevor
Jimmy O'Hanlon Virginia Gibson
Chance Whiteleaf Bill Hayes
Mike Charles Carter
Guspepe Sheldon Leonard
Mahoney Howard St. John
Innocence Henry Morgan
James O'Hanlon Margaret Dumont
Cal Ritter Stephen Chase
Clyde Post Don Beddoe
Pete Ryan Henry Slate
Singer Jack Pepper
Donnie Reynolds Louis Lettieri
Sad Sam Ned Glass

The Damon Runyon-Howard Lindsay stage play, "A Slight Case of Murder," is back for its second filming by Warners, this time as "Stop, You're Killing Me," with songs and WarnerColor added. The new version is passable entertainment generally in working up a semblance of macabre humor out of the dated material.

The added tunes are not impressively presented in the Louis F. Edelman production, but do supply a light exploitation peg, as does the color. The two new songs were cleft by Bob Hilliard and Carl Sigman. Reprised during the running is "You're My Everloving," with Broderick Crawford, Claire Trevor handling the introduction and one reprise, and Virginia Gibson and Bill Hayes the second. Other new tune is the title number. The oldies heard are "With Someone Like You" and "Baby Face," with Jack Pepper tenoring.

Roy Del Ruth's direction is geared to bring off the situation stuff with chuckles for those who find fun in what is, in effect, a game of musical chairs with corpses. Immediate banishment of the script by James O'Hanlon is dealing with the hectic post-Production era and a group of comedy gangster types who find themselves out of the bootlegging business and 3.2 beer again becomes an honest drink with repeal of the Volstead Act.

Crawford is the beer baron who tries to turn respectable brewer and Miss Trevor is his loyal wife who welcomes a chance at re-

spectability. They pair expertly and do what they can to enliven the characters. To get away from the headaches of trying to be an honest businessman, Crawford and family, along with three ex-hoods and an orphan kid, vacation in Saratoga.

The house they rent at the Spa comes equipped with the corpses of four gangsters, \$500,000 in loot stolen from a bookie, and a live crook who is trying to latch on to the coin. The round of grisly humor takes over as the corpses are shuttled about to the consternation of all, but the "who's got the bodies" game eventually reacts to Crawford's favor, pulling him out of a financial jam and helping Miss Gibson, his daughter, land Hayes, social scion-policeman.

The young love angles of the plot are nicely expressed by Miss Gibson and Hayes. Charlie Cantor, Sheldon Leonard and Joe Vitale are amusing as the three ex-hoods. Margaret Dumont, as Hayes' stiff-necked mother, has her good moments, as do Howard St. John, Henry Morgan and others. Louis Lettieri is the little orphan. During a party dance sequence Henry Slate gets off some solo terps.

The WarnerColor lensing by Ted McCord heads the satisfactory technical credits. Brog.

The Pathfinder

(COLOR)

Acceptable outdoor actioner based on the James Fenimore Cooper classic. For program market.

Hollywood, Dec. 10.
Columbia release of Sam Katzman production. Stars George Montgomery, Helena Carter; features Jay Silverheels, Walter Kingsford, Rodd Redwing, Stephen Bekassy, Elena Verdugo, Bruce Lester, Chief Yowlachie. Directed by Sidney Salkow. Screenplay, Robert E. Kent; based on novel by James Fenimore Cooper; camera, (Technicolor), Henry Freulich; editor, Jerome Thoms. Previewed Dec. 9, '52. Running time, 78 MINS.

Pathfinder George Montgomery
Welcome Helena Carter
Colonel Duncannon Walter Kingsford
Chief Arrowhead Rodd Redwing
Colonel Brasseur Stephen Bekassy
Lokawa Elena Verdugo
Captain Bradford Bruce Lester
Eagle Feather Chief Yowlachie
Ed Cochran Ed Cochran
Tokamak Russ Conklin
Ka-Jetan Vi Inghram
Matron Adele St. Maur

An acceptable outdoor actioner, in the programmer class, has been fashioned from James Fenimore Cooper's classic, "The Pathfinder." The production is dressed up in Technicolor and the other values supplied by Sam Katzman's supervision fulfill all requirements of release intentions, as does Sidney Salkow's direction. Latter keeps the attention on action as much as possible to counterbalance a considerably broadened romantic tangent.

George Montgomery is an excellent hero, displaying his muscles in rugged response to the title role's demands. Opposite him is Helena Carter, and her restrained acting style and clipped accents do not permit much shading. She is easy to look at, however. Montgomery, a scout, is sent by the British to a French stronghold for espionage work, and Miss Carter, posing as a French girl, goes along as interpreter so there will be no slipup in uncovering French plans to gain control of the Great Lakes regions. The couple finds time for romance along with the spying, and things are progressing smoothly until they are exposed by a renegade Britisher, Bruce Lester, to whom Miss Carter was formerly engaged. However, the British arrive in time to save the couple from the firing squad, and the French are ousted.

A number of likeable performances, to go with those of the principals, are included to help the film over its more implausible spots. Jay Silverheels is good as a Mohican who aids Montgomery, and Stephen Bekassy shows up well as the French commandant. Walter Kingsford, a British colonel; Lester, Rodd Redwing, hostile Mingo chief, and Elena Verdugo, Indian princess married to Lester, are among others contributing their share.

Most of the players have difficulty maintaining accents consistent with their characters. Henry Freulich has given the film excellent color lensing, and the other technical credits are okay. Brog.

Rathvon Back to Paris

N. Peter Rathvon, film financier and onetime head of RKO, planned to Paris Monday (15) in connection with some European picture ventures in which he's interested. Rathvon, who only arrived from the French capital a week ago, expects to be away just a few days.

Torpedo Alley

Salute to the submarine service for companion bookings.

Hollywood, Dec. 12.
Allied Artists release of Lindsey Parsons production. Stars Mark Stevens, Dorothy Malone, Charles Winninger, Bill Williams; features Douglas Kenney, James Millican, Bill Henry, James Seay, Robert Rose, John Alvin, Carleton Young, Robert Sanford. Directed by Lew Lander. Written by Sam Rocco, Warren Douglas; camera, William Slickner; editor, W. Dana Hayes. Previewed Dec. 10, '52. Running time, 85 MINS.

This is a salute to the submarine service, unfolded with sufficient interest to assure it an okay payoff in the program situations. Names topping the cast are familiar ones to help support release intentions, and all deliver well.

Film details quite a bit of the training submariners undergo at the Navy's Naval London, Conn., training base as the Lindsey Parsons production supervises. Against the attention swung towards action as much as possible to offset the patly contrived, formula romance mixed in with the training and combat phases of the story. Characters and motivations in the script by Sam Rocco and Warren Douglas are not too clearly defined, but the subject matter has been commercially packaged for the market at which it is aimed. Lew Lander's direction keeps things moving generally except when pace goes pedestrian in dealing the personal conflict of the three principals.

Mark Stevens capably does the role of a Navy pilot with a gull complex, because he was responsible for the deaths of his two crewmen in a crash into the Pacific near the end of World War II. Rescued by a submarine at the time, Stevens develops a liking for the service that eventually causes him to turn to it after he fails to make a go of civilian life. He joins the service at New London and starts learning the tricks of the trade while cutting in romantically on Dorothy Malone, Navy nurse and longtime girl friend of Douglas Kennedy, an officer on the sub that had previously rescued him. The romantic conflict, along with Stevens' neurosis, are resolved eventually when the ex-pilot learns to accept responsibility again and winds up in a finale clinch with the girl.

Time span is from the end of World War II to the present Korean fighting, working in real-life scenes of subs in action to go with studio-manufactured battles. The performances are all competent and likeable, with Miss Malone's Navy nurse niftily backing the masculine chores of Stevens, Kennedy, Charles Winninger (as Miss Malone's father, an oldtime warrant officer), Bill Williams, James Millican, Bill Henry, James Seay and others.

Technical contributions, from William Slickner's lensing on down, are capable, although some of the real-life scenes are used repetitiously. Brog.

Target Hong Kong

Fast-paced programmer suitable for general runs.

Hollywood, Dec. 11.
Columbia release of Sam Katzman production (Wallace MacDonald, associate producer). Features Richard Denning, Nancy Gates, Richard Loo, Soo Yong, John Alvin, Michael Jate, Bill Williams, Henry Kulky. Directed by Fred T. Sears. Story and screenplay, Herbert Purdom; camera, Henry Freulich; editor, Richard Farnes; music, (Columbia Bakalinsky). Previewed Dec. 9, '52. Running time, 71 MINS.

A Communist plot to seize present-day Hong Kong and efforts of an American soldier-of-fortune to upset the appcart motivate this fast Sam Katzman program. Sound production values and colorful performances, coupled with its type of action which pays off in general interest, make this an okay secondary offering.

Story thread is woven around Richard Denning, who has just gambled away \$25,000 in the Green Dragon, being recruited by the Chinese Nationalist underground in its struggles against the Reds. In recently, the operator of the Dragon, a notorious femme pirate has been aiding the Red leader in his scheme to take over Hong Kong, believing she is helping. (Continued on page 18)

PIX MAY NIX COPYRIGHT ENTRY

**Fabian Shelling Out \$3,500,000,
Bank the Rest in \$6,600,000 WB Buy**

Fabian Enterprises, headed by S. H. (Si) Fabian and Samuel Rosen, will shell out \$3,500,000 of the outfit's own cash under the deal to buy out controlling stock in Warner Bros. Theatres from Harry, Jack and Major Albert Warner. Balance of the approximate \$6,600,000 purchase price is reportedly being provided by the First National Bank of Boston, repped by Serge Semenenko.

Meanwhile, sale to Fabian has stimulated considerable interest in the WB chain. Stock of the parent corporation climbed to \$14 within the past week—the low had been \$11.37—on the New York Stock Exchange, and volume of trading over the past week has been unusually heavy. A continuing stronger position is indicated in the future, say Wall Streeters.

It's figured that Fabian, who expectedly will take over operation of the WB houses personally, likely will effect a more economical operation via consolidation with Fabian's own group of over 50 theatres. Fabian and Rosen are time-tabled to take over the WB exhibition outfit around April 1.

Position of individual minority stockholders has yet to be made clear. Observers believe a logical followup move for Fabian would be to offer to buy up a substantial portion, if not all, of the outstanding.

(Continued on page 16)

Walsh May Enter N.Y. Negotiations Of Boothmen, Circuits

Possibility is seen of Richard P. Walsh, International Alliance of Theatrical Stage Employees prexy, entering the stalemated negotiations for a new pact between Projectionists Union, Local 306, and the N. Y. metropolitan area circuit exhibitors. Talks, which have been going on since September, have reached a standstill, with neither group showing an indication to effect a compromise.

Theatre execs have made a preliminary approach to get Walsh to intervene. One faction of the union bargaining group has indicated that it would favor IA prexy's entry. Latter aspect has caused some disension within the union's ranks, with another faction opposing the intervention, feeling that it can obtain a more favorable pact sans the union chief.

Basic controversy between the boothmen and the circuits is the union's demand for an overall 15% boost, with 13% as a wage hike and 2% for the unit's welfare fund. In addition to opposing the increase, circuits have countered with a demand for a reduction in the number of projectionists manning the booths. Chains are seeking to have five men in the booths as opposed to the present six, citing the current condition of the boxoffice.

PARIS' MOULIN ROUGE SUES ON HUSTON PIC

Hollywood, Dec. 16. Georges Banyai, holding power of attorney from the Paris nitery, Moulin Rouge, has filed suit in Federal Court charging illegal use of its trade name. It asks injunction against showing of UA film of that name.

Hearing is set for Dec. 22 before Federal Judge William M. Byrne. 24 hours before pic is slated to open at Fox Wilshire in order to qualify for Academy Award consideration.

Banyai says the nitery's owners long planned their own pic, and "Moulin" spoils its chances. Named defendants are Jose Ferrer, who stars; John Huston, who directed; Pierre L. Mure, who wrote the original novel; Romulus Films, which produced, UA which will distribute, and West Coast Theatres, which booked.

Mannie Manheim

continues his series on

Hollywood Etiquette
(Gossip Columnist Style)

one of the many byline pieces in
the soon-due

47th Anniversary Number

of

VARIETY

Hefty Backlogs Bring Slowdown At Rep and Par

Hollywood, Dec. 16.

Because of its unusually heavy backlog, the most expensive in the company's history, Republic is curtailing production until next March. On completion of "A Perilous Voyage" and "The City That Never Sleeps," currently in work, the January-February schedule calls for nothing but two low-budget westerns. Postponed until March are "Sea of Lost Ships" and "One For the Road."

Republic's curtailment policy follows that of Paramount, where Don Hartman, executive producer, announced a slowdown until part of the extensive backlog is released. He declared the completed pictures represent an investment of approximately \$45,000,000.

RKO HAS 5 STORIES SET FOR PROD.

Hollywood, Dec. 16.

RKO's board matters having been at least partially settled, the studio is now set to swing into production on a greater scale than seen at the studio in many months. Outfit has five properties set for production shortly.

Charles Boasberg, RKO's sales chief, is due here from New York to participate in product talks with the studio execs.

Among the upcoming pic on the program is "Gambler's Moon," which Edmund Grainger will produce. Robert Mitchum is slated to star in this following completion of his role in "The White Witch Doctor" at 20th-Fox. Also included is "Size 12," which Harriet Parsons will produce. Miss Parsons was originally to produce this for the Jerry Wald unit at RKO before latter switched to Columbia. Other titles are "High Frontier," "Second Chance" and "The Return of Zorro."

Roach Back to Regular Pix in Harry Allen Tie

Hai E. Roach, who swung over to television film production at his Coast studio several years ago, is returning to standard theatre pic. Film-maker has teamed with Harry J. Allen, Canadian circuit operator and film distributor, in formation of a new company called Guild International Films.

Roach-Allen combo plans to lense a series of 12 exploitation features on the Coast next year.

Instead of channeling their product through a national distrib, Roach and Allen plan to enter states-rights deals across the country with local releasing outfits.

'ACOUSTIC' WORKS UNPROTECTED

By HY HOLLINGER

Entry of the United States in an international copyright agreement may be opposed by the film industry. Although only preliminary studies of the Universal Copyright Convention, formulated by UNESCO last September, have been made, a sub-committee of industry copyright attorneys has submitted a report outlining its objections to many provisions of the overall plan.

The report, based only on informal discussions, contends that an "acoustic work" is not protected by the convention. It opines that a talking picture, or at least the sound part involving dialog, songs and background music, is not protected by the UNESCO plan.

Expressing great doubt that pictures come within the scope of the convention, the report notes that even if protection is accorded films, it appears to cover only the visual part of pic as a published work and only in such countries which give unpublished copyright protection to visual works of that character.

Sub-committee of the copyright committee of the Motion Picture Assn. of America which prepared the report included Samuel Boverman, Paramount; Tom Robinson,

(Continued on page 10)

Cinerama Closing Chi Palace Deal

Joseph Kaufman, theatre and exhibition topper of Cinerama, is currently in Chicago to close a deal to acquire the Palace Theatre for the presentation of the new medium. Exact date for the opening in the Windy City of the 3-D illusion process depends on the theatre's film commitments. Renovations required for the presentation of Cinerama will not get under way until the house has played off the pic for which it has contracted.

Exact cost for installing Cinerama equipment has not been determined. Company's experience with the Broadway Theatre in New York will serve as a guide, of course, but it's noted that the coin outlay depends on local conditions. These include the theatre's construction as well as local union rates. William Latady, Cinerama's technical expert, has already surveyed the Chi situation and is currently preparing an estimate. It's figured that the installation will run between \$40,000 and \$50,000, with about three weeks needed for the actual construction work. It's anticipated that it'll take from eight to 10 weeks before the medium is ready for showing in Chicago.

From Chi Kaufman heads to the Coast, where he'll confer with Cinerama board chairman Louis B. Mayer as well as look in on his indie film interests. Kaufman is the producer of the Joan Crawford starrer, "Sudden Fear," which RKO is distributing.

Kaufman Quits His Indie

Hollywood, Dec. 16.

Joseph Kaufman, recently appointed head of theatre operations for Cinerama, has given up all plans he's had for independent production. Selling several story properties he'd been reading, including "Lady or Tiger" and "Promised Land." He's devoting himself exclusively to Cinerama.

Auctioning 'Lady'

Los Angeles, Dec. 16.

Reuben G. Hunt, referee in bankruptcy, is putting "The Lady Who Smoked Cigars" up for sale to television on Thursday (18). Sale is part of the bankruptcy proceedings of TransWorld Pictures, Inc.

Also on the block are interests in two plays, "Out of This World" and "What Would You Do?"

N.Y. Censor to Study Britain's Methods; 'Our Laws Archaic'

Prof. Robert Gessner

(Chairman,

Dept. of Motion Pictures at N.Y.U.)

waxes Biblical in a Show Biz vignette

**In the Beginning Was
the Image**

another editorial feature in the
forthcoming

47th Anniversary Number

of

VARIETY

Considerable room for improvement in the "archaic" New York State censorship laws is seen by Dr. Hugh M. Flick, the N. Y. censor, who said last Friday (12) that he is writing to England for information on the way censorship works out there. If he likes what he hears, Flick may suggest to the N. Y. Board of Regents a similar system for adoption here.

Flick admitted that "it's time we brought our law up-to-date," and he said he was impressed with the idea of classifying films for adults or juveniles as is the custom in Britain. "Our law is too broad now," he commented. "We have no classifications. Everything is either black or white."

The N. Y. censor expects several proposals to be introduced during 1953 in the N. Y. legislature calling for abolition of censorship but doesn't think they'll get anywhere for some time to come. He said New York's Attorney General had ruled the Supreme Court's edict on pre-censorship of pix applied only to films that might be labelled "sacrilegious" and that he was proceeding on that assumption. At the same time, he observed that he was fully aware of the shortcomings of the N. Y. statute.

"Our whole technique of filmmaking has changed since our law (Continued on page 15)

Montague Gets Option To Buy 10,000 Shares At \$12 Via Col Pact

As part of his new employment agreement, which runs five years commencing next June, Columbia's domestic sales chief, Abe Montague, has been voted an option to purchase 10,000 shares of the corporation's common stock at \$12 per share. Stockholders will be called upon to approve the arrangement at the next annual meeting.

The Col common issue is now trading on the New York Stock Exchange at close to that price. Deal provides that Montague may exercise the options at any time from the present to Sept. 9, 1958.

In another agreement, but at different terms, Gerald Rackett, Col's laboratory supervisor, has been voted an option to buy 1,000 shares at \$16 per share. Time period for exercising this is July 1, 1956, to Dec. 31, 1959.

UA TO SHARE PROFITS 50-50 ON 'MELBA'

United Artists will share the profits 50-50 on "Melba," Samuel Spiegel's latest Technicolor production under the Horizon Pictures banner. Spiegel said in N. Y. Tuesday (16) that UA also shared in the profits of Horizon's "The African Queen" but to a lesser extent.

Spiegel, who made "Melba" in Britain with Patrice Munsel starring, said he had a commitment with the Bank of England for another film to be made in England. He's currently working on "the story. Still in the future looms "Witness," which he plans to make in Italy with Ingrid Bergman and Marlon Brando starring. Spiegel has Miss Munsel under contract for another pic when she's available.

Horizon prexy, who's returning to London today (Wed.), said he had a "moral" commitment to release further pix through UA. He likes making films in England and points out that "Melba," with a \$1,000,000 budget, would have cost twice as much in Hollywood, if for no other reason that duplicating natural London settings would have been expensive.

Tyrone Power has signed to star for 20th-Fox in a film, still untitled, to be produced next March by Leonard Goldstein with Rudy Mate directing.

MPAA Heads List Of 19 Groups Due For FCC Hearings

Washington, Dec. 16.

Plans are taking shape for the start of the main phases of the theatre-TV hearings, scheduled for Jan. 26 before the Federal Communications Commission. The proceedings, at which the picture industry will make its big pitch for exclusive channels for large-screen video, will be in the presence of all seven commissioners.

Extensiveness of the hearings was indicated last week when the agency revealed that 19 organizations or companies have filed the required notices of appearance. Heading the list is the Motion Picture Assn. of America, followed by National Exhibitors Television Committee. Others testifying are Theatre Network Television, Paramount Television Productions (Par subsidiary), RCA, NBC, CBS, DuMont, National Assn. of Radio and TV Broadcasters, Skiatron TV & Electronics Corp., American Telephone & Telegraph Co., Western Union Telegraph Assn. of American Railroads, Aeronautical Radio, American Petroleum Institute, U. S. Independent Telephone Assn. and American Civil Liberties Union. Commission has notified these parties that they have until Dec. 22 to submit lists of witnesses, summaries of their testimony and copies of exhibits to be offered.

It's expected that some 100 witnesses will come to Washington for the hearings, many from Hollywood and New York. The proceedings may last up to six weeks.

NASSERS' 5-YEAR PLAN TO REPAY CREDITORS

Los Angeles, Dec. 16.

George and James Nasser, owners of General Service Studios, drew up a five-year repayment plan, with reported approval of all creditors, for presentation to Benno M. Brink, referee in bankruptcy, for a hearing on Jan. 15. Creditors include the Bank of America, \$390,000; Gabriel Bros., \$107,000; Consolidated Film, \$50,000; Alameda Amus. Co., \$215,883; Chemical Bank & Trust Co., \$75,000; New Fillmore Theatre Co., \$103,038; Blumenthal Enterprises, \$105,150, and Fred MacMurray, \$50,000.

Plan includes the return to the Nassers of all rights to four films; "Cover Up," "A Kiss for Corliss," "Without Honor" and "Don't Trust Your Husband."

Lancaster (O.) Seeks Tax Repeal
Lancaster, O., Dec. 16.

Less than a week after enacting a municipal income tax, City Council moved to repeal the 3% levy on amusement admissions, in effect since 1948.

Pre-Xmas Doldrums Slough L.A.;

'Barrier'-Gus' Light 30G, '8 Men'

Fair \$19,000, 'Devil' Okay 30G, 3d

Los Angeles, Dec. 16. Pre-Christmas doldrums have settled over local first-runs with boxoffice pace lagging badly. Three new bills currently but none is causing any stir. Best combo is "Breaking Sound Barrier" paired with "My Pal Gus" but it is only light with \$30,000 in four situations including three extra days for "Gus."

Dull \$19,000 is seen for "Eight Iron Men" playing in two theatres while "Thunderbirds" shapes scant \$10,000 in three spots. "Bwana Devil" still is best of holdovers, expecting okay \$30,000 for two houses on third week. Others are scratching bottom.

Estimates for This Week

Los Angeles, Chinese, Loyola, Wilshire (FWC) (2,097; 2,048; 1,248; 2,296; 70-\$1.10)—"Breaking Sound Barrier" (UA) and "My Pal Gus" (20th). Light \$30,000, including 3 extra days "Gus" solo before "Barrier" was added. Last week, plus Uptown, "Bloodhounds Broadway" (20th) and "Mr. Walkie Talkie" (Lip) (2d wk-6 days), \$13,300.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1.10)—"8 Iron Men" (Col) and "Pathfinder" (Col). Dull \$19,000. Last week, plus Warners Beverly, "Happy Time" (Col) and "Target Hong Kong" (Col) (2d wk), \$13,600.

Orpheum, Hawaii, Uptown (Metropolitan-G-S-FWC) (2,213; 1,106; 1,712; 60-\$1.10)—"Thunderbirds" (Rep) and "Toughest Man Arizona" (Rep). Scant \$10,000. Last week, Orpheum, "Savage" (Par) and "Blazing Forest" (Par) (2d wk-6 days), \$3,500; Hawaii, "Hangman's Knot" (Col) and "Ladies of Chorus" (Col) (reissue) (2d wk-6 days), \$2,300.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,200; 1,430; 90-\$1.50)—"Bwana Devil" (Indie) (3d wk). Okay \$30,000. Last week, fancy \$53,000, although not up to hopes.

Hollywood, Downtown, Four Star (WB-UATC) (2,756; 1,757; 900; 70-\$1.10)—"Iron Mistress" (WB) (3d wk). Small \$10,000. Last week, \$15,800.

Loew's State, Egyptian (UATC) (2,440; 1,538; 70-\$1.10)—"Plymouth Adventure" (M-G) and "Gambler and Lady" (Lip) (3d wk-6 days). This \$9,000. Last week, \$12,300.

Globe, Ritz (FWC) (782; 1,370; 80-\$1.20)—"Snows Kilimanjaro" (20th) (3d m.o. wk). Passable \$6,000. Last week, \$5,100.

Vogues United Artists, Wilmette (FWC-UATC-WB) (885; 2,100; 2,344; 70-\$1.10)—"Outpost in Malaya" (UA) and "Hoaxers" (M-G) (2d wk). Staying only 3 extra days. Drab \$15,000 for 10 days.

Canon (ABC) (533; 1,120)—"Full House" (20th) (13th wk). Only \$1,500. Last week, \$1,700.

Fine Arts (FWC) (679; 80-\$1.20)—"Promoter" (U) (6th wk). Slow \$2,500. Last week, \$3,300.

'Thunderbirds' Fat 13G

In Spotty Frisco; 'Gus'

10½G, 'Invasion' Hot 10G

San Francisco, Dec. 16. Biz is very spotty here this stanza, with seasonal influences putting skids under most new bills. "Thunderbirds" was hyped by personals to land a nice session at Golden Gate. "Invasion U.S.A." is being helped to solid total by a strong ad campaign at United Artists. "Everything I Have Is Yours" still is strong in second round at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Thunderbirds" (Rep) and "Toughest Man Arizona" (Rep), with opening day personals by John Derek, John Barrymore, Jr., Ward Bond and Rex Allman. Nice \$13,000. Last week, "Carlo Road" (Indie) and "Beware My Lovely" (Indie), \$7,500.

Fox (FWC) (4,651; 65-95)—"My Pal Gus" (20th) and "Breakdown" (Indie). Thin \$10,500. Last week, "Steel Trap" (20th) and "Secret People" (Lip), same.

Warfield (Loew's) (2,658; 65-95)—"Everything I Have Is Yours" (M-G) (2d wk). Strong \$14,500. Last week, \$17,000.

Paramount (Par) (2,846; 65-95)—"Cattle Town" (WB) and "Gambler and Lady" (Indie). Colorless \$10,000 or less. Last week, "Ride Man Down" (Rep) and "Hour of 13" (M-G), \$10,000.

St. Francis (Par) (1,400; 65-95) (Continued on page 20)

Broadway Grosses

Estimated Total Gross

This Week \$441,000
(Based on 19 theatres)
Last Year \$428,600
(Based on 19 theatres)

'Zenda' Lively

\$15,000, St. Loo

St. Louis, Dec. 16. With Xmas spending spurge intensified at mainstem houses, biz is sagging this session here. Even with neat bally for "Prisoner of Zenda" it will be below normal with nice round at Loew's. "Run for Your Money" looms fine at Pageant but "Pony Soldier" looks lean at the Missouri. Snow flurries and below freezing weather over weekend proved an added handicap for first-runs.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Assignment in Paris" (Col) and "Blazing Forest" (Par). Fair \$10,000. Last week, "Bloodhounds Broadway" (20th) and "It Grows on Trees" (U), good \$13,000.

Fox (F&M) (60-75)—"Flat Top" (AA) and "No Holds Barred" (AA). Opened today (Tues.). Last week, "Lost in Alaska" (U) and "Duel at Silver Creek" (U), mild \$12,500.

Loew's (Loew) (3,172; 50-75)—"Prisoner at Zenda" (M-G) and "Last Train Bombay" (Col). Nice \$15,000 or near. Last week, "Plymouth Adventure" (M-G) (2d wk), limp \$9,000.

Missouri (F&M) (3,500; 60-85)—"Pony Soldier" (20th) and "Bloodhounds Broadway" (20th). Mild (Continued on page 20)

Bally Hypos 'Gus,' Socko \$13,500 In

Mpls, 'Knot' Loose 7G, 'Operation' 5G

'Battle' Smash \$9,000,

Seattle; 'Mine' 6G, 3d

Seattle, Dec. 16. Trade is dull here this week, with "Battle Zone" tops at Coliseum. First round is solid. Elsewhere returns are anything but normal. However, "Because You're Mine" is okay in third stanza at the Music Hall.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Battle Zone" (AA) and "Rose Bowl" (AA). Swell \$9,000. Last week, "Hurricane Smith" (Par) and "Wyoming Roundup" (AA), \$8,200.

Fifth Avenue (Hamrick) (2,366; 65-90)—"Night Without Sleep" (20th). Sad \$4,500. Last week, "Turning Point" (Par), \$5,200.

Liberty (Hamrick) (1,650; 65-90)—"Plymouth Adventure" (M-G) and "Apache War" (M-G) (3d wk). Oke \$5,000 after last week's \$6,700.

Musie Box (Hamrick) (850; 65-90)—"Iron Mistress" (WB) (m.o.) with "Cruise of Zaca" (WB). Third downtown week for former. Good \$3,500. Last week, "Magic Box" (Indie), \$2,100.

Musie Hall (Hamrick) (2,283; 65-90)—"Because You're Mine" (M-G) and "Hour of 13" (M-G) (3d wk). Okay \$6,000 after \$7,400 last week.

Orpheum (Hamrick) (2,599; 65-90)—"Outpost in Malaya" (UA) and "Horseman of Pampas" (U). Mild \$7,000. Last week, "Iron Mistress" (WB) (2d wk), \$6,700.

Palomar (Sterling) (1,350; 45-70)—"Way of Gaucho" (20th) and "Something for Birds" (20th) (2d runs). Opened Monday (15). Last week, "Golden Hawk" (Col) and "Springfield Rifle" (WB) (2d runs), fairish \$3,100.

Paramount (Evergreen) (3,039; 65-90)—"My Pal Gus" (20th) and "Maverick" (AA). Dull \$7,000. Last week, "Montana Belle" (RKO) and "Spider and Fly" (Indie) (2d wk), \$4,200.

'Buccaneer' Hotsy 11G, Omaha; 'Trap' NSG 8G

Omaha, Dec. 16. Throngs packing the streets currently for their Xmas shopping are giving theatres a good play. "Yankee Buccaneer" and "Scarlet Angel" look best, giving the Omaha a hotsy session. "Because You're Mine" is in third week at the State.

Estimates for This Week

Brandels (RKO) (1,100; 20-76)—"Operation Secret" (WB) and "Chief Pontiac" (WB). Nice \$5,000. Last week, "Leave to Heaven" (20th) and "Rains Came" (20th) (reissues), 3 days, and "Springfield Rifle" (WB) and "Strange Fascination" (Col), 4 days (2d wk), \$5,000.

Omaha (Tristates) (2,100; 20-70)—"Yankee Buccaneer" (U) and "Scarlet Angel" (U). Hot \$11,000. Last week, "Because of You" (U), \$9,000.

Orpheum (Tristates) (3,000; 20-70)—"Steel Trap" (20th) and "Wife's Best Friend" (20th). Slow \$8,000. Last week, "Bloodhounds Broadway" (20th) and "Night Without Sleep" (20th), \$9,000.

State (Goldberg) (865; 25-76)—"Because You're Mine" (M-G) (3d wk). Okay \$3,800 after \$4,900 second stanza.

'Because' Pacing

Mild Det., \$16,000

Detroit, Dec. 16. Biz is very poor this week, with Xmas shopping and holdovers taking the blame for slim pickings. Best of lot looks to be "Because of You" okay at the Michigan. "Operation Secret" is mild at the Palms. "Cry, Beloved Country" looks weak at the Madison. "Thief" at the Fox and "Bloodhounds of Broadway" at the United Artists, both in second weeks, are way below average.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Thief" (UA) and "Park Row" (UA) (2d wk). Off at \$14,000. Last week, oke \$19,000.

Michigan (United Detroit) (4,000; 70-95)—"Because of You" (U) and "Horizon's West" (UA). Okay \$16,000. Last week, "Iron Mistress" (Continued on page 20)

Hub on Downgrade; 'Trees' Okay 10G,

'Battle' 14G, 'Promoter' Big 6G, 6th

Key City Grosses

Estimated Total Gross

This Week \$1,714,000
(Based on 23 cities, 193 theatres, chiefly first runs, including N. Y.)
Last Year \$1,741,700
(Based on 24 cities, and 185 theatres.)

'Gus' Fair \$12,000

In Drab Philly

Philadelphia, Dec. 16. Weekend biz is off and first-runs suffered with newcomers. However, trend means little because most theatres are marking time until the holiday spurge of new product. "Face to Face" at Aldine and "My Pal Gus" at Randolph shape as best of new bills.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Face to Face" (RKO). Okay \$7,000. Last week, "It Grows on Trees" (U) (2d wk), \$4,500.

Arcadia (S&S) (625; 85-\$1.20)—"Because You're Mine" (M-G) (9th wk). Off to \$4,500. Last week, nice \$5,500.

Boyd (WB) (2,360; 50-99)—"Flat Top" (AA). Tepid \$3,000 or near. Last week, "Blackbeard Pirate" (RKO) (2d wk), \$8,000.

Fox (20th) (2,250; 85-\$1.10)—"Ivanhoe" (M-G) (10th wk). Down to \$9,000. Last week, oke \$11,000.

Goldman (Goldman) (1,200; 50-99)—"Rainbow Round Shoulder" (Col). Fair \$10,000. Last week, "Bloodhounds Broadway" (20th) (2d wk), \$12,000.

Mastbaum (WB) (4,360; 50-99)—"Thunderbirds" (Rep). Slow \$9,000. Last week, "Pony Soldier" (20th) (2d wk), \$11,000.

Midtown (Goldman) (1,000; 75-\$1.30)—"Snows Kilimanjaro" (20th) (9th wk). Down to \$9,000. Last week, good \$12,000.

Randolph (Goldman) (2,500; 50-99)—"Pal Gus" (20th). Fair \$12,000. Last week, "Prisoner Zenda" (M-G) (4th wk), \$8,500.

Stanley (WB) (2,900; 50-99)—"Montana Belle" (RKO). Dull \$8,000. Last week, "Iron Mistress" (WB) (2d wk), okay \$13,000.

Stanton (WB) (1,473; 50-99)—"Raiders" (U). Slow \$6,000. Last week, "Tarzan's Savage Fury" (RKO) and "Under Red Sea" (RKO), \$7,000.

Trans-Lux (T-L) (500; 85-\$1.20)—"Happy Time" (Col) (6th wk). So-so \$4,000. Last week, \$4,700.

Toronto Off But 'Birds'

Passable \$9,000; 'Smith'

Hep 11G, 'Because' 8G, 2d

Toronto, Dec. 16. With Xmas shopping denting trade, biz is currently off sharply. Such newcomers as "Hurricane Smith" and "Something for Birds" however, are doing nicely. Holdovers are faring slightly better. "Bloodhounds of Broadway", "Because of You" and "Snows of Kilimanjaro" all continue in good stride.

Estimates for This Week

Crets, Downtown, Glendale, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Montana Belle" (RKO) and "Storm Over Tibet" (Col). Oke \$12,000. Last week, "Battle Zone" (AA) and "City of Violence" (Indie), \$10,000.

Eglinton (FP) (1,080; 40-80)—"Operation Secret" (WB) (2d wk). Satisfactory \$5,500. Last week, \$7,000.

Imperial (FP) (3,373; 50-80)—"Hurricane Smith" (Par). Neat \$11,000. Last week, "Springfield Rifle" (WB), \$13,000.

Loew's (Loew) (2,748; 50-80)—"Prisoner of Zenda" (M-G) (4th wk). Holding at \$7,000. Last week, good \$9,400.

Odeon (Rank) (2,390; 50-80)—"Bloodhounds Broadway" (20th) (2d wk). Trim \$10,000. Last week, \$12,000.

Shea's (FP) (2,396; 40-80)—"Something for Birds" (20th). Nice \$9,000. Last week, "Big Jim McLain" (WB) (2d wk), \$8,000.

University (FP) (1,538; 40-80)—"Snows Kilimanjaro" (20th) (8th wk). Holding nicely at \$8,000. Last week, \$10,500.

Uptown (Loew) (2,743; 40-80)—"Because of You" (U) (3d wk). Sturdy \$8,000. Last week, \$9,200.

Boston, Dec. 16. Biz continues on downgrade this session with little likelihood of any current pix breaking through as big winners. "It Grows on Trees" at Memorial shapes fairly well but "Thunderbird" at Met appears sluggish. "Battle Zone" at Paramount and Fenway looms fairly good. "The Promoter" in sixth week at Exeter still is lively.

Estimates for This Week

Astor (B&Q) (1,500; 50-95)—"Bachelor and Bobbysoxers" and "Bachelor Mother" (RKO) (reissues). Open today (16). Last week, "Hurricane Smith" (Par) one week plus 5 days, slender \$7,000.

Boston (RKO) (3,000; 40-85)—"Black Castle" (U) and "Calling Mr. Death" (U). Oke \$8,000 or near. Last week, "Raiders" (U) and "Ladies of Chorus" (Col) (reissue), fair \$8,000 for 6 days.

Exeter (Indie) (1,300; 60-80)—"Promoter" (U) (6th wk). Big \$6,000 or near following \$6,800 for fifth.

Fenway (NET) (1,373; 40-85)—"Battle Zone" (AA) and "Jungle Girl" (Indie). Good \$4,000. Last week, "Savage" (Par) and "Franchise Affair" (Indie), \$4,300.

Memorial (RKO) (3,000; 40-85)—"It Grows on Trees" (U) and "Bonzo Goes to College" (U). Okay \$10,000 or close. Last week, "Pony Soldier" (20th) and "Gambler and Lady" (Indie) (2d wk), \$12,000.

Metropolitan (NET) (4,367; 40-85)—"Thunderbirds" (Rep) and "Woman's Angle" (Indie). Unexciting \$11,000. Last week, "Iron Mistress" (WB) and "No Holds Barred" (WB) (2d wk), \$11,500.

Orpheum (Loew) (3,000; 40-85)—"Everything I Have Is Yours" (M-G) and "Target in Hong Kong" (Col). Opened Sunday (14). Last week, "Thief" (UA) and "Sky Full of Moon" (M-G), fair \$5,000.

Paramount (NET) (1,700; 40-85)—"Battle Zone" (AA) and "Jungle Girl" (Indie). Nice \$10,000 or close. Last week, "Savage" (Par) and "Franchise Affair" (Indie), \$11,500.

State (Loew) (3,500; 40-85)—"Everything I Have Is Yours" (M-G) and "Target Hong Kong" (Col). Opened Sunday (14). Last week, "Thief" (UA) and "Sky Full of Moon" (M-G), tepid \$5,500.

D. C. Also Dips; 'Belle'

Bright \$9,000, 'Point'

Plus Vaude Okay 19G

Washington, Dec. 16. Mainstem biz continues in a minor key, with biz expected to get worse before holiday week helps it into higher brackets. There is not a real winner among the newcomers although several holdovers remain steady. "The Turning Point" plus vaude, at Loew's Capitol, shapes okay for season while "Montana Belle", at RKO Keith's is on sturdy side. "Flat Top", at the Warner, opened brisk and looks okay. "Brandy for Parson" is fine at Lopert's Dupont.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Turning Point" (Par) plus vaude. Measling \$19,000, all things considered. Last week, "Horizons West" (U) sparked by Peggy Lee onstage, \$20,000.

Columbia (Loew's) (1,174; 74-\$1.20)—"Snows Kilimanjaro" (20th) (9th wk). Holding its own with \$6,000 for second consecutive week in longrun record for F Street. Stays.

Dupont (Lopert) (372; 50-85)—"Brandy for Parson" (Indie). Fine \$4,500. Last week, "Breaking Sound Barrier" (UA) (2d wk), solid \$4,500 in day-date with Playhouse.

Keith's (RKO) (1,939; 50-85)—"Montana Belle" (RKO). Sturdy \$9,000. Last week, "Hurricane Smith" (Par), slow \$7,500.

Metropolitan (Warner) (1,200; 55-80)—"Pathfinder" (Col). Okay \$4,000. Last week, "Young Scarface" (Indie) and "Bushwacker" (Indie), average \$4,500.

Palace (Loew's) (2,370; 50-80)—"Pony Soldier" (20th) (2d wk). Slow \$8,000. Last week, below hopes with \$14,000.

Playhouse (Lopert) (435; 50-\$1)—"Breaking Sound Barrier" (UA) (3d wk). Sound \$5,000 for second consecutive week, with pic settling down here after two weeks day-dating with Dupont. Holds.

Warner (WB) (2,174; 50-80)—"Flat Top" (AA). Okay \$10,000. Last week, "Savage" (Par), disappointing \$9,000.

Chi B.O. Gloomy Albeit 'Night' Plus 'Chorus,' Monroe Oldie, Okay \$11,000; 'Knot' 10G, 'Thief'-Rathbone 25G, 2d

Chicago, Dec. 16.

Chicago boxoffice shapes gloomy with not much hope before Christmas of any surge of activity. Best of week newcomers appears to be "Night Without Sleep" and "Ladies of the Chorus" at the Grand, okay \$11,000. Reissue of "Ladies" is being promoted on Marilyn Monroe aspect.

Roosevelt, with "Hangman's Knot" and "Target Hong Kong," shapes just okay.

Second-weekers are equally unimpressive with Chicago hoping for small \$25,000 with "The Thief" and Basil Rathbone and Robert Alda onstage. "Flat Top" and "Torpedo Alley" at United Artists is still big after second opening week. "Breaking Sound Barrier" looks in for minor session at Oriental.

Third frame fare is also on lean side with "Plymouth Adventure" at Palace very slow. "Pony Soldier" at Woods is slowing down to a walk.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "The Thief" (UA) plus Robert Alda and Basil Rathbone topping stagershow (2d wk). Weakish \$25,000. Last week, \$40,000.

Grand (RKO) (1,500; 55-98) — "Night Without Sleep" (20th) and "Ladies of Chorus" (Col) (reissue). Oke \$11,000. Last week, "Steel Trap" (20th) and "Lady Says No" (UA) (2d wk), \$8,000.

Oriental (Indie) (3,400; 98) — "Breaking Sound Barrier" (UA) (2d wk). Not too sharp at \$12,000. Last week, \$20,000.

Palace (Eitel) (2,500; 98) — "Plymouth Adventure" (M-G) (3d wk). Plumetting to dull \$8,000. Last week, \$11,000.

Roosevelt (B&K) (1,500; 55-98) — "Hangman's Knot" (Col) and "Target Hong Kong" (Col). Passable \$10,000. Last week, "Lure of Wilderness" (20th) and "Toughest Man Arizona" (Rep) (2d wk), \$9,800.

State-Lake (B&K) (2,700; 98-\$1.25) — "Snows Kilimanjaro" (20th) (7th wk). Poor \$7,500. Last week, \$9,000.

Surf (H&B Balaban) (685; 98) — "Full House" (20th) (7th wk). Okay \$3,500. Last week, \$4,000.

United Artists (B&K) (1,700; 55-98) — "Flat Top" (AA) and "Torpedo Alley" (AA) (2d wk). Still big at \$11,000. Last week, sock \$17,500 and over hopes.

Woods (Essaness) (1,073; 98) — "Pony Soldier" (20th) (3d wk). Slim \$10,000. Last week, \$13,000.

World (Indie) (587; 98) — "Dancers of Bali" (Indie) and "Blithe Spirit" (Indie) (reissue). Slight \$3,500. Last week, "Strange Ones" (Indie) (3d wk), \$3,000.

Buyers Ignore K.C. Pix; 'Thief' Sluggish \$6,500, '8 Men' Dim 5G, 'Top' 6G

Kansas City, Dec. 16.

Light week on books this session as stores get most of trade. Attractions are moderately good, but this makes little difference at the weekers. "Way of a Gaucho" in four Fox Midwest houses, "Flat Top" at the Paramount, "Eight Iron Men" at Missouri and "Thief" at the Midland all are light to poor. Vogue continues great pace with third week of "Promoter."

Estimates for This Week

Kimo (Dickinson) (504; 50-75) — "Never Take No For Answer" (Indie). Oke \$1,800. Last week, "Song To Remember" (Col) (reissue) (2d wk), \$1,400.

Midland (Loew's) (3,500; 50-75) — "Thief" (UA) and "Hour of 13" (M-G). Light \$6,500. Last week, "Hangman's Knot" (Col) and "Apache War Smoke" (M-G), \$7,000.

Missouri (RKO) (2,650; 50-75) — "Eight Iron Men" (Col) and "Ladies of Chorus" (Indie) (reissue). Poor \$5,000. Last week, "Operation Secret" (WB) and "Clouded Yellow" (Col), \$6,000.

Paramount (Tri-States) (1,900; 50-75) — "Flat Top" (AA). Slow \$6,000. Last week, "Blazing Forest" (Par), \$6,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Way of Gaucho" (20th) with "Night Without Sleep" (20th) at Tower and Granada. Slight \$9,500. Last week, "It Grows on Trees" (U) and "Horizons West" (U), \$11,600 in 8 days.

Vogue (Golden) (550; 50-85) — "Promoter" (U) (3d wk). Nifty \$2,500, and certain of extended-run. Last week, giant \$3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Top' Standout In Pitt, \$7,000

Pittsburgh, Dec. 16.

Pre-Xmas doldrums have taken hold here and biz is slim for most part. Stanley is doing about as well as anybody with "Flat Top" while Harris should get by fairly well with "Eight Iron Men."

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "My Pal Gus" (20th). Mild \$4,000. Last week, "Bloodhounds Broadway" (20th), \$5,000.

Harris (Harris) (2,100; 50-85) — "Eight Iron Men" (Col). Fairly good \$6,000. Telecast of Carmen, which eliminated one night for "Men," hurt somewhat. Last week, "Because of You" (U), held on for 10-day run, with solid \$11,000.

Penn (Loew's) (3,300; 50-85) — "Prisoner of Zenda" (M-G) (2d wk-3 days). Mild \$5,000. Moves to Ritz today (Wed.). Last week, good \$14,000.

Squirrel Hill (WB) (900; 50-85) — "Rocking Chair Winner" (U). Comes out after 4 days. Only \$800. Last week, "Magic Box" (Indie) (2d wk), \$1,500.

Stanley (WB) (3,800; 50-85) — "Flat Top" (AA). Not doing too badly here and looks like best of a poor lot in town. Fairish \$7,000. Last week, "Iron Mistress" (WB), (2d wk), \$8,000.

Warner (WB) (2,000; 50-85) — "Battle Zone" (AA) and "Rose Bowl Story" (AA). Will be lucky to get even \$4,000. Last week, "Blackbeard the Pirate" (RKO) (2d wk), very good \$8,000.

'Battle' Rousing 21½G, Denver; 'Malaya' \$7,200

Denver, Dec. 16.

"Battle Zone" is pacing the city here this week with a smash total in three locations as biz holds fairly steady. Weather is comparatively springlike and is credited with swelling Xmas shopping spree. "Bloodhounds of Broadway" shapes okay in two spots. Both "Everything I Have Is Yours" and "Cattle Town" look good at Orpheum and Paramount respectively.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Battle Zone" (AA) and "No Holds Barred" (AA), day-date with Tabor, Weber. Fine \$8,000. Last week, "Thunderbirds" (Rep) and "Girl from Manhattan" (UA), \$10,000.

Broadway (Wolfberg) (1,200; 50-85) — "Prisoner of Zenda" (M-G) (3d wk). Fair \$6,000. Last week, good \$8,000.

Denham (Cockrill) (1,750; 50-85) — "Outpost in Malaya" (UA). Slow \$7,200. Last week, "Kansas City Confidential" (UA), \$9,000.

Denver (Fox) (2,525; 50-85) — "Bloodhounds of Broadway" (20th) and "This Above All" (20th). Okay \$12,000. Last week, "Because of You" (U) and "Mr. Walkie Talkie" (Lip), fine \$14,000.

Esquire (Fox) (742; 50-85) — "Bloodhounds Broadway" (20th) and "This Above All" (20th). Oke \$2,500. Last week, "Because of You" (U) and "Mr. Walkie Talkie" (Lip), \$3,000.

Orpheum (RKO) (2,600; 50-85) — "Everything I Have Is Yours" (M-G) and "Sky Full Moon" (M-G). Good \$13,000 or over. Last week, "Plymouth Adventure" (M-G) and "Hour of 13" (M-G) (2d wk), \$8,000.

Paramount (Wolfberg) (2,200; 50-85) — "Cattle Town" (WB) and "Miracle 34th St." (20th). Good \$12,000. Last week, "Steel Trap" (20th) and "Frisco Sal" (Indie), \$11,000.

Tabor (Fox) (1,987; 50-85) — "Battle of Honor" (UA), fair \$5,000.

(Continued on page 20)

'Belle' Best Balto Bet, \$7,000; 'Secret' NG 8G

Baltimore, Dec. 16.

First-runners still remain slow here with no particular improvement noted anywhere along the downtown front. "Montana Belle" is trying hard at the Town, but "Operation Secret" is dull at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Devil Makes Three" (M-G). Mild \$6,000. Last week, "Plymouth Adventure" (M-G) (2d wk), \$5,400.

Keith's (Schanberger) (2,460; 20-70) — "Flat Top" (AA). NG \$5,000. Last week, "Blazing Forest" (Par), \$4,800.

Little (Rappaport) (310; 25-90) — "Tales of Hoffmann" (UA) (3d wk). Return at pop scale holding well at \$4,000, same as previous round.

Mayfair (Hicks) (980; 20-70) — "Pony Soldier" (20th) (4th wk). Starts fourth go tomorrow (Wed.) after \$4,300 in third.

New (Mechanic) (1,800; 20-70) — "It Grows on Trees" (20th). Modest \$4,500. Last week, "Steel Trap" (20th), \$5,200.

Playhouse (Schwaber) (430; 50-90) — "Tom Brown's Schooldays" (Indie). Fair \$4,000. Last week, "Magic Box" (Indie) (3d wk), \$3,200.

Stanley (WB) (3,280; 25-75) — "Operation Secret" (WB). Drab \$8,000. Last week, "Iron Mistress" (WB) (2d wk), \$6,300.

Town (Rappaport) (1,500; 35-70) — "Montana Belle" (RKO). Fairly good \$7,000. Last week, "The Thief" (UA), mild \$7,400 in 11 days.

'Malaya' Oke 12G, Cincy, 'Hour' 9½G

Cincinnati, Dec. 16.

Complete lineup of new bills is taking chill off pre-Xmas slump this week at major stands. Warmest glow is from "Outpost in Malaya" at Albee. "Hour of 13" looks mild at Capitol and "Hangman's Knot" at Palace looks okay. "Cattle Town" and "Black Castle" are in moderate gait at Grand and Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-85) — "Outpost in Malaya" (UA). Favorable \$12,000. Last week, "Prisoner of Zenda" (M-G), \$15,500, not counting TNT "Carmen" Thursday (11) night fairish near \$4,000 with \$3,59 top.

Capitol (RKO) (2,000; 55-85) — "Hour of 13" (M-G) and "Apache War Smoke" (M-G). Swell \$9,500. Last week, "Blazing Forest" (Par), \$8,000.

Grand (RKO) (1,400; 55-85) — "Cattle Town" (WB) and "Lady Possessed" (Rep). Moderate \$7,500. Bob Wilke, who has role in "Town," did personal in lobby Friday (12) night during visit to his hometown. Last week, "Tarzan's Savage Fury" (RKO) and "Under Red Sea" (RKO), ditto.

Keith's (Shor) (1,500; 55-85) — "Black Castle" (U) and "Horizons West" (U). So-so \$5,000. Last week, "It Grows on Trees" (U) and "Yankee Buccaneer" (U), about same.

Palace (RKO) (2,600; 55-85) — "Hangman's Knot" (Col). Oke \$9,500. Last week, "Thief" (UA), \$10,000.

'GUS' TALL \$8,000 IN PROV.; 'ZENDA' OK 11G

Providence, Dec. 16.

Despite being close to Christmas and the fact that most stands die during this period, three of the houses, on strength of good week-end biz, are hoping for fairly good grosses. RKO Albee with "Steel Trap" and Majestic with "My Pal Gus" look favorable. Loew's State with "Prisoner of Zenda" is okay.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Steel Trap" (20th) and "Kiss of Death" (20th). Nice \$8,000. Last week, "Because of You" (U) and "Anybody Seen My Gal" (U) (2d wk), nifty \$7,000.

Majestic (Ray) (2,200; 44-65) — "My Pal Gus" (20th) and "Toughest Man Arizona" (AA). Swell \$8,000. Last week, "Pony Soldier" (20th) and "Man On Run" (AA), \$8,500.

State (Loew) (3,200; 44-65) — "Prisoner of Zenda" (M-G) and "Sky Full of Moon" (M-G). Oke \$11,000. Last week, "Plymouth Adventure" (M-G) (2d wk), \$6,500.

Strand (Silverman) (2,200; 44-65) — "Cleopatra" (Par) (reissue). Very disappointing at \$4,200. Last week, "Blazing Forest" (Par) and "Medal of Honor" (UA), fair \$5,000.

B'way Spotty; 'Killing Me' OK 57G With Paige-Carter-Morrow, 'Knot' 12G, 'Mermaid' 2d Tops 1st, 145G

With a big majority of Broadway first-run theatres already limping because of pre-Christmas influences, all spots were slowed down even more last Thursday (11) by an all-day downpour. Matinees were washed out and the day's totals, for the most part, were unbelievably low.

The best new bill is "Stop, You're Killing Me," with stagershow headed by Janis Paige, Jack Carter and Buddy Morrow band, at the Paramount. First week ended last night (Tues.) was okay \$57,000, especially good for this time of year. "Hangman's Knot," also new, was just fair \$12,000 for initial week at the State.

Outstanding as usual with its Xmas show is the Music Hall. Annual Christmas stagershow, plus "Million Dollar Mermaid," looks to wind up its second session at sock \$145,000 despite being clipped more than \$4,000 by Thursday's rain. This compares to opening week's \$142,000.

"Hans Christian Andersen" continues successful in combatting the seasonal downturn although naturally hurt last Thursday. The Danny Kaye starrer wound up the third week with smash \$40,000 at the Criterion. Opus still was socko at \$18,500, also third round, at the Paris, where it's day-dating. Such biz is considered terrific for this time of year at latter small-seater.

"Because of You" continued very nice with \$22,000 in second stanza at the Capitol. It stays until "Against All Flags" opens, with Johnnie Ray on stage, Dec. 24.

"The Promoter" still is very big, having finished the seventh round with \$8,600 at the Fine Arts. "Lime-light" continues good, with \$15,000 likely for eighth frame at the Astor. For the same week at the Trans-Lux 60th St., the film is solid \$5,200.

"Kansas City Confidential," which has enjoyed a profitable run at the Globe, is winding up its third session tomorrow (Thurs.) with okay \$9,000. "Pony Soldier" comes in Friday (19).

Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) — "Lime-light" (UA) (8th wk). Current round ending today (Wed.) continues near seventh week with good \$15,000. Seventh week was \$16,000. Stays on.

Beckman (R&B) (550; 85-\$1.50) — "Under Red Sea" (RKO) (5th wk). Fourth stanza ended Monday (15) held at \$4,000 after oke, \$4,500 for third week. Continues.

Broadway (Cinerama) (1,250; 90-\$2.80) — "This Is Cinerama" (Indie) (12th wk). The 11th session ended last night (Tues.) still was smash at around \$38,000, with some matinees naturally being hurt by Xmas shopping. Last week was \$39,000, not far from capacity. Stays indef.

Capitol (Loew's) (4,820; 70-\$1.50) — "Because of You" (U) (3d final wk). Initial holdover round ended last night (Tues.) dipped somewhat to nice \$22,000 or close. First week was solid \$29,000, especially strong in view of conditions and opening in a sluggish week.

Criterion (Moss) (1,700; 50-\$1.80) — "Andersen" (RKO-Goldwyn) (4th wk). Third stanza ended Monday (15) night held remarkably well at smash \$40,000. Second week was great \$45,000. Weekends continue terrific. Stays indef.

Fine Arts (Davis) (468; 90-\$1.80) — "Promoter" (U) (8th wk). Seventh frame ended Monday (15) night still was very big with \$8,600 after \$9,600 for sixth week. Continues.

Globe (Brandt) (1,500; 50-\$1.50) — "K.C. Confidential" (UA) (3d final wk). Shapes up okay \$9,000 or near after \$10,500 for second week. "Pony Soldier" (20th) opens Friday (19).

Mayfair (Brandt) (1,738; 50-\$1.50) — "Thief of Venice" (20th) (3d wk). Looks oke \$9,000, in current week ending today (Wed.) after good \$11,500 for second round. Stays another week, with "Ruby Gentry" (20th) coming in Dec. 24.

Guilford (Guilford) (525; \$1-\$1.80) — "Leonardo da Vinci" (Indie) (4th wk). Holding with about \$7,500 in present session ending today (Wed.). Last week, nice \$8,800.

Palace (RKO) (1,700; 75-\$1.40) — "The Raiders" (U) with 8 vaude acts. Heading for okay \$17,000. Last week, "Flat Top" (AA) with vaude, stout \$25,000, way over hopes.

Paramount (Par) (3,664; 80-\$1.80) — "Stop, You're Killing Me" (WB) plus Janis Paige, Jack Car-

ter, Buddy Morrow orch, Honey Bros. onstage (2d-final wk). Initial session ended last night (Tues.) hit okay \$57,000. In ahead, "Iron Mistress" (WB), with Toni Arden, Jack E. Leonard, Art Mooney orch heading stagershow (3d wk), \$49,000.

Paris (Indie) (568; \$1.25-\$1.80) — "Andersen" (RKO-Goldwyn) (4th wk). Third round ended Monday (15) still socko at \$18,500. Second week, great \$19,400, not far from opening week's record total.

Rivolt (UAT) (2,092; 70-\$2) — "Snows Kilimanjaro" (20th) (13th wk). Holding even with previous week's total of okay \$10,000. Stays another week, with "Cousin Rachel" (20th) opening Dec. 25.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Million Dollar Mermaid" (M-G) with annual Xmas stagershow (2d wk). Started to build after heavy rain last Thursday, and looks to hit great \$145,000. Firsts week was very big \$142,000. Stays through Christmas and year-end holidays.

State (Loew's) (3,450; 55-\$1.25) — "Hangman's Knot" (Col) (2d wk). First frame ended last night (Tues.) was fair \$12,000. In ahead, "Outpost in Malaya" (UA) (2d wk), hit \$10,000, with a lift from preview of "Knot" on final day.

Sutton (R&B) (561; 90-\$1.50) — "Four Poster" (Col) (10th wk). Ninth round ended last night (Tues.) was okay \$5,200 after \$7,000 for eighth week. Continues until around Xmas.

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40) — "Lime-light" (UA) (8th wk). Present session ending today (Wed.) looks to hold at around solid \$5,200 after sturdy \$6,200 for seventh week. Continues on two-a-day, playing day-date with Astor.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Full House" (20th) (9th wk). Current week ending today (Wed.) looks like good \$4,500 after \$5,500 for eighth stanza.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Breaking Sound Barrier" (UA) (6th wk). This round ending tomorrow (Thurs.) likely will hit \$9,500, oke, after good \$11,500 for fifth week, which was hit by rain on final day. Goes only four days of seventh week, with "Come Back, Little Sheba" (Par) opening with gala preem Dec. 23.

Port. Holds Well; 'Thief' Fancy \$10,000, 'Because' Hot 7½G, 'Trees' Tall 8G

Portland, Ore., Dec. 16.

All downtown first-runs have fairly good product this week. Biz is holding very well for this time of year. "The Thief" at the Liberty looks fine. "Because of You" continues tall on moveover to United Artists. "It Grows on Trees" also is good at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "It Grows on Trees" (U) and "Blackmail" (Indie). Good \$8,000 or close. Last week, "Because of You" (U) and "Island Rescue" (U), sock \$11,500.

Liberty (Hamrick) (1,850; 65-90) — "Thief" (UA) and "Kansas Territory" (AA). Fine \$10,000. Last week, "Plymouth Adventure" (M-G) (2d wk), \$7,000.

Mayfair (Evergreen) (1,500; 65-90) — "Golden Hawk" (Col) and "Target Hong Kong" (Indie). So-so \$4,300. Last week, "Iron Mistress" (WB) and "Park Row" (UA) (m.b.), \$3,000.

Oriental (Evergreen) (2,000; 65-90) — "Steel Trap" (20th) and "Wagon's West" (Mono), day-date with Orpheum. Fair \$3,000 or under. Last week, "Hangman's Knot" (Col) and "Kisenga" (Col), \$3,100.

Orpheum (Evergreen) (1,750; 65-90) — "Steel Trap" (20th) and "Wagon's West" (AA). Mildish \$5,000 or close. Last week, "Operation Secret" (WB) and "Yukon Gold" (Mono), \$6,000.

Paramount (Evergreen) (3,400; 65-90) — "Battle Zone" (AA) and "Rose Bowl Story" (AA). Light \$6,000 or less. Last week, "Hangman's Knot" (Col) and "Kisenga" (Col), \$5,500.

United Artists (Parker) (890; 65-90) — "Because of You" (U) and "Island Rescue" (U) (m.o.). Tall \$7,500. Last week, "Hurricane Smith" (Par), \$5,000.

'Carmen' B.O. Spotty

Continued from page 4

screened prize fights. Several exhibitors around the country attempted to give the event as much of an operatic atmosphere as possible, rolling out a red carpet before the theatre, serving gratis cocktails at intermissions, etc.

Following are the reports from VARIETY correspondents:

Mpls. Nabe Near SRO

Minneapolis, Dec. 16. In 1,028-seat Gopher, a Bennie Berger theatre, at \$1.80, \$2.40 and \$3.60, with all seats reserved, "Carmen" telecast grossed \$2,400, pulling just a handful less than capacity, despite a snowstorm and icy streets and pavements, and a

to the 3,000-seat Orpheum at a \$3.85 top for a \$2,400 gross. Scale started at \$1.20.

Fair \$3,500, Denver

Denver, Dec. 16. The large-screen television showing of "Carmen" direct from the Met in New York was satisfactory, judging from comments made by members of the audience, with many of them asking John Wolfberg, general manager of Wolfberg Theatres, as to when the next opera would be televised, and indicating they would be back when and if it is done again. The Paramount, where the event was televised, grossed about \$3,500 from the 1,800 seats out of the theatre's 2,200.

Frisco SRO at \$6

San Francisco, Dec. 16. The Met presentation of "Carmen" scored a sellout at the Telenews Theatre (400) in this opera-conscious town. Ducats went at \$6, tax included, and cocktails were served as a bonus at the first and third intermissions. Reception was good by average local standards and sound came in clear. Only two paid technicians handled the projection, which ran smoothly throughout the performance.

Richmond \$500 in Red

Richmond, Va., Dec. 16. This music-conscious city was duly impressed with its initial taste of theatre television for the Met's video debut with "Carmen." Event was staged in the 1,380-seat Byrd, a suburban house in the Neighborhood Theatre chain, which took a financial loss. House was scaled at a \$3.50 top with loges and some orchestra seats at \$2.50 and a sizeable balcony at \$1.80. A capacity house would have guaranteed a profit of around \$300; as it wound up, the house went in the red for a little less than \$500, and grossed approximately \$1,700.

Albany Disappointing

Albany, Dec. 16. The telecast of "Carmen" Thursday (11) in Fabian's Grand was an artistic but not a financial success, the 1,500-seat theatre being occupied by 960 customers at \$1.20 to \$3.60. It was the smallest crowd to attend a videocast there since the Pep-Sadler fight came over a closed circuit.

Heavy rain and Christmas shopping took their toll at the boxoffice. Some industry observers questioned how much that kind of weather would affect a reserved-seat opera audience. Saul J. Ullman, upstate general manager for Fabian, and Paul Wallen, Grand manager, thought it cut down last-hour sales.

Below Hopes, Des Moines

Des Moines, Iowa, Dec. 16. Response to the Theatre Network Television telecast of "Carmen" at the Paramount here Thursday night (11), was disappointing. Robert Leonard, manager, said 1,700 seats were sold (\$1.22-\$3.66) but this was below expectations. The theatre has 1,226 seats on the main floor and 474 in the balcony.

Detroit's Thin \$5,200

Detroit, Dec. 16. Big-screen televising of the Metropolitan Opera Company's production of "Carmen" by Theatre Network Television was only partially successful in Detroit.

Production was seen at the 3,500-seat Hollywood, a nabe house on Detroit's westside. Only about 2,000 persons were in attendance. House was scaled at \$1.20, \$2.40 and \$3.60. Gross was approximately \$5,200.

Philly's Boff \$5,300

Philadelphia, Dec. 16. Warner Brothers Stanley Theatre sold all but 90 of its 3,000 seats for the Metropolitan Opera's TNT telecast of "Carmen." With seats on reserved basis at \$2.60 per, house grossed \$5,800 plus for night. Seats unsold were said by management to have been in undesirable, unsalable locations.

Wow in Hub

Boston, Dec. 16. Telecast of "Carmen" at the Pilgrim Theatre in Boston and in Lynn, Mass., was no less than terrific. Both houses reported SRO by curtain time, with a large advance at \$3.60 top. Telecast itself began poorly with bad definition

and an occasional cut-in from another channel. But by mid-first act it cleared up and had the audience applauding almost as loudly as the in-person audience.

Pilgrim, with 1,900 pews, was scaled to about \$4,200 and took exactly that. Lynn Theatre, with almost 3,000 seats, wasn't quite a sellout but close enough to give it a take well above \$5,500. Event was given big treatment by local press, first-string music critic covering for each daily. General reaction appeared more than favorable, with many a query as to the next one on the list.

Thin \$1,600, Balto

Baltimore, Dec. 16. Turned down by Warners' Stanley and Loew's Century, downtown deluxers wired for closed-circuit television and scene of previous fight airings, the Met Opera's "Carmen" went to the State, an 1,800-seat nabe split-week combo and failed to fill half a house.

Scaled at \$2.50 and \$3, booking drew estimated \$1,600. Regular annual visits of the Met, which take on the colorings and bally of a two-night social route at the Lyric, multi-seated concert hall, are guaranteed sellouts far in advance.

\$3,500 Gross in Pittsburgh

Pittsburgh, Dec. 16. Telecast of Met's "Carmen" drew 1,504 paid admissions at 2,100-seat Harris Theatre. Cheaper seats in mezzanine (\$2.50 including 30% Federal and city taxes) and balcony (\$1.80) went clean, but it was a hard pull for the orchestra, which was scaled at \$3, and all of the empty chairs were in that section.

Management noticed a steady resistance to the higher price and any number left the boxoffice during the last-minute window sale when informed that only the higher-priced ducats were available. House grossed around \$3,500, which represents a net of \$2,700, and gave Harris the barest of profits inasmuch as it went for a heavy advertising budget. Lost revenue on the current picture, "Eight Iron Men," which had its final showing the day of the telecast at 4:30 in the afternoon, also has to be taken into consideration.

K. C. Clicko

Kansas City, Dec. 16. "Carmen" in its TV debut on theatre big-screens came off a local success in its showing at the Ashland. Artistically the production was termed a success, particularly on sound and score, and technically the reception was satisfactory.

The telecast drew over 900 to the Ashland, on the far east side of town, and grossed over \$2,000 on the scale of \$3.66 top. The Ashland seats 1,200 and normally operates as a neighborhood subsequent of the Commonwealth Circuit. District manager Eddie Mansfield, who personally supervised the affair, said the greatest demand was for the better seats (244) with the lower-priced seats the hardest to sell.

Raps in Chi

Chicago, Dec. 16. Theatre television, at least the cultural aspect of the large-screen exhibition, received a blow with the screening of "Carmen" at the Telenevs here last week. Box office use it was near-SRO; about 20 single seats left unsold out of 580 seats available out of small 606-seater, at \$6 top. Rest of the seats were reserved for the music and film critics, and other press, all of whom gave it top treatment and almost all of whom rapped it.

Not only was the production on a non-network level with very fuzzy images and uncontrolled sound, but most of the customers felt that the cameras were unable to catch the full production. Most of the payees also felt that color would be necessary if opera was to telecast in the future.

Subtracting Federal and local taxes house netted about \$2,700 for the night with \$1,350 for the Telenevs' end. Deducting about \$400 for advertising and publicity, plus about \$150 for extra help, theatre came off with around \$800.

Davis Names Phil Cowan

Phil Cowan, former publicist with Eagle Lion and United Artists, has been named director of advertising, publicity and exploitation for Arthur Davis Associates. Firm specializes in distribution of foreign linguars. Product consists mainly of Italian and French pix.

Co.-by-Co. Sizeup of World Biz

This is the breakdown on gross business being chalked up by 10 principal film and theatre corporations for the current fiscal year, in some instances based on figures in for the third quarter plus estimates of the final 13 weeks. United Artists, which is privately-owned, is excluded, and where there are "divorced" outfits involved the figures were provided by official pro forma statements. Comparisons are made with last year, and five years ago as well.

	1952	1951	1947
Columbia	\$ 59,100,000	\$ 55,400,000	\$ 48,800,000
Loew's	177,000,000	176,200,000	183,900,000
National Theatres	62,000,000	64,000,000	93,700,000
Paramount	103,000,000	94,600,000	98,300,000
RKO Pictures	59,200,000	57,700,000	
RKO Theatres	32,500,000	33,900,000	
20th-Fox	92,000,000	92,500,000	85,800,000
UPT	113,000,000	115,700,000	96,500,000
U	64,000,000	65,200,000	65,000,000
WB	120,000,000	122,600,000	170,400,000

* Indicates figures were not available.

Nix Copyright Entry

Continued from page 7

Metro; George Scharf, Metro, and Morris Ebenstein, Warner Bros.

Another objection raised by the sub-committee is that the international plan gives protection to too many parties. Stressing that it is important to protect the author and his assignees, and not other copyright owners, who might be able to assert superior rights to the authors themselves, the report says it particularly has in mind the Iron Curtain countries which will be given by the convention an opportunity to exercise rights which "we might find most objectionable."

'Claims Confusing'

The report further claims that the proposals are confusing and lack clarity with respect to the minimum period of protection. It says the 25-year period, even if it were to apply to pix, is too short and could conceivably throw into public domain in many countries many present American pix and, from now on, a great number of films from year to year. "This means," it states, "we would start competing with our own pictures, since prints of these old pictures might be available and might accordingly be freely used and reproduced for purposes competitive with our business."

Basic objection to the document, the report says, is that it is susceptible to many different interpretations. It points out that the proposals fail to recognize the fact that this is an electronic age, and do not take into consideration such modern innovations as telecasting and Eidoform. It emphasizes that the document only limits protection to the work of an author which is capable of being put on paper.

The report fears that present international protection under current arrangements or pacts may be destroyed if the UNESCO plan is adopted. Furthermore, it notes that film soundtracks may be placed under the category of mechanical devices and that any possibility of securing adequate protection for pix, by international treaty or otherwise, may be eliminated.

'Grave' Doubt

The report admits that grave doubts exist under current laws, treaties and arrangements, but points out that whatever shortcomings the present terms may have, they are vastly superior to the proposed convention.

Discussion on the advisability of the U.S. taking part in the convention are still in the early stages, and indirectly attorneys are set to hold further talks shortly under the chairmanship of Adolph Schimel, head of the MPAA copyright committee.

There has been a movement afoot for years for the U.S. to enter an international copyright convention. Prior to the UNESCO copyright conclave, the only existing agreement was the Berne Convention, to which the U.S. was not a signatory. U.S., however, had separate copyright treaties with almost every country. The Universal Copyright Convention does not intend to eliminate the Berne plan, but proposes to encompass both Berne and non-Berne members. Countries which have signed the Berne pact could still operate within its scope, with the UNESCO plan intended to apply to countries not within its scope or in dealings with a Berne and non-Berne nation.

Before the U.S. becomes a part of the Universal Copyright Con-

vention, the plan, like all international treaties, must be okayed by the Senate. If the film industry votes to oppose the plan, it will in all probability send reps to Washington to testify before the Senate committee weighing the treaty.

Discuss Yanks

Continued from page 3

paying a tax on the earnings of their local companies since World War II. Should the French go through with their intention of assessing all the companies, it may cost the distributors in the neighborhood of \$10,000,000 and would wipe out not only their accrued coin but would also force them to shell out additional dollars in order to pay up.

Situation ironically arose almost immediately after Eric Johnston, MPAA prexy, returned from Paris where he negotiated a favorable French deal. It involved issuance of 110 permits to MPAA members, remittance of the accrued \$4,500,000 at the capital account rate, and transfer of current earnings at the rate of \$120,000 a month during the past year, June 31, 1952, to July 1, 1953. Tax threat was apparently discussed in Paris by Johnston and Ted Smith, MPAA rep there, but was not considered serious.

The 8:55% turnover levy applies not only to money actually set for transfer, but to all monies theoretically remittable. This would include the \$4,500,000 and the \$120,000 a month over and above the remittable earnings which would flow into the capital account.

Some foreign execs, while favoring pulling out of France if the tax goes through, don't think much would be accomplished since the French in that case might impound all American bank accounts and get their money that way. These execs believe the whole matter can be settled via negotiations with the help of the State Department.

Master Formula

Continued from page 3

each, and take a total of 53, which left six additional ones to worry about at a later date.

Problem of arriving at a satisfactory allocation formula for all companies appears to be insurmountable to some. It's pointed out that the setup of the foreign market is such that whatever arrangement is made is bound to be to the disadvantage of either the large or the small members of the MPAA.

Various suggestions for a key formula have come up in the past. They include distribution of permits on the basis of domestic billings, of local billings abroad and even of the number of pix turned out at the studio. Argument is made that additional permits in Japan be allocated so as to benefit primarily the smaller distributors. On the other hand, Metro, 20th-Fox and others in the top class hold that a permit to them is worth three and four times as much as to one of the smaller firms and that this should be determining factor.

Suggestion has been made at various times to throw permits into a hat and have individual distributors draw lots. Several companies wouldn't go for the idea, however.

Minneapolis Symphony orchestra concert for opposition.

United Paramount Theatres' local 4,000-seater Radio City City allegedly had set the telecast, but stepped out upon learning it would conflict with the symphony concert and it could not be had exclusively for Minneapolis.

Gopher did things up in style, with staff in tuxes and red carpeting on the sidewalk in front of the theatre. Telecast, starting at awkward hour of 7:30 p.m. because of time differential, found most patrons in their seats before the kickoff. Except upon a few occasions, it came through smoothly visually. However, while sound rated good, picture quality most of time left considerable to be desired, undoubtedly due to lighting and camera work in New York instead of equipment here or transmission.

Near SRO in Buff

Buffalo, Dec. 12. Buffalonians got their first sight and sound of closed-circuit theatre TV here last night (Thurs.)—and liked it. Over 2,000 persons saw and heard the Met's presentation of "Carmen" at the 2,200 seat Center at \$2.80 top, all unreserved. Micro-waved reproduction was beamed back here from Cleveland via Erie, Pa.

No Toledo 'Fair Test'

Toledo, O., Dec. 16. The 2,447 seat Rivoli, a Skirball Circuit house, Toledo, was only about one-third full for the television performance of "Carmen," which was scaled from \$1.50 to \$3.50. This compared with a full house for the boxing show previously televised.

Big In Salt Lake

Salt Lake City, Dec. 16. Theatre Network Television kicked off a rousing preem here last Thursday (11), when showing of "Carmen" had the experts trying to dope out where they'd missed in the crystal-balling.

Despite 6:30 p.m. curtain time, generally sad condition of show biz because of Yule season and late store shopping hours, the 1,800 seat Utah Theatre, Intermountain Theatres affiliate, turned up with a 70% full house and a gross that hit about \$2,700 at \$3.66 top. Advance predictions were saying 50% would be great.

Omaha's Mild \$2,400

Omaha, Dec. 16. "Carmen" doesn't pack the h.o. wallop the mitt slingers do as far as Omaha's big-screen TV is concerned.

The opera last Thursday night (11) brought out only 1,200 devotees

Spate of Plays to Reach Paris Boards Despite Several New Season Hits

Paris, Dec. 16.

With the new season hits—"Evangeline" of Henri Bernstein, "Les Compagnons De La Marjolaine" of Marcel Achard, "Zoe" of Jean Marsan, a restaging of Jean Giraudoux's "Siegfried," Alfred Adam's "Many," Jean Supervielle's "Robinson" and Sacha Guitry's revival of his own "N'Ecoulez Pas, Mesdames"—settling down to boff or steady season runs, another spate of new plays is ready to hit the boards in the next few weeks.

Coming up is the gala opening of a new theatre, the Comedie-Caumartin, with Ibsen's "The Doll's House" to be played by Daniele Delorme. This theatre will be a repertory house of w.k. pic actors who wish to play legit in their preferred plays. At the Bouffes-Parisiens, Elvire Popesco will star in Jacques Deval's new play, "Le Bonheur Des Mechantes," which is a costumer of the life and loves of a great chantoosy. Also in it are Renee Devilliers, Henri Guisot and Jean Danet, with Deval staging.

Jean Letrax will have his "Monsieur De Panama" at the Apollo. Play was written in 1939, but is getting its baptism this week. A comedy with turn-of-the-century decor, this concerns a small-time bank clerk who passes himself off as a great financier at a beach resort, with ensuing complications. The brass clerk is played by Carette.

Also on the near agenda is a new Andre Roussin play based on Helen of Troy in Bruno Stuart's "The Rattlesnake," which will be at the Daunou in January with Isa Miranda playing a grandmother with young ideas. Comedy was written in English by Stuart and translated by Jean Huberty. Jean Mercure will stage Graham Greene's first play, "Living Room," which will probably star Daniele Delorme if she is free. Pierre Bost and Pierre Darbon have prepared a legit adaption of "The Power and the Glory," Greene's novel of the imbibing priest who found faith, which will be presented here in early 1953. Marcel Duhamel has translated Irwin Shaw's "The Gentle People," which will play here in February and star Jean Marc Tennberg.

Biggest '52 Moneymakers

Biggest moneymakers for the 1952 season were Andre Roussin and Marcel Ayme respectively with "When the Child Appears" and "The Head of Others," Jean-Paul Sartre's "The Devil and the Good Lord," Jean Anouilh with "The Rehearsal" and "The Waltz of the Toreadors," Jean Giraudoux's "Siegfried" and Edouard Bourdet's "Hymene," both revivals, "Dear Shadow" of Jacques Deval, Sacha Guitry's revival of "Don't Listen, Ladies," and an adaption of the George Bernanos piece, "Diolog Des Carmelites."

Marcel Pagnol has brought "Marlus," his 1929 legit opus about the earthy denizens of a Marseilles cafe, back of the boards of the Sarah Bernhardt Theatre. It looks like it's in for a run, to judge by reception at the opening. The new cast is okay with the salty, gregarious practical roles in this genre piece.

Henri Vilbert, though stewing about in the shoes of the late Raimu, gives the role of the volatile yet gentle Cesar a touching eloquence. Rellys is fine as his pal Pansisse, and the young lovers are freshly done by two new thespes, Pierrette Bruno and Roger Crouzet. The Marseillaise accents are intact, as well as the old decor and staging that has made this a modern Gallic classic. Supporting roles are admirably filled by Milly Mathis and Rene Sarvil.

Shipman & King Paying Divvies on Both Pfd.

London, Dec. 9.

Shipman and King Cinemas, which controls an independent circuit of more than 40 theatres in London and the home countries, announce that they will pay dividends on two classes of preferred stocks, both due Dec. 31.

The stocks involved are the 5% first preference shares and the 6% second preferred. The distribution applies to the half year ending Dec. 31.

Sees European Market As Rich for Mex Films

European market has been a lucrative one for Mexican films, according to William Karol who's exclusive rep for Peliculas Mexicanas in Europe, the Near East and North Africa. Company, which controls distribution rights to some 60 Mexican pictures annually, dubs its product into French, Italian, German, Turkish and Arab. Firm first entered the Continental territory six years ago.

One of the largest production-distribution organizations in Mexico, Peliculas Mexicanas is partnered with Banco Cinematografico. Following his recent arrival in New York from Europe, Karol left Monday (15) for Mexico City to confer with P.M. execs. He plans a two-week stay south-of-the-border, and will return overseas via, N. Y.

Mex Vaude Performers Squawk All Top Spots Saved for Foreigners

Mexico City, Dec. 9.

The some 200 Mexican nitery performers, controlled by the National Vaudeville Artists Assn. (ANVA), charge discrimination in that foreigners only play the top spots, leaving other class niteries to the natives. The Mexicans consider this a real snub. Further, they claim imported talent refuses to play spots that are less than grade A.

ANVA says the matter is the doing of the Ministry of the Interior which supervises the work in Mexico of all foreign entertainers. The Ministry claims it is up to ANVA because the vaude player association's function is to regulate the playing of all persons within the scope of vaude.

ANVA rates these spots as first class:

El Colmenar, Chavez's Place, Atlas, El Patio, Versailles (Hotel del Prado), Quid, Capri (Hotel Regis), Parador, Monte Casino, Astoria, Intimo, Rincon de Goya, Rumba Casino and Waikiki.

DOS '52 GOLDEN LAUREL TO KORDA'S 'COUNTRY'

Paris, Dec. 16.

The Golden Laurel Award for 1952 was presented to the British pic, "Cry, The Beloved Country," at a ceremony at the American Embassy here last Wednesday (10) by Ambassador James C. Dunn. Pic was directed and co-produced by Zoltan Korda.

The Golden and Silver Laurel Awards were founded by David O. Selznick in 1949 and are awarded annually for the best picture produced by Europeans in Europe during the preceding year, and which made the greatest contribution to mutual understanding and goodwill between the peoples of a free and democratic world.

Critics of participating countries vote for the pic that fits this category, and each winning pic of the various countries is presented with a Silver Laurel Award. Pix are then viewed by a special committee in N. Y. that decides on the big winner. The decision is, then shipped to Europe under bond to be opened at the presentation ceremony.

Runnersup were the Italo "Two Cents Worth of Hope," directed by Renato Castellani; German "Hearts of the World," directed by Harold Braun; Belgian "The Smuggler's Ball," directed by Henri Storck, and Andre Cyatte's Gallic film, "We Are All Murderers."

Bombay Censors Slash 2 U.S. Pix

Madras, Dec. 9.

Bombay Censor Board ordered 135 feet cut out of "Quo Vadis." An entire dance sequence was ordered slashed from "Lovely To Look At" because the censors felt Indian producers would copy such a scene for Indian films but vulgarise it.

UA Deal for Welles' 'Othello' Reported Set

Rome, Dec. 16.

United Artists' prez Arthur Krim reportedly has closed a deal with Mercurio Films under which UA receives U. S. distribution rights to Orson Welles' "Othello." Actor not only produced and directed the film, but adapted it from Shakespeare and has the title role.

Welles' "Othello" was unveiled at the Cannes Film Festival last May. Supporting cast includes Suzanne Cloutier, Michael McLeanor and Doris Dowling, among others. Previously, RKO was said to have had the inside track on the picture's U. S. distrib rights via a "verbal understanding" between Welles and former RKO foreign chief Phil Reisman.

Price Cut, Quota Irk Mex Exhibs

Government decree cutting admission prices at large Mexico City theatres by 20-35% has been added to the worries of Mexican exhibs who are already concerned over the new 50% playing time quota, according to Americo Aboaf, Universal's foreign sales manager, who returned to N. Y. from Mexico Sunday (14). Frontline houses had to cut from 57c to 46c; second-run 46c to 34c.

Aboaf said the price-cutting move was among the first to be made by the new Mexican administration and while, for the moment, it applies only to Mexico City, it is certain to spread. The neighborhoods aren't affected. First-run exhibs are split on whether to go to court over the measure. Those in opposition say the government might retract, but would find other ways to enforce its decision.

Mexican exhibs have decided not to file a writ of injunction against introduction of the playing time quota until the regulation has been published, Aboaf reported. It's understood that the new "reglamento," which is actually only an interpretation of the law, has been phrased so that it is airtight against any charges of unconstitutionality, but exhibs are studying ways and means to contest it in court if and when it is published.

New theatres continue to spring up in Mexico City, which is already oversteated, Aboaf observed, but despite the large number of houses, biz is up. There's been a 10% drop, however, in Cuba, where economic conditions are combining with the effects of television to keep the b.o. down.

U. S. Preems Halted

Mexico City, Dec. 16.

Preem here of three top U. S. pix scheduled for Xmas was halted pending talks between exhibitors and city officials regarding the government's forcing down cinema prices here 20%-35%. These pix had been booked at high percentages, based on old rates of the cinemas.

Pix are "The Greatest Show on Earth" (Par), "Ivanhoe" (M-G) and "The Quiet Man" (Rep). They were booked into top local cinemas and much coin has been spent on advertising.

New Swiss Pic, 'Venus,' Goes Into Production

Zurich, Dec. 9.

Gloriafilm Zurich, producer of the Swiss pic, "Palace Hotel," which was a top moneymaker here this year, has started shooting its second full-length production, "Venus from the Tivoli." It is based on the successful Swiss legit comedy of the same name by Peter Hagenmayer. Film is being produced by Dr. Oscar Dueby and directed by Leonard Steckel. Both were also responsible for "Hotel." Lensing is being done at Bellerive Studio in Zurich as well as on location.

Cast is made up of top Swiss and German stage and screen talent. Star roles have been assigned to Hilde Krah, Paul Christian (known to U. S. audiences from several screen roles for Universal), and Gustav Knuth, Walter Richter, both members of the Zurich Schauspielhaus. Pic's plot is about the difficulties of a roving legit troupe in Switzerland.

Fog Blots Out London Film Trade But 'Road to Bali' Robust \$16,500; 'Snows' Strong 9G, 3d, 'Trap' NG 5G

London, Dec. 9.

Granada Gross Profit At \$596,000 for Year

London, Dec. 16.

Granada Theatre, circuit controlled by Sidney L. Bernstein and his brother Cecil, announced a gross profit for the year ending Sept. 30, of approximately \$596,000, a drop of around \$20,000 from the previous year. Net profit, however, shows an increase of about \$27,000, with \$202,000 approximately for net gain.

Dividend on the ordinary stock, all of which is privately held, is being maintained at 5%. Distribution on first and second preference shares will absorb about \$87,000.

Israel's 120 Pix Houses Decide to Close Dec. 23 If Taxes Aren't Cut 20%

Tel-Aviv, Dec. 9.

The Cinema Owners Assn. plans to shutter in a protest strike starting Dec. 23 unless the government grants a 20% reduction in the entertainment taxes. The Israel film houses plan to stay closed until the tax is slashed.

The association has been fighting for a reduction of the 100% entertainment tax on all cinema tickets ever since it was first introduced about two years ago.

Until now, the organization's protests have been without results. Decision to shutter was reached because the exhibitors contend they can no longer operate profitably with the present ducat taxation. Cinema owners point to the increased cost of operations, and have decided it would be wiser to halt operations than attempt to run their houses at no profit.

'NOON,' 'ENCORE' BEAT AUSSIE XMAS SLUMP

Sydney, Dec. 9.

Show biz adage that "a good film will always pull boxoffice" is currently evident in Aussie despite a pre-Yuletide downbeat that is a headaching to exhibitors here as always.

Beating the biz blues are one Yank and two British pix "High Noon" (UA) has hit 11 weeks at the Plaza to SRO. London Films "Breaking Sound Barrier" has done smash trade over eight weeks at the Embassy, while "Encore" (Rank) is in its 10th stanza at the Grosvenor, Melbourne.

Gassman's 'Hamlet' Big Click on Rome Preem

Rome, Dec. 9.

For the first time in years, the Italian theatre world received a shot in the arm when the Valle Theatre here opened "Hamlet," with Vittorio Gassman in the title role. Critics of the local dailies, who seldom entirely approve any production here, went all out for Gassman as the unhappy Dane. Gassman, who is billed as co-director with Luigi Squarzina, has surrounded himself with an excellent cast of Italo players. Anna Proclemer and Elena Zareschi are especially able in support.

Apparently Gassman's time in America was not wasted because there was a noticeable absence of Italian gesturing or the traditional stance of the dated Italo theatre actor. Although Gassman is now known as a picture actor, he is principally a legit thespian. One year he did "Streetcar Named Desire," "As You Like It" and the Greek tragedy, "Orestes."

Gary Cooper Plans Pic in Mex

Mexico City, Dec. 9.

Details of a pic production plan in Mexico, with exteriors in the Poza Rica oil fields of Vera Cruz state, are being worked out here by Gary Cooper.

He says Mexico is ideal for the production of most types of pix because of the varied scenery that affords natural sets.

Worst fog in many years which persisted for four days and completely blanketed London and paralyzed transport did untold harm to the boxoffice, particularly since it persisted over the weekend.

Every first-run was a victim, but a few of the stronger shows attracted a surprising amount of biz "Road to Bali," which opened day-date at Carlton and Plaza was about \$3,000 below expectations at both theatres for its first weekend. Notwithstanding this original setback, it has picked up at both spots and is shaping for good \$8,500 at the Plaza and around \$8,000 at the Carlton.

"Snows of Kilimanjaro" also made a brave bid to beat the fog after a resounding second week at \$12,000. Third stanza is holding near \$9,000. "Lighthouse" is dipping to around \$7,200 in eighth round at Odeon, Leicester Square. "Everything I Have Is Yours" at Empire looms lightweight \$7,000 or under for its first and only week.

Estimates for "This Week": Carlton (Par) (1,128; 55-\$1.70)—"Road to Bali" (Par). Opened under unfavorable conditions because on first day of big fog. Doing better than expected under circumstances to reach good \$8,000 in first week. Stays on till Dec. 19, when "Hani Christian Andersen" (RKO) preems.

Curzon (GCT) (500; 55-\$1.35)—"Kon-Tiki" (RKO) and "Stranger in House" (GCT) (8th wk). Still steady at \$2,800. Continues.

Empire (M-G) (2,099; 55-\$1.70)—"Everything I Have Is Yours" (M-G). Not helped by fog, but well below expectations anyway with first and only round seen about \$7,000 or less. "My Man and I" (M-G) opens Dec. 11.

Gaumont (CMA) (1,500; 50-\$1.70)—"Steel Trap" (20th) and "Golden Arrow" (Renown). Also fog victim with little hope of going beyond \$5,000 for first week.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Snows Kilimanjaro" (20th) (3d wk). Still sock with \$9,000 after second week go! \$12,000, same as opening round.

London Pavilion (UA) (1,217; 50-\$1.70)—"Narrow Margin" (RKO) and "Girl in Every Port" (RKO). Fog hurt this too, with light \$3,500 or near for initial week.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Lighthouse" (UA) (8th wk). Looks good \$7,200 after sturdy \$9,800 for seventh. Definitely staying until New Year's.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Folly To Be Wise" (BL). Major victim of fog as house is situated in hard to reach part of West End. House completely blacked out over weekend. First week expected to finish at just over \$4,000.

Plaza (Par) (1,092; 70-\$1.70)—"Road to Bali" (Par). Building up after its fog bound start. Solid \$9,000 looms. Continues.

Ritz (M-G) (432; 30-\$2.15)—"Que Vadis" (M-G) (9th wk). Still hefty at just under \$3,000 this frame, which follows previous six months run at this theatre. Stays indef.

Warner (WB) (1,735; 50-\$1.70)—"Retreat Hell" (WB) (2d-final wk). Proved another fog victim with under \$2,800 in second weekend and only \$5,500 on week. First frame was good \$7,500. "Jack and Beanstalk" (WB) opens Dec. 11.

NEW LONDON PLAY OFF TO SOLID SCOT START

Glasgow, Dec. 9.

New comedy, "Dear Charles," starring Yvonne Arnaud with Charles Goldner, played to solid biz and warm notices at King's Theatre here, despite ice, fog and other bad weather conditions. Play is set to open at the New Theatre, London, Dec. 19.

It is adapted by Alan Melville (former British Broadcasting Corp. variety megger here) from the variety success, "Les Enfants d'Edouard," which in turn was adapted from an unproduced English play.

On opening night, Billie Love, understudy, stepped into the lead when Yvonne Arnaud was bedded with laryngitis.

THE MIRACLE* HAS HAPPENED AGAIN!

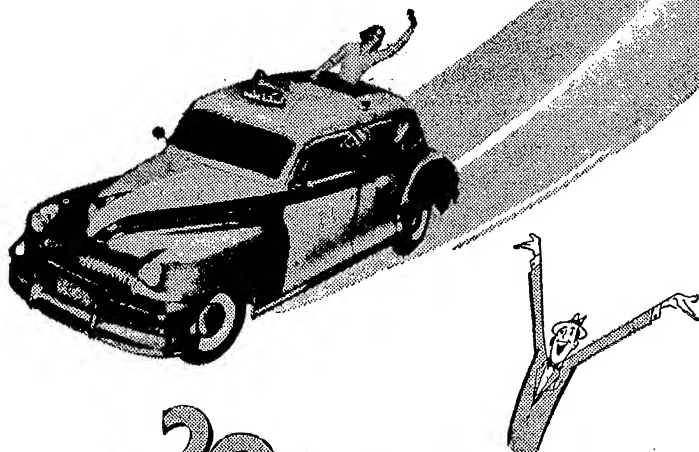
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industry will be
talking about it!*



THERE'S NO BUSINESS LIKE **20**th CENTURY-FOX BUSINESS!

Inside Stuff—Pictures

Some 16 former Film Classics features which he recently sold to Beverly Pictures, Inc., were all acquired "directly from the producers," according to attorney Milton Gettinger. Moreover, he asserted in New York last week, additional FC product will be picked up from time to time as it becomes available.

Most of the pix originally distributed through FC either have been or still are involved in litigation. This stems principally from FC's bankruptcy and the fact that the Chemical Bank & Trust Co. subsequently foreclosed chattel mortgages held on a number of FC pictures. Headed by Oliver A. Ungar and Herbert Bregstein, Beverly took over such pix from Gettinger as "Guilty Bystander," "C-Man" and "Sofia." First two were turned out by the defunct Laurel Films while "Sofia" was made by Arpi Productions (Robert R. Presnell, Sr. and John Reinhardt). Beverly, which has national distribution rights to the 16 pictures, already inked a sub-distribution deal with Albert Dezel. Pact covers the Chicago, Indianapolis and Detroit exchange areas.

Radio City Music Hall, N. Y., is pulling a Cinerama all its own during the showing of Metro's "Million Dollar Mermaid." Hall is enlarging its normal 31.3x22.8 foot screen to 50x34 feet for the water ballet scene in the Technicolor picture.

Practice is the brainchild of Charles Muller, the Hall's chief projectionist, and falls in line with his belief that larger screens add to the enjoyment of the show. At the start of the water ballet sequence, the film is switched over to a projector with a wider lens.

Large-screen presentation adds an illusion of depth and may be used again at the Hall. No special provision were made during the production of the pic since only one strip of film is used in the ordinary manner.

Paul E. Glase, manager of Fabians' Embassy, Reading, Pa., celebrates his 40th anniversary as a theatre man, sans interruption, and the entire period in his home town, Reading, Pa. Showman Walter Vincent recently told Glase that "40 years in the same town means one thing—sure, you must have been honest and loved your work, or you'd have skipped long ago!"

Glase for the last 15 years has been publishing an annual folio, "Lest We Forget," a complete dossier of showfolk who have died in the preceding year. He has one of the best collections of theatre memorabilia.

Chicago Herald-American's current "Movie Limerick Contest" has drawn praise from Allied Theatres of Illinois. Through proxy Jack Kirsch, the organizations informed the sheet that its members are "very enthusiastic" over the promotional undertaking. Readers are asked to compose a limerick that tells "how nice it is to go out to a movie." Every day, until the contest closes Dec. 31, a winning limerick is printed. Writers rate free passes to film theatres in the Chicago area, and are eligible for a weekly cash prize of \$25.

International United Productions, new indie distribution outfit headed by David Coplan and Walter Gould, has the unique distinction of being an American film outfit operating with Canadian bank money. Bankrolling the company is the Canadian Bank of Commerce, Toronto. Financing arrangement stems from the fact that Coplan has ties in the above-the-border country via past film associations. He's a former United Artists managing director in Canada.

A reported deal under which Christine Jorgensen (the ex-GI hormonized into a femme) was to appear in a film for producer Al Rosen has cooled on the basis of press reports from Copenhagen. She told newsmen there that she had neither accepted any offer nor intended to. Preliminary agreement was set up by vet agent Irving Marks. Now a longtime Paris resident, Marks still represents Broadway and Hollywood producers abroad.

Philly Suburban Exhibit Loses Suit Vs. Majors

Philadelphia, Dec. 16. A jury acquitted 10 major film producers and distributors here last week in U. S. District Court in the \$300,000 treble-damage suit brought by Fannie E. Harrison, owner of the suburban Bryn Mawr Theatre, who charged the majors with discrimination.

According to counsel for the film companies, the verdict was the first by a jury in this District Court to hold that producers methods in distributing films to neighborhood theatres was "not unreasonable."

The Main Line Theatre, operated by William Goldman, indie chain operator, further charged the companies with conspiracy against the Bryn Mawr house, making it impossible for the theatre to obtain major films of first-run importance to compete with other theatres in the vicinity. In answer to specific questions by Judge William H. Kirkpatrick, the jury reached the conclusion that the runs and clearances of pictures and the practices employed by the defendants in distribution were "not unreasonable."

The companies named in the action were: Paramount Film Distributing, Loew's, Inc., RKO Radio, United Artists, Columbia Pictures, Universal Film Exchange, 20th-Fox Film Corp.; Warner Bros. Picture Distributing, Warner Bros. Circuit Management and Stanley Co. of America.

Harry Norman Ball represented plaintiff. Wolf, Block, Schoor & Solis-Cohen represented Warner companies, and other majors were defended by Schnader, Harrison, Segal & Lewis.

Editors Name Ahrens

Fred Ahrens has been named proxy of the N. Y. Motion Picture Film Editors, Local 771, IATSE.

Also elected to the governing slate were Leonard Rein, v.p.; Robert Dworsky, secretary; Lawrence P. Sherman, Jr., treasurer, and Charles Wolfe, biz agent.

700 New Englanders Ride Show Train to Music Hall

The New York & New Haven railroad show train, which mostly has operated in connection with legit shows in N.Y., was used in connection with the Radio City Music Hall for the second time last Friday (12). More than 700 New Englanders came in to see the Hall's Christmas show. Same tieup was employed last spring for the Easter show at the world's largest theatre.

As with legit show trains, the railroad sells combo tickets which include transportation and admission to the Music Hall. Train used last week started at Springfield, Mass., picking up passengers at New Haven, Hartford and other Connecticut towns along the route.

20th Guns 4 in Jan.

Hollywood, Dec. 16. January production program at 20th-Fox calls for the start of four features, including the long-delayed "The Robe," to be produced by Frank Ross with Henry Koster directing.

New Year's schedule will tee off with Robert Bassler's "Cabin D-13." Others on the January list are Michael Abel's "Blueprint for Murder" and William Bloom's "Waterhole."

'Camillo' for N.Y. Bijou

"The Little World of Don Camillo," a Franco-Italian co-production which has no U. S. distributor as yet, will open at the Bijou Theatre, N. Y., Jan. 15, according to Ilya Lopert, who arranged the booking. Bijou deal was made in Italy. "Don Camillo," which deals with the conflict between a priest and a Communist in a little Italian town, was one of the hits of the Italian Films Week in N. Y. a month ago.

Metro has shut down production on "The Great Jewel Robbery" to await the return of Red Skelton from the hospital, where he has undergone surgery.

Leo McCarey Joining Wayne-Fellows Unit

Hollywood, Dec. 16. Leo McCarey, who ended his tie with Paramount several weeks ago, has moved into the Wayne-Fellows unit's Beverly Hills headquarters. He is finalizing a deal there.

Signing awaits return of Bob Fellows from Mexico.

Arbitration Situation Still in Confused State; MPAA Due to Take Action

Next move in an attempt to revive the industry arbitration talks in a manner satisfactory to all groups involved remained clouded this week.

Leaders of Allied States Assn., whose nix of the distrib-approved draft caused the present confused status, reiterated that the exhib org did not disapprove of the plan in toto. Its objection is based on what is not included in the document, particularly a strong provision for control of advanced-priced pix. Other than this indication Allied execs issued terse "no comments" when queried on what the next step would be.

Wilbur Shaper, Allied proxy, and Ralph D. Hetzel, Jr., of the Motion Picture Assn. of America, have been in frequent touch with each other, leading to speculation that the MPAA would take the lead in reviving the talks. It's expected that MPAA proxy Eric Johnston will issue a call for a new conclave. Insiders feel that such a meeting will take place shortly so that the Allied leaders can present the results to the exhib outfit's board when it meets in New Orleans Jan. 12.

N.Y. RKO Flacks Decide To Stick With Local 230

RKO pub-ad staffers in New York have decided to remain with Local 230, Sign, Pictorial & Display Union, AFL, despite overtures from another AFL affiliate, Motion Picture Homeoffice Employees Union, IATSE. IA outfit, which reps Paramount homeoffice publicists, hoped to extend itself in the pub-ad field by taking over staffers of RKO's reorganized flackery.

Study of the pacts of both outfits revealed few changes in the general proposals, leading to the RKO staffers' decision to stay with Local 230. In addition, shift of allegiance would have entailed a time-consuming National Labor Relations Board poll as well as preliminary organizing work.

Display outfit has been holding informal talks with RKO's personnel chief, Robert Goldfarb, for a new pact to replace the one which expired in October. No official negotiation will take place, however, until RKO's muddled management setup is settled.

38 Nations Participate In 18-Week Daff Drive

Total of 38 countries will participate in an 18-week "Daff Third-of-a-Century Drive" announced Monday (15) by Universal-International. The global drive, marking completion of 33 years of service of Al Daff, U exec v.p. and U-I proxy, starts Dec. 28 and runs through May 2, 1953.

Sales competition will be captured by Ben Cohn, foreign department exec and assistant to Americo Aboaf, U-I general sales manager. Three top prizes, trips to N. Y. or any city in the world, will go to the winning managers in the Latin American, Far Eastern and European divisions. Staff members in the winning country will receive three week's salary.

Maynard Heads MPO

Hollywood, Dec. 16. Annual election of Moving Picture Operators Local 150, IATSE, returned John Maynard to office as president, Charles Vencill as secretary-treasurer and George Schaffer, as business business representative. New office holder is E. L. Robbins, veepee.

Harold Angel, Al Adams, H. C. Smith, George O'Brien and Dave Chew make up the new executive board.

COMPO Agrees to Devote Major Time To All-Out Drive Against 20% Tax

Zukor's Immortality

Hollywood, Dec. 16. Adolph Zukor, who has left an indelible imprint on the motion picture industry, will implant his footprints in the concrete forecourt of the Chinese Theatre, an old Hollywood custom.

Ceremony will be held Jan. 7 as part of the industry's celebration of his 80th birthday.

Squelch Arbitration Issue at COMPO's Exec Bd. Meet in Chi

Chicago, Dec. 16. Attempt to introduce the arbitration question at last week's executive board meeting here of the Council of Motion Picture Organizations reportedly was squelched summarily outside of the conclave. As a result, the question was never aired on the floor and saved a battle that could have easily disrupted the entire proceedings.

Al Lichtman, 20th-Fox sales chief and a member of COMPO's governing triumvirate, is said to have mulled introing the thorny problem in the sessions. However, Truman Rembusch, Allied States rep on the ruling body, reportedly got wind of Lichtman's intentions. Allied exec buttonholed Lichtman and told him that any discussion of trade practices was outside the realm of COMPO, a stipulation he stressed that distrib had insisted on when the all-industry org was founded. Subject therefore was not brought up, resulting in a conclusion of the conclave on a high note of optimism and with cordiality among the component groups.

Loew's Single-Bill Try In N.Y. Does Fast Fade

An experiment by Loew's to eliminate dual bills in the N. Y. metropolitan area has backfired at the b.o., causing the company to drop the idea. Test was tried at Loew's Post Road, an upper east Bronx nabe, at the request of the theatre's manager.

Manager had been receiving complaints from patrons, especially weekenders, that the house show single features on Friday, Saturday and Sunday nights so that there would be a quicker turnover and cause a shorter wait for seats. As a result, a weekend single-bill policy was introduced.

Action brought beefs on "how come you show two pictures during the week and only one on weekends." Biz also sloughed off, leading the house to revert to its original policy.

View of Loew's execs is that the chain would like to eliminate the double bills, but can't because of the competition. First move, they aver, must come from the smallest indie which, as long as it maintains the double feature, forces the chains to do so. Feeling is that it would be disastrous for large circuits to take the step first since it would throw biz to the competing dual-bill houses.

Bevhills Sets Dec. 22 As 'Goldwyn Day'

Hollywood, Dec. 16. The City of Beverly Hills in a formal resolution has set aside Dec. 22 as "Samuel Goldwyn Day," to be observed in observance of the producer's 40th anniversary in the film business.

City council unanimously voted to strike a medal in honor of Goldwyn, which will be presented to him at the Bevhills City Hall.

Frankel Joins NETTC

Lou Frankel, former manager of WFDR, N. Y., has joined the National Exhibitors Theatre TV Committee as assistant to S. H. Fabian, chairman of the exhib group.

He'll work with Fabian, engineering consultant Stuart Bailey and counsel Marcus Cohn in coordinating NETTC activities on the upcoming hearings before the Federal Communications Commission.

Temporary shelving of a major portion of the Council of Motion Picture Organizations' activities to devote full time to an all-out, concentrated drive to eliminate the 20% admiss tax was decided upon at the org's executive board conclave in Chicago last week.

General feeling is that under the incoming Republican administration, the industry has a good chance of winning its fight. According to one informed source, a majority of Representatives and Senators have indicated that they would vote to eliminate the admiss tax. An important aspect, however, is the manner in which the industry's case comes up in Congress. It can run into some difficulty if it is lumped in an omnibus bill which includes tax reductions, for example, for luxury items such as jewelry, furs, etc. It's pointed out that some Congressmen may consider the industry's tax unjustified, yet favor the tax levied on the so-called luxuries. Col. H. A. Cole, co-head of the COMPO tax-repeal committee, reportedly "has been told by Speaker of the House Sam Rayburn that in all of the latter's legislative experience a tax bill applying to one industry alone has never come up in Congress."

Meanwhile, Cole and Pat McGee, co-chief of the tax-repeal committee, are pushing a drive to gather specific data from exhibs for presentation to the House Ways and Means Committee. Object of this info is to show exactly the profit and loss conditions of theatres and to pinpoint the harmful aspect of the tax. Distrib salesmen are being enlisted to prod the exhibs to get their reports in early so that the data can be assembled for forceful presentation. The most optimistic industryites feel that the tax will be eliminated by July, 1953.

Projects Sidetracked
Among COMPO projects temporarily sidetracked were:

1. A request from the Motion Picture Industry Council for \$30,000 for expansion of MPIC's public relations activities. This would include building up the org's library and rendering exhibs data and written answers to combat local anti-industry comment;

2. A presentation by Robert J. O'Donnell of Texas COMPO's plan for an exposition and touring train;

3. A proposal by Mrs. Mary Lasker, widow of Albert D. Lasker, that theatres conduct a National Health week for the benefit of charities needing coin for medical research.

Meeting, attended by 50 reps of all the outfits making up COMPO, authorized a budget of \$165,000 for 1953, the bulk of which will go toward the tax fight. It was reported that 14,000 exhibs are paid members of COMPO as a result of the recent membership drive. The Theatre Owners of Washington, Idaho and Alaska were admitted to membership, and the membership committee was instructed to approach equipment manufacturers and other industries allied with the pic business.

Despite reports that an attempt would be made to elect a president, the COMPO exec committee decided to continue functioning under the aegis of the three-man governing body consisting of Truman Rembusch (National Allied), Sam Pinsanki (Theatre Owners of America) and Al Lichtman (Motion Picture Assn. of America).

The Industry Round Table in Hollywood, originally set for February, was delayed until April or May, the feeling being that many top industryites would be in Washington in February for the tax battle.

A report by O'Donnell on "Movietime, U. S. A." indicated that 330 Hollywood personalities made 8,000 personal appearances in 1,500 cities and towns in most of the 48 states. Texas circuit chief stressed that the tour's must be continued because of their value in promoting industry goodwill.

Get 'Lost Hours' Rights
Western Hemisphere rights to "The Lost Hours," British production starring Mark Stevens and Jean Kent, have been acquired by RKO from Julian Lesser.



Women decide the picture "to see"

SELL THE WOMEN AND YOU SELL THE TICKETS!

LADIES OF THE PRESS SAY "GO!"

The most endorsed Picture of the Year. Women editors, writers, columnists with countless millions of circulation, urge America to see M-G-M's

"ABOVE AND BEYOND"

"Picture of the Month"...a love story no woman will ever forget."

—Louella Parsons, COSMOPOLITAN

"Thrilling and spectacular, but above and beyond that is its exciting love story. Certain Academy Award Winner."

—Sheilah Graham, SYNDICATED COLUMNIST

"Will fascinate both men and women. Thrilling and moving."

—Florence Somers, Feature Editor, REDBOOK

"An extraordinary picture. The love interest is very real. Every woman should see it."

—Dorothy Wheelock, Theatre Editor, HARPER'S BAZAAR

"A wonderful, modern love story dramatizing sharply the emotional problems of our times."

—Eleanor Stierham, Fiction Editor, TODAY'S WOMAN

"M-G-M's 'ABOVE AND BEYOND' is a love story with tenderness and heartbreak. Ladies, take a couple of hankies with you. You'll need them."

—Hedda Hopper, SYNDICATED COLUMNIST

"Spine-tingling experience . . . its excitement is the warm emotional impact."

—Ruth Harbert, Motion Picture Editor, GOOD HOUSEKEEPING

"Intensely interesting and very moving."

—Elizabeth Madeira, Fashion Editor, WOMAN'S HOME COMPANION

"Not just for women, but for everyone."

—Allene Talmey, Feature Editor, VOGUE

"A thrilling experience. Women who have sacrificed for the man they love will understand."

—Vivien Todrin, Production Editor, BETTER LIVING

And more every day!

ITS FAME WILL GROW AND GROW!

M-G-M presents "ABOVE AND BEYOND" starring Robert Taylor • Eleanor Parker • with James Whitmore • Marilyn Erskine • Screen play by Melvin Frank, Norman Panama and Beirne Lay, Jr. • Story by Beirne Lay, Jr. • Produced and Directed by Melvin Frank and Norman Panama

Amusement Stock Quotations

(N.Y. Stock Exchange)

Week Ending Tuesday (16)

1952	High	Low	ABC	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
1234	8 1/2	8 1/4	ABC	107	9 1/4	9	9 1/4	+ 3/8
4014	33	32 1/2	CBS, "A"	31	39 1/4	38 1/2	39	+ 1/4
3914	32 1/2	32	CBS, "B"	21	39 1/4	38 1/2	38 1/2	- 1/4
1312	11 1/2	11 1/4	Col. Pic.	53	12 1/4	11 1/2	11 1/4	+ 1/4
9 1/8	8	7 3/4	Decca	97	9 1/4	9 1/4	9 1/4	—
48	41 1/2	41	Eastman Kdk	223	43 1/2	43 1/2	43 1/2	—
18 1/4	11 1/2	11 1/4	Loew's	631	13 1/4	12 1/2	12 1/2	+ 1/4
5 1/8	3 3/4	3 3/4	Nat'l Thea	405	4 3/4	4 3/4	4 3/4	—
30 1/8	21 1/4	21 1/4	Paramount	168	27 1/2	26 3/4	27	+ 1/2
36 1/8	26 1/4	26 1/4	Philco	99	35 1/2	34 1/2	34 1/2	+ 1/8
29 1/8	23 1/4	23 1/4	RCA	365	29 1/4	28 1/2	28 1/2	- 3/8
4 1/8	3 1/4	3 1/4	RKO Pict.	323	3 1/4	3 1/4	3 1/4	—
4 1/8	3 1/4	3 1/4	RKO Theats.	186	3 1/4	3 1/4	3 1/4	—
5 1/8	3 1/4	3 1/4	Republic	106	3 1/4	3 1/4	3 1/4	—
10 1/8	9 3/4	9 3/4	Rep., pfd.	11	10 1/4	10	10	—
14 1/8	10 1/4	10 1/4	20th-Fx (new)	660	14 1/4	12 1/2	14	+ 1 1/4
21 1/4	11 1/2	11 1/2	U. Par. Th.	284	13 1/4	12 1/4	13 1/4	+ 1
14 1/4	11	11	Univ. Pic.	117	14 1/4	12 1/2	14 1/2	+ 1
65	57	57	Univ., pfd.	70	62 1/2	61 1/2	61 1/2	+ 1 1/2
15 1/4	11 1/2	11 1/2	Warner Bros.	229	14 1/4	13 1/2	13 1/2	+ 3/8
88 1/2	68	68	Zenith	45	85	83	83 1/4	- 1 1/2

N. Y. Curb Exchange			
19 1/4	15	Du Mont	109
3 1/4	2 3/4	Monogram	42
27 1/4	20 1/4	Technicolor	49
3 1/4	2 1/4	Trans-Lux	7

Over-the-Counter Securities			
	Bid	Ask	
Cinecolor	1	1 1/2	—
Cinerama	5 1/4	6 1/2	—
Chesapeake Industries (Pathe)	3 3/4	4 1/2	—
U. A. Theatres	4	4 1/4	—
Walt Disney	6 1/4	7 1/8	+ 1/4

(Quotations furnished by Dreyfus & Co.)

'Carmen' On TV Needs

Continued from page 4

intangible factor to define but it's what gave the theatre TV audiences an actual sense of being present at the Met (and in most cases with a better seat than the Met audience had), to the point where they spontaneously broke into applause seconds before the Met audience did.

By the same token, this all-important sense of participation is probably going to hold only for "special events" in the literal sense of that term. An entertainment program especially staged for theatre TV in a regular video studio, for example (which is one of the plans currently being mapped by big-screen entrepreneurs), would undoubtedly not have the excitement inherent in the pickup directly from the Metopera stage. A show like that could better be done on film. But for other presentations directly from a theatre, whether they be Broadway musicals, concerts, ballets or more opera, this intimacy and spontaneity will be big boxoffice factors.

As produced for TNT presentation by Henry Souvaine and directed by Clark Jones (who calls the camera shots on NBC-TV's Saturday night "Hit Parade"), the "Carmen" job was definitely on the plus side. Long and medium shots, probably because of improper lighting for TV, were blurry, with the faces of the performers often completely washed out. Closeups, however, were so close, giving the big-screen audiences a better view of stage proceedings than the Met's Diamond Horseshoe patrons had. Definition and clarity on the closeups were fine, showing detail in the costumes, sets etc.

Met management prohibited any drastic restaging of the opera to meet the needs of the TV cameras. While this presented a major problem to Jones, he nonetheless brought the presentation off neatly. Working with only three cameras, which apparently were sufficient for the job, he did a fine job of cutting on cue with the music, demonstrating careful pre-planning of his camera work in conjunction with the score. Super cast, headed by Rise Stevens, Richard Tucker and Robert Merrill, also didn't show any of those phony gestures, sometimes necessary to project in an auditorium the size of the Met's but which come over as ludicrous on TV.

On the debit side was chiefly the lighting. Second and third acts were both too dimly lit for TV, with the result that the long and medium shots were frustrating. The flashy second-act opener, with the ballet doing that fast Spanish dance at the Lillas Pastia inn, for example, lost much of its spectacle and value. And the third act, in the smugglers' mountain hideaway, suffered from the same cause. More infra-red lighting might have provided enough light for the image on the cameras, but would be in-adequate to the Met audiences. (Coincidentally, and something

which proved most frustrating to big-screen audiences, was the fact that the pictures which came off best were those during the opening credits and the second-act intermission. Intermission interviews from one of the Met's lounges provided images as good as those on any home TV receiver and almost as good as a regular feature film. Since the interviews were held in a specially-lighted room, it would seem to prove once again that lighting is the chief problem which must be licked prior to the staging of other theatre TV shows.

Gettinger

Continued from page 3

in a manner by which it would take over UA's distribution contracts. This was the angle that had UA toppers, they said, incredulous. After reconstructing UA in such sound fashion, they asked, why would we want to go out of business?

Said Benjamin: "No one at United Artists is now negotiating, nor has anyone in the past negotiated any deal with or for RKO merger or otherwise, nor has anyone been authorized on United Artists' behalf to do so."

A further aspect of Gettinger's suggestion drew criticism. Under the arrangement Chemical would provide up to 60% in first-money financing for the indie product and in turn would receive interest rates of up to 6%, in addition to a participation. The interest costs would be normal, observers said, but they added that the participation clause would be too heavy a monetary burden to carry.

Par's Tri-Color Tube To Get N.Y. Unveiling

Paramount will unveil its tri-color television tube in N. Y. within the next few weeks, according to Paul Raibourn, Paramount v.p. and prexy of its TV subsidiary. Tube, which can be switched from black-and-white to color at will, has been on exhibition at the Oakland, Cal., plant of Chromatic Laboratories for some time.

Chromatic is turning out several of the color tubes a day and now has a few hundred on hand. Plant doesn't plan to go into mass production pending a green light for color TV in general.

Morton Spring, Loew's International vicepres. and Seymour Meyer, Far East supervisor, leave by plane Jan. 10 for a five-week tour of the company's offices in Europe and the Far East.

Par Execs Back in N.Y.

Trio of Paramount homeoffice execs were back in New York yesterday (Tues.) following a swing of Philadelphia, Dallas, L. A. and Chicago, where they conducted sales and merchandising meetings with field reps.

Group, comprising A. W. Schwalberg, president of Par Distributing Corp.; E. K. (Ted) O'Shea, sales v.p., and Jerry Pickman, ad-pub v.p., are now following through with similar sessions in N. Y.

Minn. Territory Surprises With Drive-In Bldg. \$\$

Minneapolis, Dec. 16.

Considered amazing in film industry circles here is the fact that while exhibition's future is beset with uncertainty due to TV, there is no dearth of investment funds for drive-in theatre construction throughout the territory.

There's a surprising willingness to put money into ozoner projects, and a considerable number of the outdoor-theatres are now under construction or in the planning stage. "Promoters" of the drive-ins have found the task of raising capital an easy one.

What makes the situation particularly remarkable is that, aside from the lack of fear as to what TV eventually may do to exhibition, drive-in projects entail more speculative risk than ordinarily in this territory because of the shortness of the season for ozoners and more than normal weather uncertainties.

Most of the territory's drive-in theatres operate a maximum of five months a year, and even during those five months the nights frequently are cold much of the time. With the bulk of the business coming on weekends, rainy Fridays, Saturdays or Sundays spell near boxoffice disaster. A total of two months of favorable weather during the operating season is considered better than average.

Mo. Exhib Sues Majors For \$1,500,000 for Trust

Kansas City, Dec. 16.

Another in the crop of lawsuits against the majors by independent exhibitors popped up here last week with \$1,500,000 the stake. Mrs. Mabel K. Carter, Nevada, Mo., entered the suit against nine picture companies, seeking \$500,000, which amount is trebled under provisions of the anti-trust act.

Mrs. Carter operates theatres in Liberty and Sedalia, Mo. The plaintiff alleges that the defendants: 20th-Fox, Wesco Theatres, Loew's, Paramount, RKO, Warners, United Artists, Columbia and Universal.

N. Y. Censor

Continued from page 7

was written some 30 years ago." Flick said. "Sound has been introduced, and there have been significant changes in audience acceptance of certain themes. Our law leaves plenty of room for some system of classification or possibly adult theatres."

Flick said it wasn't definite when he would submit his memo suggesting changes in the censorship statutes. He is anxious to hear direct from Britain how satisfactorily censorship there has worked out. Inquiries at the Motion Picture Assn. of America in N. Y. had solicited only negative responses, he disclosed.

He is vigorously opposed to the abolition of all censorship in the state. "They may eventually abandon pre-release censoring of films, but something much worse, and far more strict, is likely to take its place," he emphasized. "Do away with our present system altogether, and theatre licensing is just around the corner."

Metro has bought screen rights to the Vern Sneider novel, "The Tea House of the August Moon," for production by Jack Cummings.

Major Distributors Up Prod. Of Shorts as Outlook Bright

Meadow Gets Rights To 'Congress Dances'

"Congress Dances," German-made film originally distributed in the U. S. by United Artists in 1932, has been acquired by Noel Meadow Associates under a deal recently made with the U. S. Alien Property Custodian. Pact gives the Meadow organization distrib rights to the picture's English, French and German versions in the U. S., its territories and possessions.

As approved by Attorney General McGranery, it was disclosed by Meadow this week, the contract cuts the Government in for 50% of the film's gross. Agreement also gives the indie distrib 16m and TV release rights. An Eric Pommer production, the UFA picture stars Lillian Harvey, Conrad Veidt, Lil Dagover and Henry Garat. Erik Charell directed.

Italian Films Export Has Spent \$300,000 So Far in America

Expenditures of Italian Films Export in this country to date total slightly more than \$300,000. Figure includes the Italian Films Week in N. Y. in October which cost IFE around \$80,000.

IFE, which is financed out of 12 1/2% of the frozen earnings of U. S. distributors in Italy, theoretically has at its disposal \$2,500,000. Actually, however, the Italian government has allocated only \$600,000 against this total. American industry's return from Rome say there've been rumblings of discontent within the Italo government over IFE expenditures and that the feeling prevails that IFE better show some dollar returns soon or face the consequences.

These execs report also that the N. Y. film week and the general confident attitude taken by IFE vis-a-vis the potential of the U. S. market for Italo product have inspired producers in Italy to regard their output in a different light. Announcements of million-dollar budget pix are common and producers are said to be asking out-of-line prices for their films.

Industry observers in N. Y. point out that while IFE expenditures so far have been comparatively low despite the investment in its new N. Y. dubbing studios, they can be expected to rise sharply as IFE Releasing Corp., IFE's distribution arm, swings into action. Original IFE blueprint envisioned a five-year program, but the setup should be independent of Motion Picture Assn. of America subsidies by the end of 1954, according to Dr. Renato Gualino, IFE general director.

Question of subsidy-renewal will come up again next June when a new Italian deal must be negotiated. The Italians are expected to ask for more money, possibly amounting to only 5% of the frozen U. S. earnings in Italy. Distributors are basically opposed to subsidies but feel they are paying a cheap price for getting their earnings out of the Italian market. In addition, the 12 1/2% actually can't be written off as a loss since it represents the difference between the official and the black market rates of exchange prevailing in Italy.

6 Pix Rapped by Legion

Some six pictures drew Class "B" (Morally Objectionable in Part for All) ratings from the National Legion of Decency this week. RKO's "Angel Face" was criticized for "suicide in plot solution; reflects the acceptability of divorce; low moral tone." Same studio's "Blackboard the Pirate" was rapped for its "suggestive costuming, situations and excessive brutality."

Warners' "April in Paris" is said to contain "suggestive situations and dialog." Metro's "The Desperate Search," according to the Legion, "tends to justify divorce and remarriage." Reelart Pictures' "Mesa of Lost Women" and "Shamed" (Westport International Films) also were drubbed for "suggestive situations," among other things.

With programs revamped and stepped up both in quality and quantity, seven major companies are confident the coming year will be a good one for the briefies.

Although three of the majors haven't announced their programs as yet, the other four have disclosed upper release slates. RKO will deliver 81 one-and-two-reelers in the '52-'53 sales year compared to only 66 for the comparable 1951-'52 stretch. Columbia has scheduled 118 as against 111. Metro hiked last year's 42 by four, and 20th-Fox will distribute 51, one more than the previous semester.

No small factor in the upbeat for the shorts is the drive-in market, according to Metro shorts manager William B. Zoellner. Ozone operators, he pointed out this week, rely upon the briefies to fill out intermission periods. This sales field, he added, is a lucrative one since most drive-in owners "can't afford to purchase misconceptions about rental terms that exhibitors who run conventional theatres harbor."

20th-Fox's program of 51 films will include offerings by Art Films Productions, Terrytoons, as assortment of Movietone sport reels as well as the four weekly editions of Movietone News, shorts sales chief Peter Levathes reveals.

Universal's upcoming program will run in the vicinity of last year's 60 one-and-two-reelers. Meantime, the company already has dropped its "Cartoon Melodies" in favor of "Color Parade." Metro has also added a new series in "Prophecies of Nostradamus."

In lifting its program from 111 to 118 shorts, Columbia attributes the boost to meet "rising exhibitor demand." Extent of Paramount's upcoming slate will be worked out by short subjects sales manager Oscar Morgan following a series of field trips between now and February.

No Big Construction Spurt for Theatres In Can. as Steel Nix Eases

Ottawa, Dec. 16.

Both government and theatre circles expect no great burst of theatre construction after Dec. 31, when government restrictions on steel come off in Canada.

Federal government announced last week that controls of steel for dancehalls, theatres, bowling alleys, rinks, etc., will be lifted on Dec. 31, marking removal of the last remaining brake on construction in Canada. Controls were put into effect originally as a result of the Korean war and the steel shortages that followed, with steel quotas for amusement construction kept to barest minimum.

Minor renovations were carried on during the control period but long delays in getting the metal were always experienced, even for marquee construction.

Par Skeds 6 Releases For April, May, June

Hollywood, Dec. 16.

Six features will be released by Paramount during April, May and June as a result of studio executive huddles headed by Y. Frank Freeman and A. W. Schwalberg. Films: are "Off Limits" and "Pony Express" in April; "War of the Worlds" and "Jamaica Run" in May and "The Conquerors" and "Alaska Seas" in June.

Releases for the first three months of 1953 will be "The Roar to Bali," "Thunder in the East," "The Stoooge," "Tropic Zone," "Come Back Little Sheba," "The Stars Are Singing" and "Pleasure Island."

B'way Warner Reopening (?) With the plethora of on-again-off-again deals involving the re-lighting of the Warner Theatre N. Y., one thing is certain: the house, shuttered since early summer, will definitely reopen on Saturday, Dec. 20, at 9 a.m.

That's the date and time for the annual Xmas party for the children (under 10) of WB homoffice employees.

Lag Spots RKO Need

Continued from page 3

eyed a couple of top-stature industryites in indie production to take board seats but met with no success. Point claimed by execs here and in New York is that acceptance of a board membership would be unwise since the tenure of office could be so limited.

Surrender Control

Stolkin and his pards surrender control to Hughes in exchange for the latter's waiver of the Stolkinites' obligations under the stock-purchase agreement of last September. The buyers paid Hughes a down payment of \$1,250,000, with the balance of \$6,100,000 to be paid over two years, with interim interest payments of 1% on the balance. Instead of paying the first interest installment, due this month, the Stolkin group obtained from Hughes a 60-day extension during which it's to seek out a buyer for the stock. They forfeit the down payment, plus other costs estimated at \$500,000, and Hughes will take back the entire block of stock if there's no buyer found upon expiration of the 60-day extension period.

Reported possibility that Floyd Odlum, head of Atlas Corp., N.Y., which held control of RKO before Hughes, might be interested in buying in again was ruled out by Odlum himself this week. He might have taken over management in turn for debentures from the company but he regarded as unsound a cash investment at anywhere near the Stolkin purchase price of \$7 per share, according to his associates.

Another concession made by Hughes was release of the Stolkin pards from the stipulation that they'd all be responsible severally and jointly for possible penalties under the purchase. Thus freed from this commitment, the pards are now permitted to unload their holdings individually. In this connection, it's relayed that Sherrill C. Corwin, of the original purchasing alliance, is having a falling out with Stolkin. It's understood that Corwin is having no contact with Stolkin, except via attorneys, and although he has made no deals so far, reportedly he's pulling out of Screen Associates, vidfilm outfit, and other of their joint interests.

Other Changes

In addition to the new board members, other personnel changes are in prospect under Hughes. Indicated is the appointment of the law firm of Mitchell, Silberberg & Knupp as studio counsel, replacing Bautzer, Grant & Youngman, who took over when Stolkin bought in.

Meeting here with Hughes are Dietrich and J. Miller Walker, all of whom, along with Maurice Bent and Stolkin pard Edward Burke, comprise the board named last week. However, it subsequently was learned that Bent was not at liberty to take the spot, thus there's already a vacancy (see separate story). Burke is now in New York.

Concerning production, RKO has no directors under contract and only six producers. They are Grainger, Harriet Parsons, Sam Wiesensthal, Robert Sparks, Irwin Allen and George Bilson, the latter in charge of shorts. Lew Rachtmil and Jerry Wald exited the studio recently, latter going to Columbia as production chief.

Talent roster lists only Keith Andes, John Barrymore, Jr., Mala Powers, Robert Mitchell, Arthur Hunnicutt, Mona Freeman, Robert Ryan, Margaret Sheridan, William Talman, Mary Jo Tarola and Ursula Thiess. Hughes, of course, is expected to make Jane Russell available again. She's under contract to the Hughes Tool Co. Studio also has picture commitments with William Bendix, Ava Gardner, Cary Grant, Victor Mature, Merle Oberon, Maureen O'Hara, Vincent Price and John Wayne. However, with hopes of starting to shoot at least one picture right after New Year's, the problem is largely one of availability of players.

25 Features To Be Released

Release schedule of 25 features, carrying the company to mid-June of next year, was announced for RKO yesterday (Tues.) by Charles Boasberg, general salesmanager.

Among the pix listed were Samuel Goldwyn's "Hans Christian Andersen" for the current month; Gabriel Pascal's "Androcles and

the Lion" in January and the pre-release of Walt Disney's "Peter Pan" in February. Lineup further includes four reissues: "Bachelor and the Bobby Soxer," "Bachelor Mother," "Fort Apache" and "Blood on the Moon." Also set, for May, is a group of six of Disney's "Mickey Mouse" shorts going out as a special feature.

Minn. Amus. Seen Cutting Down On Twin Cities Holdings

Minneapolis, Dec. 16.

Minnesota Amus. Co. (United Paramount Theatres) is seen cutting down Twin Cities theatre holdings as leases expire or, in some instances, as showhouse properties can be sold for commercial usages, although no statement regarding future policy has been forthcoming from Harry B. French, MAC president.

Irony of the situation, industry leaders here point out, is that before the consent decree the local independent exhibitor organization was agitating for compulsory divorcement and the affiliated circuit was supposedly resisting it. The shoe is on the other foot now and the chain is letting loose of theatres voluntarily and undoubtedly would be glad to drop more.

A straw in the wind is the fact that Rubenstein & Kaplan, owners of the 900-seat neighborhood Arion here, which the MAC and its predecessor organizations have had under lease for 25 years, have been informed that MAC will not renew the lease which expires next April 30.

Further signs of the times are found in MAC's refusal to take back two St. Paul downtown theatres which they sold in compliance with the consent decree, its failure to reopen the Aster after it took back the loop house when the purchasers failed to carry out the deal's terms, and the sale of a local neighborhood theatre for commercial purposes.

At the same time, MAC apparently hasn't decided yet if it will renew the lease on another R. & F.-owned local neighborhood theatre, the Granada, which it and its predecessor companies also have operated for 25 years and which lease expires, too, next April 30. R. & F. have asked MAC to make an offer, but the latter has not done so yet and hasn't signified its intentions in the matter, according to Charles Rubenstein.

R. & F. also own four other Twin Cities theatres, three of which they are still operating and one of which they recently shuttered.

16 Tinters in U-I's Sked Of 26 Pix in 7 Months

Hollywood, Dec. 16.

Production program of 26 features in the next seven months was announced by Universal-International after a week of conferences attended by executives from all parts of the country, headed by Milton R. Rackmil, prexy, and N. J. Blumberg, chairman of the board.

Sixteen of the 26 will be made in Technicolor.

Terrell Realigning M-G Ballyhoo Dept.

Realignment of operational procedure of Metro's homeoffice flackery is being weighed by Dan Terrell, newly-appointed eastern publicity manager. Shift, as envisioned by Terrell, aims to integrate activities of exploitation staffers, including fieldmen, and publicity men.

New publicity chief, who formerly headed exploitation staff, plans to divide the department into three segments, tentatively identified as stories, stills and promotions. Following the overall planning of campaigns for individual pix, head of each section will supervise preparation, planting and execution.

Nunnally Johnson will produce "How to Marry a Millionaire" at 20th-Fox, with Betty Grable, Marilyn Monroe and Lauren Bacall in top roles.

MERRILL LYNCH FORCES BENT TO NIX RKO BD.

Maurice Bent this week turned down a position on the five-man board of directors of RKO, to which he was elected with Howard Hughes, et al., last Friday (12), upon objections of Merrill Lynch, Pierce, Fenner & Beane, Wall St.'s biggest stock brokerage concern. Bent is associated with the financial company's underwriting department in an executive capacity but is not a senior partner as he had been identified in the RKO press statement announcing his appointment to the directorate.

Winthrop H. Smith, managing partner of M.L.P.F.&B., stated that the outfit's policy is against any of its employees taking on board-member status for any corporation. However, it was recalled that Bent a couple of years ago was on the board of RKO Theatres, as a Hughes appointee. Smith said Merrill Lynch made an exception in that case because Bent was named to the chain's directorate only on a temporary basis. Bent himself refused to comment.

The most influential company in New York Stock Exchange trading, Merrill Lynch handles over 12% of the Exchange's volume of business.

Elected to the board with Bent last Friday were Hughes, Noah Dietrich, former RKO board chairman and exec. v.p. of Hughes Tool Co., and J. Miller Walker, who had been RKO v.p., general counsel and board member until the Ralph Stolkin takeover. Edward G. Burke, Jr., pard with Stolkin in purchase of the controlling stock interests from Hughes, will continue on the board.

Reconstructed board confirmed earlier indications that Hughes once again has taken over responsibility for management since only one of the five board appointees was not designated by him. The lone exception, Burke, apparently intends to function as an observer for the Stolkin alliance, which still has the controlling stock in its name.

Sherrill C. Corwin, also a Stolkin pard, bowed out as board member and the board's rep at the studio.

Johnston M. C.

Continued from page 3

Company toppers reportedly are enthusiastic about the idea, which would be patterned after the successful "Current Releases" show now being carried by the BBC in Britain.

MPAA, which intends to look around for a sponsor once films and talent have been set, is anxious to have exhibitors understand that this is to be an all-industry program, designed as much to show off the product as it would be to bring in the customers.

Costs would be carried entirely by the MPAA, but latter feels it's important to get exhibitor okay in advance in order to head off any criticism about clips from new pix being shown on TV. Appearance of stars would involve studio waivers since many have clauses forbidding them to appear on TV.

Idea for an industry promotion show started some time ago and received further impetus when company prexies viewed kinescopes of the BBC revue, which consists both of film clips and interviews. It's felt that the American counterpart could be doubly effective provided full cooperation is obtained from all companies.

Present plans call for a one-hour show, angled both to entertain and rouse interest in forthcoming releases. Intentions are to have the first program on the air within six months, but clearances may force a delay. In any case, the prexies last week heard a progress report and then tabled the matter pending further study of the problems involved.

It's time the film studios dropped their secretive attitude and let the public in on the behind-the-scenes activities of picture-making, says Maurice Bergman, director of public relations for Universal, who thinks visits to studio lots should be a regular and integral part of any TV show produced by the MPAA.

Bergman confirmed in N. Y. Monday (15) that the company prexies had handed the TV program idea to their ad-pub heads for study and that it had been received very favorably.

McCarthy

Continued from page 8

vement, prior to his leaving for Paris. He at that time informed the latter of his plans for reorganization of the MPAA's foreign division and indicated that there would be no place for McCarthy in the new setup. McCarthy had no contract with the association. The only MPAA execs who do hold contracts are Johnston and Joyce O'Hara, MPAA v.p. and his exec assistant.

Reason for Resigning

At the board meet last Friday, the only questioning note came from Warner Bros. Sam Schneider, who bluntly put to McCarthy the question of why he was resigning. McCarthy referred the query to Johnston, who said he would explain the matter to Schneider privately. McCarthy then addressed the board, saying he was leaving "reluctantly and with great sadness." Prolonged applause followed him as he rose and left the board room.

McCarthy joined MPAA in December, 1946, after several years' service as lieutenant commander in the Navy. In his six years with MPAA he negotiated a number of important film deals and made compensation deals which netted the distribs approximately \$60,000,000. He was also responsible for the setting up of the Advisory Unit for Foreign Films as a department of MPAA. Apart from being v.p. of MPAA and the Motion Picture Export Assn., McCarthy is v.p. and the only U. S. member of the International Federation of Film Producers. He is also a member of the State Department Advisory Committee on Information.

Relations between Johnston and McCarthy were never smooth and became particularly strained following Johnston's return from government service earlier this year. Within recent months, Johnston more or less took over conduct of the foreign division.

McCarthy's exit rated only a terse one-paragraph mention in the MPAA press release that followed the board meet. It followed none of the usual amenities, failing to recite McCarthy's MPAA activities over the years. At the meeting itself, Johnston on behalf of the board briefly wished McCarthy good luck on future ventures.

Fabian

Continued from page 7

ing stock at the same price paid to the three Warners, which is \$5.50 per share.

In this connection it's recalled that some time ago Fabian had been close to a deal with the Warners to take over 100% of the circuit via purchase of its assets. Traders here have figured that Fabian still may be eyeing complete ownership instead of only voting control.

Jack Warner Buying Stock
Virtually on the eve of the three Warner brothers' concluded agreement to sell their controlling stock in the WB theatre chain to Fabian Theatres upon the WB divorce, Jack L. Warner was active in trading of the corporation's stock issue.

The WB production chief last month bought an additional 1,500 shares of the common stock, bringing his total holdings to 375,248 shares.

3d Dimension

Continued from page 1

or other methods, will serve as a needed hypo for the business. Almost every studio, aware of the potential of a novel method of presentation, is working on a process of its own. Warner Bros. executive veepee Jack L. Warner was recently in New York for top-level talks with the company's engineers about WB's own 3-D process.

Although filmfites feel that the tri-dimension films fall presently in the novelty category, the general consensus is that it can give a tremendous boost at a time of wavering b. o. View is, of course, that after the novelty wears off the story, as heretofore, will be the thing. Opinion is that just as the industry moved into sound pix, it can gear itself for the 3-D process if that's what the public wants.

LONDON TENT RAISES \$80,000 FOR CHARITY

London.

The result of the year's work for charity, with more than \$80,000 raised for underprivileged children, was reported by David E. Griffiths, retiring Chief Barker, at the election night dinner of the London Variety Club in the Savoy last Thursday (11). The year's efforts end with the royal gala at Bertram Mills Circus Thursday (18) which will net around \$35,000 for the fund.

Among the major efforts in the past 12 months was a Stoll Theatre charity gala starring Bob Hope and Bing Crosby which yielded \$13,000, a Derby sweepstake and the golf tournament in which Hope partnered Crosby against Britain's Ted Ray and Donald Peers. The world preem of "Ivanhoe" added \$8,000.

This week, in conjunction with the American Legion in London, the local tent is organizing a Christmas party for 200 children for which gifts have been flown over from America.

Laud NW Variety For Charity Minneapolis.

Honors were heaped on the Northwest Variety club (Tent No. 13) recently when the University of Minnesota at a gala dinner attended by many leading citizens presented it with a framed certificate in appreciation for the establishment, on the university campus, of the heart hospital. It is the only one in the U.S. devoted exclusively to treatment and diagnosis of heart ailments and research.

Among those attending was Gov. C. E. Anderson of Minnesota. Ray Quinlivan, chairman of the university board of regents, explained that the certificate aims to show how much the hospital means to the nation, state, community and university. Col. William McCraw, Variety International rep., was toastmaster.

Northwest Variety club raised more than \$600,000 to make the heart hospital a reality. It also has pledged to contribute a minimum of \$25,000 annually to defray the cost of treating children of needy parents. Bennie Berger, Chief Barker, said the club is especially proud because the heart hospital represents the first time that any great state university has joined with a group of show biz people in such a project.

New board of directors, elected by Northwest Variety club, comprises Bennie Berger, LeRoy J. Miller, S. Heller, Gilbert Nathanson, Charles Rubenstein, Tom Burke, George Grandstrom, Lowell Kaplan, Casper Chouinard, Pat Halloran and Joe Podoloff. First eight named were re-elected.

Bennie Berger will be chief Barker of the Northwest Variety Club (Tent No. 13) again in 1953. He and the other 1952 officers were reelected, including LeRoy J. Miller and George Grandstrom, first and second assistant chief Barker, respectively; Sim Heller, treasurer, and Tom Burke, secretary.

Jones Named by Chi Tent No. 26 Chicago.

Variety Club of Illinois, Tent No. 26, elected John Jones of Jones, Linick and Schafer, as Chief Barker last week, replacing Joe Berenson. Nat Nathanson was made first assistant, James Coston, second assistant; Manny Gottlieb, property manager, and Manny Sperling, doughguy.

Dallas Reelects Dolsen Barker Dallas.

Variety Club, Tent No. 17, re-elected all current officers for 1953 and added three new directors. Returned to office were Carl A. (Pappy) Dolsen, Chief Barker; Albert A. Reynolds and Kendall Way, first and second assistant chief Barkers; Meyer Rachofsky, doughguy, and Harold Schwarz, property master. Clyde Rembert, W. L. Marshall and Walter Penn are new board members.

Michaels Tops Buffalo Tent Buffalo.

Dewey Michaels is new Chief Barker of Variety Club, Tent 7, of Buffalo. Other officers include first assistant chief Barker, Billy Keaton; second assistant, Marvin Jacobs; doughguy, Robert C. Hayman, and property master, W. E. J. Martin. Delegates to the 1953 Variety International Meeting are William D. Dipson and Ben L. Kulick.

30

ON
DECEMBER
30TH

THE PREMIERE OF PREMIERES!

AT THE
FOX BEVERLY,
LOS ANGELES...

WARNER BROS.

JUBILANT
NEW
PRODUCTION

OF

THE JAZZ SINGER

in color by
TECHNICOLOR



STARRING

DANNY THOMAS ★ **PEGGY LEE**

WITH MILDRED DUNNOCK • EDUARD FRANZ
TOM TULLY • ALEX GERRY • ALLYN JOSLYN • HAROLD GORDON

DIRECTED BY

MICHAEL CURTIZ

SCREEN PLAY BY

FRANK DAVIS & LEONARD STERN

BASED ON THE PLAY BY

LEWIS MELTZER • SAMSON RAPHAELSON

MUSICAL NUMBERS STAGED AND

DIRECTED BY LE ROY PRINZ

MUSICAL DIRECTION BY RAY HEINDORF

PRODUCED BY

LOUIS F. EDELMAN

TOA Board To Hear Report On New Techniques

Industry's interest in new methods of presenting films, such as Cinerama and tri-dimensional techniques, as possible b.o. boosters will be further pointed up at the annual mid-winter board meeting of the Theatre Owners of America, slated for New York, Jan. 25-27. Important point on the agenda will be a comprehensive report on research and other technical developments.

In addition to a survey by its research chairman, Myron Blank, TOA execs will learn of new developments from industry engineers. These will include reports from Cinerama reps as well as engineers proposing 3-D systems.

Exhib org as well as board chairman Charles P. Skouras have long advocated the setting up of a film industry research institute to develop and perfect new techniques.

At the TOA board conclave in Los Angeles last summer, Skouras proposed an all-industry fund of \$1,000,000 for the establishment of a research center in conjunction with the California Institute of Technology. Although considerable interest was expressed in the proposed project, no concrete action was taken leading towards the formation of the institute. With the renewed interest in technical developments, including large-screen TV, it's anticipated that some move to push technical advances will be weighed.

Board conclave will also decide whether TOA will make an attempt to be named a defendant in the Government's 16m antitrust suit against the film companies. Although cited as a co-conspirator in the Dept. of Justice's charges, the exhib outfit was not listed as a defendant. Decision to enter the suit will be based on returns of a poll of its member units, result of which general counsel Herman M. Levy will present to the board.

Also slated for discussion is the muddled arbitration question. TOA is on record as generally favoring the plan and has indicated that it would call for a new conference if the proposal were not forthcoming from other industry quarters.

Reade Chain Adds 2 To Arty '8:40' Films

Walter Reade circuit is adding two more houses to the six now carrying the "Curtain at 8:40" series on a once-a-week basis. Walter Reade, Jr., the chain's prexy, says the idea has caught on sufficiently to warrant further additions. Season starts Jan. 14 and runs for four weeks.

"Curtain" idea, which is being adopted by a number of theatres throughout the country, turns a house into an arty for one night, with British or other foreign linguers on the fare. Theatre's normal operation is closed down for that evening, concession stand shutters, ushers don formals and coffee is served in the lounge.

The two new Reade theatres adopting the policy are in Long Branch and Perth Amboy, N. J. "Curtain" gimmick, which originated with the Odeon circuit in Canada, is generally considered a good mid-week b.o. booster. Majority of the pix used are British.

Brit. Pix Exhibs Ponder B.O. Slump's Duration

British pix business has fallen off some during the past months, but exhibs aren't certain whether the slump should be attributed to the pre-Yule season or has the earmarks of greater permanency. James Perkins, Paramount's managing director in Great Britain and Northern Ireland, said in N. Y. Monday (15).

Perkins arrived from London Saturday (13). He expects to stay in N. Y. for conferences with home office execs until early next week, and then will push off for a visit at the studio and San Francisco, his home town.

William Powell returns to the screen to costar with Clifton Webb in "The Happy Secoundrel" at 20th-Fox.

Film Reviews

Continued from page 6

Target Hong Kong

Chiang Kai-Shek's China. Denning, who is assisted by two white pals and the underground, ultimately saves the British colony from the Communist threat, but only a split second before a giant bomb on a raft in the city's sewage system would have destroyed a large part of the city.

Denning performs in satisfactory style, combining his hard-hitting tactics with romancing Nancy Gates, white adopted daughter of the femme pirate. His two white pals, Michael Pate and Henry Kulky, give good accounts of themselves. Ben Astar is a properly dastardly Red leader, Richard Loo his henchman, and Soo Yong makes a colorful pirate. Philip Ahn is the underground leader.

Wallace MacDonald, producing for Katzman, endows film with appropriate values, and Fred F. Sears' direction attains a speedy tempo. Herbert Purdom's screenplay, while of a routine formula, still contrives interest. Technical credits are good. **White**

Battles of Chief Pontiac

Mediocre programmer for low-ecase bookings.

Hollywood, Dec. 9.

Realt release of Jack Broder production (associate producer, Irving Starr). Stars Lex Barker, Helen Westcott, Lon Chaney. Features: Berry Kroeger, Roy Roberts, Larry Chance, Katharine Warren. Directed by Felix Feist. Screenplay, Jack De Witt; camera, Charles Van Enger; editor, Philip Cahn; music composed and directed by Elmer Bernstein. Previewed Dec. 8, '52. Running time, 71 MINS.

The British and the Indians go at it in "The Battles of Chief Pontiac" and the results are of dubious historical and boxoffice value. For the programmer market the names of Lex Barker and Lon Chaney may help the Colonial days feature somewhat, but its entertainment merits are very mediocre and the insertion of an obvious exploitation angle mitigates any recommendation for the kiddie action fan.

While in the action category, the production by Irving Starr, over whom associate producer Herman Cohen is given billing credit, unfolds at a dull pace. Felix Feist's direction is mostly static, in keeping with the talky Jack De Witt screenplay, and the performances come off no better.

Barker enacts a Ranger lieutenant trying to work a peace deal for the British with Pontiac, Indian leader played by Lon Chaney. Things are progressing properly towards that goal until Roy Roberts is relieved of his command of Fort Sandusky by Berry Kroeger, brutal leader of a detachment of Hessian mercenaries who believes raw steel is the only treatment for the redskins. Pretending to go along with the peace deal, Kroeger sends clothing and blankets infested with smallpox germs to the Indians, hoping to wipe them out when they are laid low by the disease. The treachery, however, fails to pay off, and eventually Kroeger is captured by the Indians, who wrap him in a blanket and leave him to meet poetic justice from the germs.

Sex is introduced into the formula plotting by having Helen Westcott a prisoner of the Indians and shown in various stages of undress. She is coveted by Larry Chance, a hostile brave, but saved from his unwelcome intentions by Barker. Sequences are patently injected for lobby art and sensational ballyhoo in the spots that cater to the type of audiences such handling would draw.

With no help from script or direction, the cast members appear to disadvantage. Lensing and other technical credits are adequate. **Brog.**

Swedish Ballerina May Tie in U.S. Tour With Pic

Hollywood, Dec. 16.

Ellen Rasch, star of the Swedish Royal Ballet, is negotiating for a tour of the U. S., early in 1953 under the management of Sol Lesser.

Danseuse is working in "The Firebird," currently being filmed in Stockholm. Her tour would coincide with the American release of the picture, for which Lesser has global release rights.

Charges Exhib Kept Theatre Shut Purposely To Ward Off Competish

Minneapolis, Dec. 16.

Deadwood, S. D., the Black Hills Amus. Co. has filed suit to regain possession of the Isis Theatre. Defendant is the property's owner, Verling Geib, who terminated the lease two months ago when the rental check for the theatre arrived late.

Answering the complaint, Geib asserted "the Black Hills Co. has made no attempt to operate the theatre since it was swept by a fire a year ago" and has continued to make monthly rental payments solely for the purpose of preventing the operation of a motion picture theatre and inducing and compelling the Deadwood theatre-going public to patronize other plaintiff-operated showhouses in cities some miles from Deadwood."

IFE N.Y. Studios Now Due to Open in Jan.

Official opening of the Italian Films Export dubbing studios in N. Y. now is not due until after the first of the year. While construction has been completed, installation of equipment still continues. Some operating personnel has already moved over to the studio.

First pix to be handled there will be "The Young Caruso," "Girls of the Piazza" and the film on Pope Pius X.

Green Challenges

Continued from page 5

friends, he'll be in for a shock." Green said he had no particular aspirations to be in Skouras's shoes, but added: "Things can change, just like with Truman. One day the people wanted him, and he was in. Then they didn't want him, and he was out."

Green created a rumpus at the 20th stockholders' meeting last May when he tangled with chairman Otto Koegel, 20th counsel. He particularly protested against adjournment of the session so that stockholders could view a demonstration of the Eidophor.

20th at this moment has 2,769,485 shares of common outstanding, and its stock yesterday (Tues.) closed at 14 on the N.Y. Stock Exchange. A 20th exec explained that the stock was "underpriced," and he thought that the rise had nothing to do with the Green buying.

20th during the first two quarters of 1952 (pre-divorcement) paid a 50c dividend on its common stock. The company paid 25c for the last two quarters (after divorcement). At the last stockholders meeting, 2,182,161 shares elected 10 directors under the cumulative voting system.

Spokesmen at 20th, while they realize that Green may not be able to elect a director, are nevertheless concerned over his threat, particularly in view of his past record for pressuring and harassing management in other companies. Spokesmen for 20th furthermore stress the company's currently strong product lineup and potent earnings potential as the best argument as to the management's efficiency.

The pattern was apparently set in 1949 when Green appeared in Minneapolis. Holding 19,200 shares of the Minneapolis & St. Paul Twin City Rapid Transit Co., Green threatened a proxy fight and ended up in the \$40,000-a-year presidency of the company. After creating havoc for almost a year and a half, he was forced out by his lawyer and other associates, taking with him a \$100,000 profit.

He repeated the maneuver last year when, as a holder of 66,900 shares of United Cigar stock, he launched an attack on United Cigar prexy Walter G. Baumhoger, charging he and his associates hadn't "the faintest idea how to run the business profitably." In a letter to the stockholders he asked why the company had paid no dividends in the 13 years when it was recovering slowly from bankruptcy.

Eventually, Green forced calling of a special stockholders meeting. It turned out that he polled more votes than management but, being unable to muster a majority of all common shares, he was unable to unseat it. Nevertheless, he ended up with a majority of directors on a new board.

Berlin's Revised 'Ike'

Continued from page 1

coined some of the phrases—a title catchphrase that was to become a political anthem and, in time, to help elect a new president—in 1948 as a campaign slogan when, for a time, it looked as if Eisenhower would consent to run. Instead, he was elected president of Columbia U. One segment about "a soldier in the White House" was kayoed by Berlin as too pedantic. It ran, "With so many treasures in our backyard, it's good to have a soldier standing guard."

Potent Theme Song

For "Call Me Madam," it was intended essentially as a light song, to gain laughs, rib the incumbent Democrats, just as it spoofed Perle Mesta's party-throwing, Margaret Truman's thrashing, President Truman's pianologing, etc. It was changed for the third time, when President Truman decided not to run, by eliminating "squatters' rights" and kindred lines. With Eisenhower's GOP victory it was yanked and the "Independence" song interpolated, but that spot in the show has since been weakened, hence the switch to the titular past tense, now that it's a fait accompli.

As a matter of show biz and politico commentary, it may be noteworthy, for the annals, that the old saw about "writing the songs and not making the laws" isn't as far apart as it used to be. "I Like Ike" will go down historically as potent a theme song in contemporaneous history as was George M. Cohan's contribution with "Over There," a war song that has yet to be equalled. Berlin's impact on the American scene has been interpreted potentially along parallel lines, such as "God Bless America" in World War II; "Oh How I Hate to Get Up in the Morning," in WW I, as a salute to doughboys and GIs and whatever they may be called in future; or "Alexander's Ragtime Band" as an influence that Yankee jazz was to create around the globe.

Published herewith, for the first time, with Berlin's permission, are the new lyrics to

THEY LIKED IKE

First Democrat:

Election Day is past
The people spoke at last
They voted, over sixty million souls.

Second Democrat:

It's hard to figure out
Just how it came about
So many changed their minds
down at the polls.

CHORUS

Republican:

They liked Ike
And Ike was good on the mike
They liked Ike.

First Democrat:

But everyone liked Adlai.

Republican:

Ev'ry one
Except the ones who liked Ike
And it seems they voted for him gladly.

Second Democrat:

The people were confused
The facts were terribly minced.

Republican:

They were not confused
They were just convinced
They liked Ike
And Ike is easy to like
And they knew

The votes that he would carry.

Both Democrats:

They all APPLAUDED

Harry.

Republican:

But they LIKED Ike.

2d VERSE

First Democrat:

Remember how we laughed
When he made up with Taft
His chances then, I thought
Went down the drain.

Second Democrat:

I thought McCarthy's breath
Would be a kiss of death
The landslide isn't easy to explain.

2d CHORUS

Republican:

They liked Ike
And Ike was good on the mike
They liked Ike.

First Democrat:

He sure was some vote getter.

Republican:

There they stood
They never had it so good
But they said

We'd like to have it better.

First Democrat:

We'll help you with your task
And give you plenty of rope.

Second Democrat:

Every day we'll ask
How goes things—we hope.

Republican:

Not with Ike
You all can go on a hike
From now on

The change of pace will vary.

Both Democrats:

We'll soon come back with Harry.

Republican:

They'll still like Ike.

3d CHORUS

Republican:

They liked Ike
And Ike was good on the mike
Harry proved he wasn't such a smarty.

Here's the score
Some thirty million or more
Cast their votes for Ike and not the party.

First Democrat:

But Harry means to stay
His clothes he never will pack
They'll be there the day
He comes marching back.

Republican:

No can do
His lease we didn't renew
Soon we'll be

Returning his deposit.

Both Democrats:

His clothes are in the closet.

Republican:

They won't fit Ike.

4th CHORUS

Republican:

They liked Ike
And Ike was good on the mike
Harry's knocks
Were just a trifle gamey
None the less

They're fond of Margaret and Bess

But they fell
They fell in love with Mamie.

Democrat:

For twenty years we reigned
We reigned e-f-f-i-c-i-e-n-t-l-y.

Republican:

Twenty years it rained
For the G. O. P.
But with Ike
The sky's the color we like
And with luck

There may be fairer weather.

Democrats:

All:

We all like Ike.
If not, we're all together.
(Copyright 1950, Irving Berlin)

Socko in Scotland

Glasgow, Dec. 16.

British touring company of "Call Me Madam" opened at the Kings Theatre here Monday night (15) for a seven-week run, and got a sockeroo reception. Noele Gordon, in the Ethel Merman role, scored a personal triumph. Scots went for book and U. S. idioms, while already being familiar with the tunes. Critics raved about the show.

Johnston-Ike

Continued from page 3

doubt that Johnston would be offered an Eisenhower appointment, partly because of the MPAA prexy's pronounced though unofficial support of Gov. Adlai Stevenson in the recent campaign. Also, the MPAA member companies aren't likely to favor another Johnston leave-of-absence from the MPAA, though some prexies might consider it helpful to have a spokesman in high Government circles.

Reasoning that Johnston went to see "Ike" just to get acquainted is discounted since the MPAA exec made frequent visits to Eisenhower's headquarters when the latter was NATO commander. When Johnston went into Government service the last time, some of the companies were unhappy over the arrangement, feeling that it took him away for too long from pressing MPAA affairs.

Johnston refused to comment on his Eisenhower visit.

20th Exec Cuts

Continued from page 3

which 20th gross earnings before taxes exceed \$6,000,000.

The 1952 scheme divided earnings into brackets and geared reductions accordingly. Those in the \$500 to \$1,000-a-week class took a 25% cut, those in \$1,000 to \$2,000-a-week, 35%, and those with a salary of over \$2,000, 50%. Restitution was based on a 50% participation in company profits up to, but not exceeding, the salary reductions.

Something Wonderful Happened to — Martin Quigley...

QUIGLEY PUBLISHING COMPANY, INC.
ROCKEFELLER CENTER
NEW YORK

OFFICE OF THE PRESIDENT

MOTION PICTURE HERALD
MOTION PICTURE DAILY
BETTER THEATRES
THEATRE SALES
MOTION PICTURE ALMANAC
FAME

November 25, 1952

Dear Sam:

As a long-time admirer of the art and showmanship of Samuel Goldwyn, I am delighted to seize this first moment of a new business day to express pleasure and gratification over my happy experience last evening in seeing "Hans Christian Andersen."

I feel a deep sense of obligation to you for this rare experience—an obligation which I believe I shall eventually be sharing with countless millions of people the whole world over.

"Hans Christian Andersen," as you have brought the subject to the screen, is, in my opinion, a living, vibrant work of art—an achievement of classic significance in its beauty, melody, humor, movement and sentiment. It represents to me the Screen in the full bloom of the maturity of the art. This production alone would insure for its producer a permanent place in the hall of fame of theatrical entertainment.

Yours sincerely,

Martin Quigley

Mr. Samuel Goldwyn
Sherry Netherland Hotel
Fifth Avenue at 59th Street
New York, New York

Hans Christian Andersen

Color by TECHNICOLOR

Clips From Film Row

NEW YORK

Managerial shuffle in Skouras Theatres finds George Cole moving from the Academy of Music to the Fox in Hackensack; replaces Myron Streizant, who goes to Playhouse in Great Neck, L. I. George Nichols has taken Cole's old post at the Academy.

Walter L. Titus, Jr., Republic district manager, returns to the home office tomorrow (Thurs.) following a trip to the company's Dallas branch.

Francis M. Winikus, United Artists' national director of advertising, publicity and exploitation, to the Coast Monday (15) to finalize ad-promotion plans for pre-releases of "Moulin Rouge." He'll also confer with indie producers on forthcoming UA releases.

United Artists' 26-week sales, billings and liquidation drive honoring B. G. Kranze, UA's new general sales manager, kicks off Dec. 22 and will extend through next June 20.

UA, incidentally, has opened six new booking offices in Des Moines, Jacksonville, Memphis, Oklahoma City, Portland, Ore., and Albany.

ST. LOUIS

W. W. Sharpe, Paramount salesman, was re-elected president of the St. Louis Loge of Motion Picture Salesmen of America. He had no opposition. Other officers elected are D. J. Edele, UA, vice-president; H. R. Hiscy, WB, secretary-treasurer; and Guy Pisani, RKO, sergeant-at-arms.

Burglars who broke into the office at the Red Bud Theatre, Red Bud, Ill., obtained nothing but seven flashlights, according to Clayton T. Disenberre, owner.

Charles Netfziger, owner of the Southtown, Springfield, Ill., reported that burglars, who broke into the house, departed without attempting to open the theatre office safe.

Management of the Miners, Collinsville, Ill., is boosting biz by offering Scotty pups as attendance prizes once weekly.

George DeFilippo, one of two men charged with cracking the safe in the Congress, indie house and obtaining \$1,105 in cash last year, sentenced to one year in the City Workhouse after the charge had been reduced over protest of the judge. Sentence was the maximum.

MINNEAPOLIS

Eddie Grainger, RKO Theatres film buyer, in from New York to contact local distributor branches and confer with Harry Weiss, district manager here, regarding Minneapolis and St. Paul RKO-Orpheum and RKO-Pan bookings.

W. H. Workman, Metro branch manager, in University hospital under observation.

Clem Jaunich, circuit owner, released from University hospital where he successfully underwent major operation.

Jack Leewood, in from Hollywood to set up Allied Artists' "Hiawatha" world preem at State here Dec. 17.

North Central Allied set May 4-5 as dates for its annual convention here.

Meeting here, North Central Allied directors assailed as "deplorable" the situation arising from exhibitors in consequence of present trend toward showing of "more and more" pictures at advanced admissions. S. D. Kane, N.C.A. executive counsel, was directed to determine if distributors "in practically fixing admissions in the case of such pictures" are violating the consent decree.

First all-industry Xmas party attracted capacity crowd of 500 to

Calhoun Beach hotel. It's in lieu of individual exchange's Yuletide shindigs, but Metro, in addition to all-industry participation, still is having its own.

Attorneys for major distributors and Minnesota Amus. Co., defendants, have 30-day extension of time for filing an answer to complaint in the \$168,000 damage suit brought against them by Rubenstein & Kaplan, who allege a conspiracy involving clearance discrimination against their local Hollywood neighborhood theatre. Federal Judge G. H. Nordbye also is expected to grant the same time extension in the similar suit brought against the same defendants by Harold Field and Harold Kaplan who allege \$2,250,000 damages to their St. Louis Park suburban theatre.

Jack Heywood, pioneer New Richmond, Wis., exhibitor, seriously injured when he fell in bathtub.

Bill Diehl, St. Paul Pioneer Press and Dispatch film editor and critic, in Hollywood gathering interviews with film stars and other screen gossip for his columns and his WMIN radio shows.

LOS ANGELES

Universal-International will divide approximately \$36,000 in prizes among its district, branch and office managers, salesmen and bookers in the "Charles J. Feldman Silver Anniversary Drive," starting Dec. 22 and running through May 2.

New Lippert franchise holders will hold their first national meeting in Chicago, Jan. 10-11, with Arthur Greenblatt, general sales manager, presiding; will look at new season's product.

Jack Broder acquired rights to release the British film, "Wide Boy," in this country under the Realart banner.

Robert L. Lippert closed deal for U.S. release rights to "Bachelor in Paris," produced in France and England by Adelphi Films of London.

Max Rosenberg, head of Classic Films, set deal for reissue of Italian "Fabiola" with Goodman-Kaufman as West Coast distributors.

PHILADELPHIA

"Four Poster" will be preemied at suburban Wynne Theatre Dec. 22, proceeds going to Variety Club's Heart Fund and Will Rogers Memorial Hospital.

Frank Braden in ahead of "Hans Christian Andersen," which is scheduled for Jan. 20 opener, theatre still to be selected.

Charlie Chaplin's "Limelight" gets local kickoff Dec. 23 at 500-seat World Theatre.

Ivan Black has slated Arch Oboler for three-day visit Dec. 19-21 to plug three-dimensional "Bwana Devil" which opens at Aldine Dec. 24.

CHICAGO

John Praught named manager of Bryn Mawr theatre.

Balaban & Katz trying out dish giveaways in nabe houses.

Jack Kirsch, Allied Theatres of Illinois prexy, named a director of Peoples National Bank here.

Tom Letcher, assistant to Norman Pyle, midwest Metro publicity head, transferred to Minneapolis to take over Jack post there.

Essanay Films appointed Jack H. Harris of Jack H. Harris Productions, Philadelphia zone manager of that city, and Lewis Hanna of Hanna Theatre Service, Pittsburgh, zone manager there.

SAN ANTONIO

Local exhibitors and members of the San Antonio Motion Picture Advisory and Reviewing Board met here in a closed session.

Texas Theatre at New Gulf being shuttered, according to Robert Brocaw; will be dismantled for another biz venture.

Al Lever, city manager at Houston for Interstate Theatre Circuit, has inaugurated the "Picture of the Month" plan, designating films of unusual quality and entertainment value each month, and notifying patrons by card.

Yoakum Theatres purchased a lot at Yoakum on which it will construct a new 1,000-seat theatre. The Reno at Vidor sold by W. H. Dunbar to H. H. Houseman, who formerly operated the house.

Houseman built the house in 1944. Don Darden named manager of Starlite Drive-In at Tyler, replacing Tommy Wales who is being moved to Eastland. Darden recently was released from the Army. The twin-screen Cactus Drive-In at Odessa reopened following completion of \$100,000 expansion pro-

gram. Millard Jones is owner and operator of ozeon. Large auditorium was built between the large screens, this section being air-conditioned in summer and heated in the winter.

The Lyric at Brownwood sold by the Interstate Theatre Circuit to Guy Cameron and P. G. Cameron.

CALGARY, ALTA.

Harry Boyse, of Lethbridge, Alta., named head of the Alberta Union, Canadian Picture Pioneers. R. Kiel, Edmonton, and J. Godfrey, Picture Butte, are vicepres.

A. W. Shackelford, manager of the Capitol, Lethbridge, Alta., re-elected president of the Alberta Theatres Assn. Walter Wilson, of Edmonton, and Douglas Miller, of Taber, are vicepres. Leroy Chown, Calgary, is secretary-treasurer.

PITTSBURGH

Jack Ralph, Jr., named comptroller of Harris Amus. Co., succeeding George Eby, who resigned to go into biz for himself. Eby is opening accounting and tax consultant office downtown.

Charlie Baron, long-time Metro exploitation man in this territory, back to Pittsburgh as Columbia field man.

M. A. Silver, zone manager for WB, and his wife and daughter, Barbara, leave this weekend for Miami Beach and winter vacation.

Route 19 Drive-In remaining open all year-round. It has in-car heaters.

MPAA Reshuffle

Continued from page 5

George R. Canty as assistant director. Robert J. Corkery, who accompanied Johnston on his recent trip to S. A., will handle the Western Hemisphere. The head of the Asiatic unit will be named shortly, with the post probably going to Irving Maas, former Motion Picture Export Assn. head, now touring the Far East.

Johnston explained that the department's reshuffle would serve "to attune the association to the growing importance of the overseas business to the industry." Foreign market today accounts for approximately 42% of the industry's income, according to Johnston, who has assigned G. Griffith Johnson, MPAA economist, to devote his full time to international affairs.

Divisional setup is patterned after the State Dept., with Johnston anxious to have one man completely familiar with conditions and problems in the region assigned to him. O'Hara will handle State Department and foreign embassy contacts in Washington.

Goldwyn

Continued from page 4

tossed as a tribute to Goldwyn. The little wooden head splintered Goldwyn with a series of cracks about the producer's attitude toward flacks. "If you weren't ever fired by Sam," he told the delighted publicists, "it's because he didn't know you were on the payroll." Goldwyn, he added, once wanted to know why the publicity department couldn't get his picture on a calendar, a la Marilyn Monroe. Told it public wanted cleavage, McCarthy said, "Sam offered to turn his back."

Traditional lampooning of the press by publicists was extended in this year's affair to include take-offs of such studio chiefs as Perry Lieber (RKO), Teete Carle (Par) and Al Horwits (U-I). A skit tagged "Death of a Columnist" ribbed Erskine Johnson. Jaclynne Greene, portraying his wife, declared "Attention must be paid this man. He's getting old. He once thought nothing of visiting seven sets a day. Now he visits one, pinches Corinne Calvet and he's exhausted." Johnson (played by Hugh O'Brian) complained his kids were of no help to him. "Look at Jimmy Starr," he wailed, "when he's up against a deadline, Twinkle always helps him out."

Another sketch lampooned Hedda Hopper, with Hope Emerson impersonating the gabber in a routine day of interviews and radio comments. Samples: "My new book is the greatest thing since hormones were capsulized. . . . Col. McCormick has given the world 24 hours to get out. Gen. MacArthur has given him 24 hours to get it back. . . . Adolphe Menjou and Lela Rogers are planning to dynamite the Hollywood Freeway. Good luck kids."

Picture Grosses

DETROIT

(Continued from page 8)

tress" (WB) and "Blazing Forest" (Par) (2d wk), \$11,000.

Palm (UD) (2,961; 70-95)—"Operation Secret" (WB) and "Mr. Walkie Talkie" (Mono). Mild \$12,000. Last week, "Prisoner of Zenda" (M-G) and "Hour of 13" (M-G) (2d wk), \$10,000.

Madison (UD) (1,900; 70-95)—"Cry, Beloved Country" (UA) and "Pool of London" (Indie). Weak \$8,000. Last week, "Battle Zone" (AA) and "Maverick" (Rep), \$6,000.

United Artists (UA) (1,900; 70-95)—"Bloodhounds Broadway" (20th) and "Something for Birds" (20th) (2d wk). Holding at \$7,000. Last week, fairish \$8,800.

Adams (Balaban) (1,700; 95-1.25)—"Ivanhoe" (M-G) (10th wk). So-so \$3,500. Last week, \$4,000.

Buff. on Skids; 'Cattle' Fair 7G, 'Horizons' Same

Buffalo, Dec. 16.

Biz is way off here for most part as usual for pre-Christmas. "Cattle Town" looks fairly good at Paramount but elsewhere the pickings are mighty slim. "Horizons West" is rated mildish at Lafayette. Other bills are swinging low.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Prisoner of Zenda" (M-G) and "Something for Birds" (20th) (2d wk). Soggy \$5,000 in 4 days. Last week, okay \$13,000.

Paramount (Par) (3,000; 40-70)—"Cattle Town" (WB) and "Chief Pontiac" (Indie). Fairish \$7,000 or near. Last week, "Flat Top" (AA) and "No Holds Barred" (AA), \$12,000.

Center (Par) (2,100; 40-70)—"Battle Zone" (AA) and "South Pacific Trail" (Rep) (2d wk). Off to \$6,000. Last week, good \$8,000. Lafayette (Basil) (3,000; 40-70)—"Horizons West" (U) and "Black Castle" (U). Mild \$7,000. Last week, "K. C. Confidential" (UA) and "Ring" (UA), \$8,500.

Century (20th Cent.) (3,000; 40-70)—"Tarzan's Savage Fury" (RKO) and "Wife's Best Friend" (20th). Slow \$6,000 or over. Last week, "Steel Trap" (20th) and "Toughest Man Arizona" (Rep), \$7,000.

SAN FRANCISCO

(Continued from page 8)

"Iron Mistress" (WB) (3d wk). Oke \$7,500. Last week, \$9,000.

Orpheum (No. Coast) (2,448; 65-95)—"Black Castle" (U) and "The Raiders" (U). Fair \$10,500. Last week, "Canyon Passage" (Indie) and "Frontier Gal" (Indie) (reissues), \$6,500 in 6 days.

United Artists (No. Coast) (1,207; 65-95)—"Invasion U.S.A." (Col). Solid \$10,000. Last week, "Lime-light" (UA) (4th wk), \$6,000 with upped scale.

Stagedoor (A-R) (370; \$1-\$1.20)—"Quiet Man" (Rep) (6th wk). Pushed to solid \$3,700. Last week, \$3,100.

Larkin (Rosenberg) (400; 65-85)—"Cabinet Dr. Calagari" and "Last Laugh" (Indie) (reissues) (2d wk). Okay \$1,700. Last week, \$2,100.

Vogue (S. F. Theatres) (377; 85-\$1)—"Song to Remember" (Col) (reissue) (2d wk). Held at \$1,500. Last week, \$2,100.

Foreign Mkt.

Continued from page 5

a world trip. Arnold Picker, United Artists' foreign department v.p., is now in Australia investigating sales matters.

It's recalled that following a trek abroad, 20th production chief Darryl F. Zanuck recommended that all film-makers visit Europe and other global points to acquaint themselves with audience trends there. William Pine, Paramount producer, returned this week from eight weeks on the Continent, where he studied conditions. Other film-makers and studio heads in increasing numbers doubtless will be traveling abroad similarly, with the ultimate aim of somehow injecting world market values in future product.

Curious angle pertains to the personnel front. In past, the domestic sales chief at each company had the more prominent role. If the foreign market succeeds in outdistancing domestic, money-wise, the foreign market sales chiefs likewise will step up in importance.

'SECRET' MILD \$8,000, INDPLS.; 'WOMEN' 5 1/2G

Indianapolis, Dec. 16.

Biz generally is down at first-runs here this stanza, having to fight pre-Christmas buying splurge and bad weather. "The Savage," at Indiana, is very modest figure, while "Operation Secret" at Circle is a bit better.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Operation Secret" (WB) and "To Have, Have Not" (WB) (re-issue). Mild \$8,000. Last week, "Because of You" (U) and "Scotland Yard Detective" (Lip), big \$11,000.

Indiana (C-D) (3,200; 50-76)—"The Savage" (Par) and "Ladies of Chorus" (Col) (reissue). So-so \$8,500. Last week, "Lusty Men" (RKO) and "Mr. Walkie Talkie" (Indie), \$9,000.

Loew's (Loew's) (2,427; 50-76)—"Prisoner Zenda" (M-G) and "Holid-ay for Sinners" (M-G). About \$4,000 on 4-day holdover, jockeying for position on holiday openings after moderate \$9,500 first stanza.

Lyric (C-D) (1,600; 50-76)—"Untamed Women" (UA) and "The Ring" (UA). Oke \$5,500. Last week, "Horizons West" (U) and "Tromba" (Lip), \$4,500.

'Thief' Bangup \$16,000, Mont'l; 'Smith' Nice 14G

Montreal, Dec. 16.

"The Thief" shapes standout of newcomers at the Palace with sock session. Paramount's "Just for You" at Loew's going into a third is still fine and "Big Sky" at Capitol is solid in second round. "Hurricane Smith" is nice at Princess.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"The Thief" (UA). Sock \$16,000. Last week, "Night Without Sleep" (20th), \$13,000.

Capitol (C.T.) (2,412; 34-60)—"Big Sky" (RKO) (2d wk). Held at \$16,000 following socko first stanza at \$19,000.

Princess (C.T.) (2,131; 34-60)—"Hurricane Smith" (Par). Nice \$14,000. Last week, "Big Jim McLain" (WB), ditto.

Loew's (C.T.) (2,855; 40-65)—"Just for You" (Par) (3d wk). Fine \$15,000 after solid second week at \$21,000.

Imperial (C.T.) (1,839; 34-60)—"Affair in Trinidad" (Col) (reissue) and "Ellery Queen's Perfect Crime" (Col). Oke \$8,000. Last week, "Apache War Smoke" (M-G) and "You for Me" (M-G); same.

Orpheum (C.T.) (1,048; 34-60)—"The Ring" (UA) and "Counter Espionage" (UA). Good \$8,000. Last week, "Don Juan" (RKO) and "Leopard Man" (RKO), \$7,000.

ST. LOUIS

(Continued from page 8)

\$8,500. Last week, "Because of You" (U) (m.o.) and "Iron Mistress" (WB), fair \$10,000.

Pageant (St. L. Amus.) (1,000; 90)—"Run for Your Money" (U). Nice \$4,000. Last week, "High Treason" (Indie) (2d wk), \$3,000.

St. Louis (F&M) (4,000; 40-50)—"Cleopatra" (Par) and "Naked City" (U) (reissues). Poor \$4,000. Last week, "Tarzan's Savage Fury" (RKO), \$3,500.

Shady Oak (St. L. Amus.) (800; 90)—"High Treason" (Indie) (3d wk). Nice \$3,500 after \$4,000 second stanza.

DENVER

(Continued from page 9)

"The Zone" (AA) and "No Holds Barred" (AA). Rousing \$9,000. Last week, "Thunderbirds" (Rep) and "Girl from Manhattan" (UA), \$10,500.

Webber (Fox) (750; 50-85)—"Battle Zone" (AA) and "No Holds Barred" (AA). Fancy \$4,500. Last week, "Thunderbirds" (Rep) and "Girl from Manhattan" (UA), \$5,000.

World (Patrick) (382; 60-90)—"Rendezvous With Tomorrow" (Indie). Poor \$800 or less. Last week, "Lovers of Verona" (Indie), \$1,000.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"MILLION DOLLAR MERMAID"
ESTHER WILLIAMS • VICTOR MATURE
WALTER PIDGEON • DAVID BRIAN
Color by TECHNICOLOR • An M-G-M Picture
and The Music Hall's Great Christmas Stage Show

BANAN MOTION'S
Stop, You're Killing Me!
Color by WARNER COLOR
BROADWAY CLARE
CRAWFORD • TROYER
PARAMOUNT
In person
JACK CARTER
JANIS FAIR
HONEY BEECHER
BUDDY MORROW
Color by TECHNICOLOR
midnight Feature

OUTDOOR
REFRESHMENT
SERVICE
from Coast
to Coast
over 1/4 Century
SPORTS SERVICE CORP.
SPORTSVIEW BLDG. • 4th Ave. • N.Y.C.
Refreshment
Service for
DRIVE-IN
THEATRES

EVERYBODY'S TALKING MERGER

Novik Plan for 10-Nation TV Film Exchange Wins UNESCO Approval

Paris, Dec. 16.

The UNESCO conference which wound up here Wed. (16) approved the budget of \$9,000,000 and got through its complicated yearly surveys in spite of the sudden resignation of director Torres Bodet who objected to the 8% budgetary cut. Mass communications were the main topics on the agenda and communication got a \$1,200,000 appropriation for its expanded work for the coming year.

Approved was the proposal of special American rep, Morris Novik, who suggested a TV film pool plan to facilitate international co-operation in the 10 countries possessing video and to help the 26 planned for introduction of the tube soon. Novik's plan is a TV film exchange pool with countries (France, U.S., England, Holland, Belgium, Norway, Cuba, Brazil) each submitting one film every week or month, depending on facilities, which would be put into a pool with each country drawing from it for TV use as it pleased. Cost of print was all the expense involved for showing of the vidpix. Pix subjects could include all national aspects of each contributing country.

Also under way would be a special programming study for the various countries and the development of a special TV newsreel that would be the only film production actually undertaken by UNESCO. UNESCO would do research and planning and encourage countries to turn in footage on certain important subjects which would be the basis of the large scale newsreels and documentaries.

H'wood Jobless Look to Vidpix

Hollywood, Dec. 16.

Without television employment conditions would be bleak among motion picture industry workers; consequently, pix workers are looking to video as a source of jobs for the future as well as today.

This is essence of a survey made by Herb Allen, business agent of I. A. Cameramen's Local 659, who comments, "TV provides real stability today. A man goes to work for a TV company, and as a rule he's sure of 39 weeks—and that's more than you can say of most motion picture operations."

He said studio employment is at a low ebb at Paramount, RKO, Republic, 20th-Fox, Metro and Warners, but that prospects seem good for upcoming year at Columbia, Metro, UI, RKO and Warners.

CHARLES B. MOSS INTO TV FILM PRODUCTION

Charles B. Moss, exec director of the Broadway Criterion Theatre, New York first-run, and president of B. S. Moss Theatrical Enterprises, has teamed with television producer-director Richard Lewis in formation of a new outfit, Moss & Lewis, Inc., to engage in production of telepix. First on their slate is lensing of "That Hammer Guy," mystery novel by Mickey Spillane. M&L state they'll get underway with a TV film series in January. This will be "Meet the Mate," starring Arlene Francis.

'Riley's' Frisco Sponsor

NBC-TV's film syndication unit has made its first supplementary sale of the "Life of Riley" vidpix. Program was bought by Gulf for the majority of the markets on the NBC-TV skein, but is available for sponsorship in non-Gulf areas.

Initial buy under latter category was to Hunt Foods in San Francisco, a Young & Rubicam account, as is Gulf.

Swayze's Vidpix Client

Fram Corp. has pacted to sponsor John Cameron Swayze's new vidpix series, "Vacationland, America," on the NBC-TV web starting early next year. Time slot has not been set.

Series comprises films of Swayze's, his wife and two children in various weekend vacations around the country. Swayze will narrate, with production under the aegis of Robert Lawrence Productions.

California TV May Exceed Pix Industry: Walker

Sacramento, Dec. 16.

Commercial TV operations in California "may some day rival or exceed the present fabulous operations of the motion picture industry," FCC Chairman Paul A. Walker told the Governor's Conference on Educational Television here yesterday (Mon.).

California already has a strong position in TV, said Walker, and motion pictures will undoubtedly play a "most important" role in programming for the medium.

Walker declared that commercial interests are so anxious to get into TV they are spending up to \$50,000 to try for a channel in competitive hearings. Probably half of the 900 applications filed with the agency, he predicted, will have to be decided through hearings.

"The FCC topper estimated that the public has already invested nearly \$7,000,000,000 in nearly 20,000,000 TV sets."

SET RAY MILLAND IN VIDPIX SERIES

Entry of some big Hollywood names into the vidfilm field is being pointed up by sale of a situation comedy starring Ray Milland to a client of the Maxon agency. Sponsor is being kept under wraps, but it's speculated likely to be the electronics division of General Electric. Another Maxon account, Heinz (which backed "Ozie and Harriet" on radio last season but is now out of broadcasting) has been mulling the show.

The Milland series is a half-hour Music Corp. of America package, lensed by its Revue Productions on the Coast.

MCA is also planning a telepic series starring Joan Crawford, which has been pitched to several top agencies.

Brahm's Rosary Pic

Albany, Dec. 16.

John Brahm, who directed "The Miracle of Fatima" for Warners, had the same assignment for "A Star Shall Rise," telepic made by Father Patrick Peyton for Christmas presentation on 100 stations under auspices of the Family Rosary Crusade. International headquarters of the Crusade, at the College of St. Rose in Albany, revealed that the film was completed last week.

Script is by John Kelly, graduate of No're Dame and screenwriter. He is now doing scripts regularly for Father Peyton's "Family Theatre," weekly feature on the Mutual network. Raymond Burr heads the cast for "A Star Shall Rise."

Father Peyton will also produce "The Joyful Hour" over Mutual evening of Dec. 21. Ann Blyth and other stars will appear.

MOVE TO COMBAT ENTRY OF MAJORS

Expectation that the major film companies, as well as major television networks, will enter the vidfilm business sooner or later is believed most responsible for consolidation, merging and expansion now going on among established firms in the business. Top execs of these companies recognize that once the major Hollywood studios throw their production facilities, key personnel, and most importantly, their money into TV films, the indies will have to be big to compete with them, or else fall by the wayside.

Spotlighting the new consolidation trend is the merger of Gross-Krasne Productions, United TV Programs and Studio Films into one big production-distribution firm. In addition, Columbia Pictures revealed that its wholly-owned vidfilm subsidiary, Screen Gems, will branch out from its production-only emphasis into syndication. To this end, the firm has hired John Mitchell away from United Artists-TV and made him sales veepee. UA-TV is also believed slated for expansion, now that George A. Shupert, one of the pioneer vidfilm execs, has joined the company as veepee and general manager. Bernard J. Prockter's PSI-TV, Inc., and Official Films have discussed possible merger.

Vidpix entrepreneurs believe that the size of their outfits will make it easier for them to obtain bank financing for their operations, since they'll automatically have more to offer in the way of collateral. By the same token, they point out, it's going to take a king-sized operation not only to produce quality pix able to meet the competition of those which may be turned out by the Hollywood majors but also to finance a sales force adequate enough to service the growing number of TV stations across the country.

Landsberg Blasts Cut Price Vidpix

KTLA v.p. and general manager Klaus Landsberg in Los Angeles lifted many an eyebrow when he blasted away at "certain indie stations" for price-cutting techniques, terming it "desperation" tactics. While Landsberg named no names, only other indies in L.A. are KTTV, KLCATV and KHJ-TV. KTTV recently lured two telepix series, "Chevron Theatre" and "Death Valley Days" from KTLA.

Landsberg said, "Certain indie stations have resorted to cutting rates to obtain business and are showing their desperation and lack of faith in their established rate cards. I can only fear that any responsible advertiser will as a result have no confidence in the station either. Anyone who doesn't believe in his own price tag should get out of business."

Scrivener

Sidney Reznick

asks

Did I Invent Boris Karloff?

* * *

an amusing byline piece in the upcoming

47th Anniversary Number

of

VARIETY

TV Stations Feel Saturation Point Reached on Re-Run of Pix Oldies

Feature Shorties

New use for feature films on TV is being lined up by WCBS-TV, the CBS video web's N. Y. flagship. Station plans to trim a number of such pix down to a 30-minute running time to fill the half-hour hole being opened in its programming schedule by the ending of the United Nations pickups.

Condensed pix will go into the 4:30 to 5 p. m. period starting Monday (24), and will be titled "Late Matinee." Films will be followed by the station's regularly-scheduled "Late Matinee," which comprises features running a full hour, from 5 to 6 p. m.

UTP May Double Into Theatrical Vidpix Release

Possibility that United TV Programs may be the first vidfilm outfit to double into feature film production for theatrical release was seen this week in the alliance of Gross-Krasne Productions with the vidpix firm. Jack J. Gross and Philip N. Krasne both have a number of major studio production credits and, with the California studios which they recently purchased, it's believed possible that they might decide to produce a series of features which would be released theatrically before being turned over for syndication to TV stations.

Under its expanded setup, with Studio Films of Cleveland also buying into UTP, the vidfilm company has set as its first item of business the procurement of new properties to add to the list of packages which it now distributes. According to Willson M. (Bill) Tuttle, prexy of the new UTP, the company is now in a position to afford only top-quality product for syndication purposes. He pointed out that, with UTP both in the production and distribution end of the business, it will be able to get high-priced pix and still compete with other distrib firms by working directly "from the assembly line to the retail sales outlet."

Officers of the new outfit, in addition to Tuttle, include Gerald King, formerly UTP prez, as board chairman; Milton Blink, continuing as exec veepee; Ben Frye, of Studio Films, as sales veepee, and Krasne as secretary. Gross will be production chief. Board includes King, Tuttle, Blink, Frye, Gross, Krasne and Sam A. Costello (also of Studio Films).

Gross-Krasne, for UTP, are producing the four "Lux Video Theatre" vidpix, which Lever Bros. has assigned to determine whether it's feasible to switch the Lux show to film permanently. It hasn't been decided whether UTP will have syndication rights to the pix in non-Lux markets or whether it will handle re-run distribution.

Admiral's 30G Panel

Show as New Car Trailer

Chicago, Dec. 16.

Admiral Corp. has laid out \$30,000 for a series of two-reel films patterned along TV panel show lines to introduce its 1953 radio, TV and home appliance models to its dealers. Film, titled "Lines and Fines" was lensed at the Kling Studios here and features Hal Block, George Tobias, Mike Mazurki and Sid Melton.

Two-reelers also use the standard radio-TV audience participation angle with the dealers getting a crack at the prizes missed by the celluloid panel.

Growing scarcity of feature films for television has become the latest headache for station managers around the country, with the situation becoming so serious that one or two stations are already known to be setting long-range plans for a return to live programming to replace the films. Reason for the scarcity is that stations have just about exhausted the available supply of product and, with the major studios still reluctant to open up their backlogs to TV, stations in many cases have been forced to re-run their pix time after time.

One bright spot in the picture was the deal closed this week between Republic Pictures and CBS-TV, under which WCBS-TV, N. Y., is buying 104 Rep features. (See story on page 1.)

Feature oldies have provided a highly lucrative source of income for many stations, with a number of indie outlets filling most of their non-network programming hours with them. Sold on a participating basis to local bankrollers, they've been able to earn hefty profits. Stations report, however, that their viewers have started to complain about the constant re-runs. This has been especially marked in the single-station markets, where viewers cannot switch to a different channel if they've already seen the picture being screened at the time.

Until the majors open up with their product, it's expected that a number of stations will turn more and more to films especially produced for TV to fill their programming hours. While a number of vidfilm packages are offered on a first-run basis for local syndica-

(Continued on page 34)

'Too Many Step Bros.' Cues Beef

New headache for live TV programmers, now that several variety shows have switched to film, was pointed up Sunday night (14) by the appearance of the Step Bros. on the filmed Red Skelton show via NBC-TV just an hour prior to their live appearance on CBS-TV's "Toast of the Town." Reason, of course, was that the Skelton show had been filmed several weeks previously. Mario Lewis, "Toast" coproducer, said that neither he nor the Steps knew of the dual booking until they were watching the Skelton show on a studio monitor during a break in their rehearsal.

As far as live shows go, most networks and individual producers demand that they get two weeks' clearance both before and after their programs from acts appearing on other shows. They're convinced now that they must also obtain some protection from the live vs. film angle. Best bet, Lewis thinks, would be for all agents to guarantee the live producers that their acts would not appear in a film show during that two weeks fore-and-after time.

BUNIN'S 'ALICE' ON

WCBS-TV XMAS DAY

WCBS-TV, key station of the CBS video web in N. Y., scored another beat this week in its film-buying activities by pacting to air Lou and Alice Bunin's "Alice in Wonderland" feature on an exclusive basis Christmas Day. It will mark the first time that the film, originally produced in France, has been shown anywhere on TV.

Deal for "Alice" was set by David Savage, WCBS-TV film manager, with Crown Films, which is handling video syndication on the Bunin property. Station will air it as part of its regular "Early Show" series on Christmas Day, which means that the participating sponsors already in that time will be spotted as usual.

TELEPIX REVIEWS

I MARRIED JOAN
With Joan Davis, Jim Backus
Producer: P. J. Wolfson
Director: Marc Daniels
Writers: Artie Stander, Phil Sharp,
Frank Tarloff
30 Mins.; Wed., 8 p.m.
GENERAL ELECTRIC
NBC-TV, from Hollywood
(Young & Rubicam)

Very little was missing last week (10) to make this one of the most completely enjoyable and entertaining stanzas in a series which started on the net in October. Situation comedy throughout, and never deviating from that basic concept, the show had a comic zest and vitality that made its half-hour running time seem almost too short.

"I Married Joan" has hit on a happy format for comedienne Joan Davis, who registers solidly as the scatterbrained but thoroughly appealing wife of Jim Backus. Miss Davis manages not to overact in situations that must be tempting for her to do just that.

The bit in the dress shop, when she tries on various dresses that don't fit her and then attempts to sell them to a stranger to get some money, had a real laugh-getting quality. Several other scenes, like the one in the ice-hockey arena, proved that there can be movement and laughs even in a static situation.

Considerable credit must go to the writers, Artie Stander, Phil Sharp and Frank Tarloff. Trio turned out topnotch script that exploited the talents of the entire cast and bubbled with sock punch lines. Marc Daniels' direction saw to it that the film erupted with proper climaxes.

Show had Miss Davis unable to cope with her bank account. Husband Backus cuts off her various charge accounts. When he leaves, Joan finds a calendar with a date ringed and thinks she's forgotten his birthday. Ensuing activity revolves around her attempts to get some money and to keep him out of the house in the evening so that a surprise party can be prepared.

Backus somehow never manages to look ridiculous. He makes a perfect partner for the lively Miss Davis. Here again, credit must go to Daniels, and the scripters for not milking every situation to the bitter end. Final twist found Backus telling Joan that it's hers, and not his birthday, and he has arranged a party for her. Photography was fine. **Hift.**

ROUNDUP TIME
With Andy Parker and the Plainsmen, Barbara Logan, others
60 Mins.; 7 p.m. Thurs.
HOWARD FARMS
KLAC-TV, Hollywood

This newest entry in the western variety field hasn't the barest chance of gaining any audience, unless they equip cattle with TV sets and let them gander their relations on this hour-long horror. There are 29 minutes of commercials, most of them fat, juicy steaks-on-the-hoof pitched to anyone interested in going into the ranching biz. It's a discouraging commentary of the state of L. A. teevee that every time a program comes along so saturated with blarney it seems a record breaker in a dubious way, another comes along to top it, and this is unfair to the audience and oatmealers, the latter tossed in between pitches.

By actual count there was one 10-minute blurb, another 8-minute and so on ad infinitum. To say this is TV at its worst is no exaggeration. No discretion was exercised either by sponsor Howard Farms or KLAC-TV in attempting to put some sort of stop-watch on the commercials, with the result that the bovine blarney dominated throughout.

Some pretty fair country singers tossed to the wolves in this one were Andy Parker and his Plainsmen, Barbara Logan and Wally Iems. Bob Sheppard as m.c. was straightman for rancher-pitchman Howard. **Daku.**

DEATH VALLEY DAYS
(Self-Made Man)
With Bill Henry, Doris Merriek, others
Producer: Dorrell McGowan
Director: Stuart McGowan
Writer: Ruth Woodman
30 Mins.; 9:30 p.m. Fri.
PACIFIC COAST BORAX
KTLA, Hollywood
(McCann-Erickson)

"Death Valley Days" has a consistently good average in its semi-monthly series of stories of pioneering days in the west, and "Self-

Made Man" holds to the par set for the DVD course. Into this one is neatly blended a melting pot of romance, tragedy, and drama. Satisfaction with series by sponsor Pacific Coast Borax is seen in its inking for another 13 telepix last week.

Bill Henry is a young miner who loses his arm when a rival in romance shoots him. Despairing that he will ever get anywhere now that he's physically handicapped, he's given a mental lift by his g.f., a dancehall gal, and they're married. He's bitter at what's happened and the fact that he's supported by his wife. Only with a good deal of reluctance does he agree to her plan to foot the bill as he studies law. He winds up, one of the west's most successful attorneys, and when the man who shot his arm off comes begging for him to handle his defense on a murder rap, Henry gets him off the hook with an acquittal. He philosophically realizes if he hadn't lost his arm he might still be a miner.

Henry is convincing in the lead role, while Doris Merriek punches across her part of the dance-hall

thrush. House Peters Jr. is a good bad man. Stuart McGowan's helming of Dorrell McGowan's production is tight, and maintains interest throughout. Ruth Woodman's teleplay is a meaty one, as usual. **Daku.**

REBOUND
(I'm You)
With Dave Willock, John Doucette, others
Producer-director: Harve Foster
Writers: Robert Patterson and Anne Kazarian
30 Mins.; 8:30 p.m. Thurs.
PACKARD MOTOR
KTTV, Hollywood
(Mazon)

Harve Foster has taken over production, and direction of Bing Crosby Enterprises' "Rebound" series, and his first telepix to hit the screens is an absorbing, well-constructed drama, "I'm You." A story of an insurance investigator who finds someone impersonating him, and is further baffled when his wife won't identify him, this one sustains interest all the way,

to rate as one of the top telepix in the series.

Dave Willock is the investigator who goes home after tracking down an arsonist. He bumps into a man who claims he is the investigator, and after a brawl in which the cops are called, Willock calls his wife to straighten out the hassle. She identifies the stranger as her hubby. Willock escapes from the police, and while on the lam is picked up by another stranger, this one the escaped arsonist. Latter thinks Willock is a fugitive, and wants him to help erase the pseudo investigator. Dramatic denouement in which Willock catches the fire-maker reveals trap had been laid for the heavy via switched identity, and Willock was kept in dark by his boss who felt his impetuosity might ruin the plan.

Willock, better known as a comic, does very well in what for him is an offbeat role, and John Doucette is properly menacing as the heavy. Pat Wright, Steve Pendleton, Tyler McVey and Howard Negley are good in support. Foster's direction is outstanding.

and he makes the most of a good story by Robert Patterson and Anne Kazarian. Production credits are good. **Daku.**

THE UNEXPECTED
(Mr. O)
With Ludwig Donath, Ray Montgomery, Peter Brocco, others
Producer: Ziv TV
Director: Sojey Martin
Writer: Roy Hamilton
30 Mins.; 8 p.m. Wed.
IRONITE IRONER
KECA-TV, Hollywood

Superior acting of Ludwig Donath elevates this drama from routine to excellent, as he pours feeling and poignancy into his lead role, that of a European nobleman who is in this country incognito. A ward-heeler politico in a tiny mining town in which the story's locale seeks to capitalize on the title, when it's suspected "Mr. O" is a nobleman, but Donath makes it crystal clear this is the sort of thing he feels is as passe as a European title.

Donath gets a job as a mechanic in the town, and when his landlady finds a portrait of him dressed as the former crown prince of Poland, he laughs it off by saying he was an actor playing the role. But the suspicion concerning his antecedents continues, and the politician seizes on this to make a racket out of it, against Donath's wishes. Finally Donath exposes the greedy politico, who then tries to get him jailed for impersonation, but Donath points out he never made any claims or pretensions of being royalty. Not-too-surprising climax reveals Donath actually is the former crown prince.

Donath gives a great deal of sensitivity and understanding to his portrayal. Peter Brocco is overdrawn as the heavy, but good support is contributed by Ray Montgomery, Shimen Ruskin and Lisa Golm.

Sobey Martin's helming is excellent but for a bit more restraint he should have applied to the heavy. Teleplay by Roy Hamilton is well written. Production credits are good. **Daku.**

TV Films in Production

as of Friday, Dec. 12

ARROW PRODUCTIONS
KTTV Studios, Hollywood
Second set of 13 in "ARMAD OF THE JUNGLE" half-hour jungle adventure telepix series shooting. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Film
Producer: Rudolph Flothow
Director: Paul Landres

BARRY-ENRIGHT PRODUCTIONS
Location, N. Y.
"OH BABY" series of 13 five-minute telepix. To be sponsored by Mennen through the Grey agency, starting Nov. 1.
Producers: Jack Barry, Dan Enright

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"PRIVATE SECRETARY" series of half-hour comedies shooting. Ann Southern stars.
Producer: Jack Chertok
Director: Christian Nyby

BING CROSBY ENTERPRISES
Hal Roach Studios, Culver City
"REBOUND" series of half-hour adult dramas. Sponsored by Packard Motor Car Co. Now shooting for CBS-TV.
Executive producer: Basil Grillo
General Manager: Harve Foster

JOAN DAVIS PRODUCTIONS
General Service Studios, Hollywood
"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis and Jim Backus.
Producer: P. J. Wolfson
Associate Producer: Al Simon
Director: Hal Walker
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS
General Service Studios, Hollywood
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Pat Crowley, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant Director: Jim Paisley
Writers: Al Lewis, Joe Quillian

DOUGFAIR CORPORATION
RKO Pathe, Culver City
First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsor.
Cast: John Baer, William Tracy, Gloria Gaudet, Virginia Gordon.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

FAMILY FILMS TELEVISION
KTTV Studios, Hollywood
Twenty-six half-hour religious dramatic shows "THIS IS THE LIFE."
Cast: Ernest Taylor, Onslow Stevens, Nan Boardman, Stanley Stuart, Michael Hall, David Kasday
Producer: Sam Herd
Director: William F. Claxton

FEDERAL TELEFILM, INC.
Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Director: Federal TV Corporation.
Director: Ralph Murphy.

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour comedy participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Assistant Director: J. Lindensbaum
Directors: Bob Dwan, Bernie Smith
"IT'S A SMALL WORLD," starring Al Gannaway in a series of 39 half-hour family-appearance program now shooting.
Cast: Al Gannaway and others
Producer: Isidore Lindenbaum
Exec. chg. prod.: F. H. Fodor
Production manager: Glenn Miller

FLIXING A PRODUCTIONS
6020 Sunset Blvd., Hollywood
Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttram, etc. leads.
"FRANCE RIDER" shooting second series of 52 half-hour videotapes. Jack Mahoney, Dick Jones head cast.
Producers: Wallace Fox, Geo. Archambaud
New series of half-hour Western dramas entitled "DEATH VALLEY DAYS" now shooting.

Producer: Darrell McGowan
Director: Stuart McGowan

FOUR STAR PRODS.
RKO Pathe Studios, Culver City
"MY HERO" series of 36 comedy dramas starring Robert Cummings now shooting.
Producer: Mort Greene
Director: Les Goodwin
Assistant director: John Pommer
Production supervisor: Ruby Rosenberg

GROSS-KRASNE, INC.
RKO Pathe, Culver City
Now shooting "BIG TOWN" series of 26 half-hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont

JOHN GUEDEL PRODS.
600 Tatt Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute videotaped "LINKLETTER" series.
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.
KTTV Studios, Hollywood
Series of 13 quarter-hour telepix entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

KEY PRODUCTIONS
Eagle Lion Studios, Hollywood
Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin

VERNON LEWIS PRODUCTIONS
Lewins Sound Films, 71 W. 45th St., N. Y.
"KATY EDGEMORE" series of 15-minute weekly newspaper-localized dramas, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via NBC.
Producer: Vernon Lewis
Director: M. Baron

THE MCCADDEN CORP.
General Service Studios, Hollywood
"THE BURNS AND ALLEN SHOW" now shooting series of half-hour comedy telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Associate Producer: Al Simon
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME
389 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour six comedies. Mitchell narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Arnold.
Producer: Marion Parsonnet
Director: Fred Stephani

MARK VII PRODUCTIONS
Walt Disney Studios, Burbank
Now shooting "Dragnet" series of half-hour telepix based on actual cases from police files.
Producer: Mike Mesheko
Director: Jack Webb
Executive producer: Stanley Meyer
Production supervisor: Sam Ruman

MERIDIAN PICTURES, INC.
Goldwyn Studios, Hollywood
"SCHULTZ PLAYHOUSE OF STARS" series currently shooting 13 half-hour telepix. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Sell

PARSONNET TV FILM STUDIOS, INC.
46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meade.
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

PHILDAN TV
Eagle Lion Studios, Hollywood
Series of 10 half-hour comedies "CA REER FOR CATHY" to begin shooting January. Pat Lee heads cast.
Producer: Michael Phillips

Associate producer: Dan Hadzick
Director: Jo Graham
"HERNIST HAYCOX THEATRE" series of half-hour telepix scheduled for January start. Michael Phillips directs.

ROLAND REED PRODUCTIONS
Hal Roach Studios, Culver City
"MY LITTLE MARGIE" series of 30-minute situation comedies now shooting.
Producer: Roland Reed
Director: Hal Yates
Associate producer: Guy V. Thayer, Jr.

REVUE PRODUCTIONS
Republic Studios, N. Hollywood
"BIFF BAKER, USA" series of 30-minute situation comedies currently shooting. Randy Stuart, Alan Hale, Jr., head cast.
Director: Richard Irving
Assistant director: Willard Sheldon

HAL ROACH PRODUCTIONS
Hal Roach Studios, Culver City
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

HAL ROACH STUDIOS
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
"LIFE OF RILEY" series of 30-minute situation comedies for NBC shooting.
Supervisor: Sidney Van Keuren
Producer: Tom McKnight
Director: Abby Berlin

SCREEN GEMS
1302 N. Gower, Hollywood
Now shooting the "FORD THEATRE" series of 39 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Besta

SHELDON REYNOLDS PROD.'S
Post Parisien Studios, Paris
"FOREIGN INTRIGUE" series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sylvia Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series now shooting half-hour telepix.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinning

SWARTZ-DONIGER PRODS.
Motion Picture Center, Hollywood
"WARDEN DUFFY OF SAN QUENTIN" series of 13 half-hour films now shooting.
Paul Kelly stars.
Producers: Walter Doniger, Berman Swartz
Director: Walter Doniger
Production manager: William Stephens

TEEVEE COMPANY
California Studios, Hollywood
Thirteen 15-minute telepix of two vignettes each shooting.
Casting: Sherman Harris
Producer: TeeVee Company
Associate producer: Sherman Harris
Director: William Burke

VOLCANO PRODUCTIONS, INC.
General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARVEY," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeLoach.
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gersham, Ozzie Nelson

ZIV TV
5255 Cimton St., Hollywood
Two in "BOSTON BLACKIE" series of half-hour adventure telepix shoot in December. Two in untitled series shoot in December.
General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

Vidpix Chatter

Hollywood

Volcano Productions shot telefilm gratis for Hanna Boys' Center in Sonoma, with Ann Blyth narrating. Screen Gems topper Ralph Cohn here on company biz at the same time negotiating with Screen Actors Guild toward settlement of teleblurb strike. Jack Tobin named feature editor and commentator for "Closeup," filmed "magazine" produced by American Newsreels Corp., and distributed by Guild Films. Screen Televideo exec producer Jacques Braunstein to Chicago on biz. Don Porter nabbed lead opposite Ann Southern in "Private Secretary" series being gunned this week by Jack Chertok Productions at General Service studios, Chris Nyby directing. IA Local 728, repping electricians, set Jan. 20 as deadline for telepix producers to meet upped demands to correct alleged "abuses," demands including minimum of six electricians on indoor sets. El Brendel cast in "My Little Margie" telepix at Hal Roach. Ellen Drew and Onslow Stevens star, Maura Murphy featured in tentatively tagged "The Governess," Meridian Pictures telepix for Schlitz, rolling at Goldwyn studios, with Rod Amateau helming. David Garber, former studio manager at UI and RKO, named production co-ordinator for Gross-Krasne, Inc. Flying A inked to churn out 13 more "Death Valley Days" telepix for Pacific Coast Borax, with batch set to start in January. Vet thesp Paul Guilfoyle makes directorial debut helming "The Antique Racket," for "Racket Squad" series Dec. 19-20 at Roach lot. Lynn Bari and Glen Langan star in "Mr. Greeley," TeeVee Company's "Little Theatre" telepix rolling at California studios. Directors Bob Dwan and Bernie Smith finished their 110th Groucho Marx "You Bet Your Life" teleshow for Filmcraft. Preston Foster and Dorothy Patrick drew leads in Meridian's "Manhattan Robin Hood." Eight "Rebound" vidpix have been filmed and edited for "Rebound" series by Bing Crosby Enterprises. Bob Sweeney, Shirley Mitchell, Vince Barnett and Edward Earle set by producer P. J. Wolfson for Joan Davis' "I Married Joan" series, with Marc Daniels directing.

TV'S 'WHAT'LL WE DO?' FOR '53

Radio-TV & the 'Cheap Dollar'

With the Excess Profits Tax Law slated to expire next June 30 (unless the new congress should decree otherwise), there's considerable apprehension in the trade as to the effect it will have on advertising budgets, particularly in TV. There's a precedent for the fear that the elimination of the "cheap dollar" will drastically curtail institutional-type programming (such outfits as Aluminum Co. of America, Reynolds Metals, Revere Copper & Brass, etc. come within that category), for its recalled that in the post-war period, radio took it on the chin to the tune of millions of dollars in billings when institutional advertisers found they could no longer play around with excess profits.

To a great extent, however, TV has fortified itself against any such reprisal, for the bulk of network video billings today represents sound consumer advertising.

Big question mark, however, are the automobiles, which, although having a direct consumer approach, nonetheless have been in the habit of retreating from broadcasting when any tax curves are thrown their way.

TV Wrestling Phony? It's Worth Your Life Even to Kid Subject in Mpls.

Minneapolis, Dec. 16.

In this red hot wrestling town, probably the nation's top one, where thousands take the grappling game seriously, WCCO-TV's weekly panel show, "Speaking of Sports," had the temerity to make "Is Wrestling Phony?" a discussion subject.

As a result, a pair of St. Paul newspaper sports writers, Don Riley and Mark Tierney, regular panel members, who held the mat shows up to scorn and ridicule and insisted wrestling isn't a competitive sport, are dodging verbal brickbats via mail and telephone. They've even been threatened with bodily harm.

The abuse is being heaped upon them by members of the army of fans that attend Tony Stecher's weekly wrestling shows at the Auditorium, making them the best patronized and most profitable form of entertainment locally. The shows draw up to 10,000 at \$2.40 top and audiences become so aroused at what appears to them as genuine mayhem on the per-

(Continued on page 34)

Godfrey's Squeeze Play on Oranges

Arthur Godfrey's "double life" in the orange juice market is occasioning no little trade comment. On his morning radio-TV show, he's now extolling the virtues of the Snow Crop frozen food product (which in the minds of consumers is chiefly identified with the orange juice concentrate.) But in the daily press, Godfrey continues to decimate his praises to Hi-V.

Until Dec. 2, when Snow Crop moved in on the Godfrey show, the CBS top salesman-personality was strictly a Hi-V man, having been one of its major stockholders. However, he's relinquished his stake in Hi-V. Apparently, however, until the Hi-V contract expires, the Franklin Bruck agency, which handles Hi-V, is getting maximum mileage out of Godfrey's identification with the product, hence the interim two-way spread.

SAM GOLDWYN, JR., TO JOIN ABC-TV

Sam Goldwyn, Jr., son of the film producer, is joining ABC-TV in New York as assistant to Charles Underhill, national program manager. This is young Goldwyn's first TV job. He did a hitch in the Army and was also engaged in some film work abroad.

ABC-TV, meanwhile, is weighing applications of a flock of candidates for the post of eastern program manager, a post expected to be filled within the next couple of weeks. Successful aspirant will become No. 2 man in TV programming under Underhill.

James Stabile, of the web's legal department, has been named administrative manager for the ABC TV program department, handling negotiations for contracts and administrative affairs.

NEW SALES PLANS AS TOP PROBLEM

By GEORGE ROSEN

As 1952 fades from the TV spectrum, the television networks are still wrestling with the No. 1 problem—finding the sales formulas and patterns that will give the sponsor a fair shake for his money and solidify his faith in the medium.

Not that the other major issues have been satisfactorily resolved. Programming, for one, projects itself as one of the burdensome problems of '53, for with the "situation comedy formula" having run its course, and with the rotating comic pattern (as exemplified by the NBC schedules) already belabored to a point of satiety, a "where-do-we-go-from-here?" anxiety has already begun to creep into the network echelon thinking.

Nor, for that matter, have the networks come up with any solution to the daytime TV situation and the hazards of programming to a still dubious audience that doesn't mind listening to radio but as yet can't be plinned down in large numbers to watching.

Sales Plan Priority

But of all the areas that will undergo careful exploration in '53, it's the sales formula designed at once to enrich the networks and prevent wholesale sponsor defections, that gets priority on the agenda for the new year.

Does the answer, the networks are asking, lie in the participating sponsorship formula as initially blueprinted for the NBC-TV program rosters by Sylvester L. (Pat) Weaver? NBC still sees it as the answer, and points to its succession of success stories in pioneering the pattern for such program components as the "Show of Shows" (with its nine sponsors and annual take of \$5,000,000); "All Star Revue" (with its three-way rotating bankroller spread and annual gross intake of \$4,500,000); the daytime cross-the-board Kate Smith hour (which, even with its present nine open segments a week permits for a revenue of \$3,000,000 annually); and the early morning two-hour "Today" show, with its multiplicity of short-range clients pouring revenue into the web coffers at the present rate of \$4,000,000 a year (and which permits for an overall yearly potential of \$12,000,000).

Interesting to note is that the rival webs have been unable to compete against these segments on

(Continued on page 30)

Agency With 'TV Comm'l of Future' Seen Inviting Windfall in Billings

All Aboard

With "OmniBus" now getting a commercial ride by a car company (Willys) and a bus company (Greyhound), the program entrepreneurs have been talking about making it a three-way parlay by booking the Valerie Bettis "Streetcar Named Desire" ballet.

Agency that comes up with the "TV commercial of the future" will not only be the envy of the industry but is destined to reap a windfall in sponsor billings. That, at least, is the considered opinion among a large segment of TV hoppers who deplore the fact that, as now, the video commercial remains strictly a "hangover from radio thinking—with a visual assist."

It's recalled that in the early '30s a few of the agencies, notably Young & Rubicam and J. Walter Thompson, solidly entrenched themselves as kingpin operations in the radio sweepstakes, with the nation's major clients because of their ability to pioneer the pattern and techniques for AM commercials as we know them today.

But it's felt that the "TV commercial of tomorrow," whatever it is, is yet to be created—and the agency that does it will invite a vanguard of sponsors to its doorstep.

Bristol-Myers Eyes Alan Young, Buys Gleason

Bristol-Myers is winding up negotiations with CBS-TV for purchase of two major program entries, one a replacement for its Sunday night 9:30 "Break the Bank" and the other a participation in the Saturday night Jackie Gleason show.

As replacement for "Bank," which is being axed on Feb. 1, B-M looks set to buy a comedy series starring Alan Young. Show is budgeted at \$28,000 weekly, but it's reported that CBS may share in the cost. Show will be live and originate from the new CBS-TV City on the Coast.

CBS-TV initially pitched up "This Is Show Business" to B-M, but reportedly couldn't come to terms on second year prices. With Bristol-Myers latching onto the Gleason stanza, show again assumes an SRO status. Sponsorship vacancy occurred when American Chicle Co. served notice it was cancelling out. (Latter outfit is putting its coin in "Date With Judy" on ABC-TV.)

Deals were handled via Doherty, Clifford & Shenfield, agency for B-M.

Bendix's 'Today' Buy

Chicago, Dec. 16.

Bendix Home Appliances has taken a nibble on NBC-TV's "Today," ordering 13 weekly participations starting Feb. 23. Firm will take over a weekly five-minute portion of the Dave Garroway-emceed early morning show.

Agency is Earle Ludgin.

CBS-TV Pacts For Ben Hecht Series

Ben Hecht and CBS-TV have negotiated a deal whereby the author and playwright will convert his "Thousand and One Afternoons" auto biographical tomes (dealing with his Chicago newspaper days and the subsequent New York period) into a half-hour dramatic series for video. It'll be a live series, with a New York origination, and the Columbia programming boys are aiming at a major production showcase.

This will be Hecht's initial entry into TV with his own series, although some of his stories and plays have been adapted to video on a one-shot basis.

Bob Stevens, who formerly directed the TV "Suspense" series for CBS, is getting the directorial assignment on the Hecht program.

Dinah Det.-Originations Cancelled in Dispute Over Outside Union Help

Detroit, Dec. 16.

The Dinah Shore Show, which was scheduled for origination by WWJ-TV for the NBC network twice, was cancelled both times because of a dispute between members of the Detroit chapter of the National Assn. of Broadcast Engineers and Technicians (CIO) and members of the Hollywood chapter of the same union.

Detroit members refused to work with technicians flown here with Miss Shore. Kinescope versions of her show, made previously for emergency situations, were put on the net in New York.

Edwin K. Wheeler, general manager of WWJ-TV, said the strike was a violation of the contract which is made with both the Detroit chapter and the international union. David Stewart, chairman of the NABET Detroit chapter, said the chapter considered it a contract violation for outsiders to take over the operation of technical equipment.

Miss Shore was in town to meet with executives of General Motors' Chevrolet Division, sponsors of her show. She also appeared nightly in the Detroit Athletic Club floor show.

Meyer Resigns CBS-TV

Hollywood, Dec. 16.

Bob Meyer, who has been director of TV press information on the Coast for CBS for the past 18 months, has resigned to accept a position on the writing staff of a new TV production company. Meyer has been with CBS since 1948. Prior to that he worked for United Press in Hollywood.

OUT SOON!

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Trafalgar Square

House Committee Refuses to Draft TV Legislation, Favoring Industry Self-Censorship; Qualifies Criticism

Washington, Dec. 16.

Industry self-censorship, at least during television's present growing pains, is probably the best way to eliminate undesirable types of programs and commercials, a Congressional Committee probing radio and TV programs, asserted yesterday (15).

Committee issued its final report and recommendations opposing Federal legislation at this time, but calling for continuing Congressional study in the next Congress as a prod for the broadcast industry's self-censors. That the committee would not recommend legislation, but would merely admonish the broadcasters to clean up, was predicted in last week's *VARIETY*.

The Congressional body, a special sub-committee of the House Commerce Committee, made these points in the report:

"The television code which was placed in effect on March 1, 1952, has not, and could not have, in the nine months of its existence, proved its worth conclusively. The rapid growth of television . . . makes it impossible to pass any conclusive judgment at the present time on the effectiveness of the television industry's effort at self-regulation.

"It appears to the sub-committee that self-regulation is making substantial progress and, so long as the public interest is served, is preferable to government-imposed regulation. Question has been raised as to the power of congress to legislate in this field. The sub-committee believes that the congress is authorized to do so within limits. . . . The subcommittee believes, however, that the potential evils inherent in such governmental controls might be even greater than the evils that such controls might be designed to remedy.

General Rules Difficult

"It was observed by several witnesses that the tastes of the American people are so diversified that no general rules can be formulated and enforced by a few members of the broadcasting industry for the purpose of eliminating bad taste without doing great harm to radio and television as a medium of free expression and communication.

"It is the view of the subcommittee that the industry code is not, and cannot be, under the Federal Communications Act, designed to be a substitute for the responsibility of the individual station licensee. As a matter of fact the subcommittee feels strongly that there cannot and should not be any delegation on the part of individual licensees of their responsibilities under the law either to a collective industry organization or to a radio or television network.

"The Federal Communications Commission has never licensed or attempted to license networks. The subcommittee feels that further study and consideration should be given to this question."

Discussing offensive programming, the committee asserted that

(Continued on page 30)

Bob & Ray TVer Exits; Mindy In

Bob (Elliott) and Ray (Goulding), who've run NBC-TV's Tuesday night "Embassy Club" since the start of the season, have been dropped from the show. They'll be replaced, starting Dec. 30, by Mindy Carson, with the show's format remaining status quo. Program continues in the Tuesday night 10:30 to 10:45 slot, under Embassy cigarettes' sponsorship.

Miss Carson, incidentally, will be doubling from the NBC video show into her twice-weekly stint on CBS Radio for two weeks. CBS plans to drop her from her sustaining showcase spot Jan. 16. Replacement has not been set. NBC programming execs, confident that Bob & Ray have big commercial potentialities, are scouting for another format and sponsor for the comedy team.

Jane Froman

thinks

Television Is Entertainment's Greatest Challenge

one of the many byline features in the upcoming

47th Anniversary Number

of

VARIETY

Plan Crackdown On TV Stations Ignoring Code

Miami, Dec. 16.

The Code Committee of the National Assn. of Radio-Television Broadcasters isn't too happy with the way some TV stations around the country are indulging in excessive commercial abuses. Until now the NARTB, which adopted the industry-wide Code at its convention in Chicago last April, has refrained from penalizing wayward stations, but indications are that the year 1953 will witness a strict policing regime designed to eradicate the abuses that are known to currently exist.

Code adherence was one of the major items on the agenda as the NARTB board assembled at Catcay for its annual winter meeting. The NARTB crackdown is aimed generally at the local station operators, rather than the networks or the key flagships in New York. Particular target are the pitchmen who, it contended, are running rampant with commercial spiels taking up in some instances full 15-minute segments.

Failure of stations to comply with Code standards, after warning, will result in lifting of the Code seal which may put the station's operating license in jeopardy.

As an incentive for viewers to write more freely and frequently concerning television programming, the NARTB has voted to modify the "Seal of Good Practice" screened by membership stations so that viewers will know how to contact the association. Henceforth the seal will bear the address legend "N.A.R.T.B., Television Code Review Board, Box 1711, Washington 4, D.C."

'DOWN YOU GO' GETS 3-COUNTRY SPREAD

"Down You Go," Louis G. Cowan-packaged quizzer originating at WGN-TV, Chicago, and carried by the DuMont network, shapes up as one of video's most internationally-slanted shows.

Cowan has completed negotiations whereby a British version of "Down You Go" will be carried on BBC-TV starting after the first of the year. ("What's My Line" is similarly one of the top British faves in its BBC version, as well as the CBS show in this country.)

"Down You Go" currently is one of the top pulling entries on the Cuban TV Network.

Ken Kling's Klient

Miami, Dec. 16.

Ken Kling, creator of the "Joe and Asbestos" syndicated comic strip, launched a two-day sports commentary over the 50kw WINZ in Miami yesterday (15). Kling is doing a morning shot from the Hotel Roney-Plaza room and an afternoon show from one of the local race tracks.

Fletcher Motors, southern radio distributors, and Wildroot are bankrolling the shows which have been set until April 15.

CBS-TV Still Waiting For 1st Sponsor To Break 5-Minute Ice

CBS-TV is encountering the same sponsorship difficulty on its new five-minute sales plan for "There's One in Every Family" as the web originally faced with "Omnibus." Web claims to have a number of bankrollers interested in the project but none is willing to make the first move to buy in. CBS sales execs are confident, however, that just as "Omnibus" sold out within several weeks after the first sponsor was pacted, "Family" will be SRO when the initial bankroller can be prodded into taking the plunge.

Under the plan, "Family," which is aired from 11 to 11:30 a.m. Monday through Saturday, has been cut into five-minute segments for sponsorship purposes. Five of the six segments are being pitched to network sponsors, who can buy one or all five of them, and on a one-shot basis or for a full 52-week season. In this way the show is similar to NBC-TV's "Today," which is sold on much the same basis.

Sixth segment of "Family" (the 11:15 to 11:30 period) has been set aside by the web for local station sale to local sponsors. It's been learned that the affiliates have been much more successful than the network with the show, with most of them now SRO on their cut-in segments.

ABC-UPT Decision Off Till January

Washington, Dec. 16.

There'll be no final decision this year on the merger of the ABC network and United Paramount Theatres. Belief that the FCC would finalize the recommendation of Examiner Leo Resnick on the Par package case before the end of the year had not taken into account unexpected Congressional interference—from two key members of the Senate.

Last week's Commission order scheduling oral arguments for Jan. 5 on the merger and related issues came after receipt of strong protests by Sen. Charles E. Tobey (R-N.H.) and Sen. William Langer (R-N.H.) against Resnick's report, which favored the ABC-UPT combine, recommended the renewal of Paramount's KTLA-TV license in Hollywood, and held that Par does not control Du Mont.

Whatever the Commission's intentions were regarding the Resnick recommendations, it's apparent they could not ignore the Senators. For Tobey is practically certain to be chairman of the powerful Senate Committee on Interstate Commerce which has jurisdiction over the FCC. And the chances are that Langer will head up the Senate Judiciary Committee which is charged with responsibility for the anti-trust laws.

Tobey had cabled the Commission from Paris several weeks ago that he was "disturbed and shocked" by Resnick's report.

TV—Legit Incubator

Pacting of singer Edith Adams last week for a major role with Rosalind Russell in George Abbott's upcoming musical version of "My Sister Eileen" for Broadway, represents another coup for TV's casting capabilities. Abbott and Bob Freyer, who's producing the musical "Eileen," first saw Miss Adams as featured singer on the Ernie Kovacs show, aired cross-the-board daytime on WGBS-TV, N. Y., and auditioned her on that basis.

Isabel Bigley, currently co-starring in "Guys and Dolls" on Broadway, also won her role via TV performances, but more indirectly. She was featured in a Time magazine story on her work as fencee of the "Cafe Continental" vid-plx series sponsored several years ago by Conmar Zippers on TV. Ernest Martin, co-producer of "Dolls," spotted her picture in the Time story and invited her to audition from that.

Subscription TV New Looms As Pattern for Future in Baseball

Chicago, Dec. 16.

The potential subscription-TV bonanza has apparently become the major element in the thinking of the sports world as regards video. For example, post-mortems on the recent tele donnybrook at the Phoenix major league baseball meetings point to the hoped for pot of gold at the end of the boxoffice-TV rainbow as the real issue involved.

Most observers agree that Fred Saigh, St. Louis Cards prexy, scored a precedential victory far transcending any immediate coin possibilities when he wangled a cut of the Chi Cubs' video coin from owner Phillip K. Wrigley. Latter granted a similar concession to the Cincinnati Reds. Failure to break through with a like deal in the American League caused Bill Veeck, St. Louis Browns prexy, to refuse permission to the other seven teams to telecast the Browns from their own parks.

The Cubs' arrangement with the Cards and the Reds, and the Browns defection is the first breakdown of the standard reciprocal pattern which carried over from radio. Under the reciprocal formula the teams waived any sharing of broadcast or telecast revenue. Regular gate take is split with the visiting club.

Now, however, with subscription video looming as a source of coin which might conceivably match or even exceed the turnstile take, it's obvious that both Saigh and Veeck raised the video issue at this time primarily to establish the principle of a visiting team's right to a slice of the electronic revenue.

Token Money

This is pointed up by the fact that the Cards' cut of the Cubs' home TV money for the upcoming year will be hardly more than a token. The Cards figure to take between \$5-6,000 as their share of the video rights to the 11 games they play next season in Wrigley Field. They reportedly are getting a 30% slice of the Cubs revenue per game, which last year came to \$75,000 for the 154-game season under the exclusive WGN-TV deal.

Such coin is small stuff compared to the figures being bandied about by the promoters of the various pay-as-you-watch TV systems. While it's not known whether Wrigley, who has unique ideas about his responsibility to the Cubs' fans, would eventually be interested in subscription-TV, it's considered a certainty that other diamond magnates would give the thing a whirl. The financial possibilities could change the whole economic structure of the sport, some of them feel.

And it's clear that the owners in the smaller cities, particularly, want the principle on record that they are to get a hunk of the home boxoffice in Chicago and New York if and when such a system is put to use. It's believed a foregone conclusion that the Wrigley-Saigh formula will receive further attention at subsequent meetings.

In the same connection, it's known that the National Collegiate Athletic Assn. TV masterminders have been investigating the subscription-TV possibilities with considerable interest. The college athletic toppers are eagerly awaiting development of the system to help solve the problems raised by football telecasts via the open channels.

Longines Exiting CBS' Choraliers?

Longines-Wittmaner this week is reportedly on the verge of cancelling one of the two half-hours it has bankrolled on CBS Radio Sundays for a number of years. Outfit has its Symphonette on Sunday afternoons and the Choraliers on Sunday night, and it's expected that the Choraliers will get the gate.

Longines also bankrolls "Chronoscope," 15-minute show aired three times weekly on CBS-TV. That show will continue.

Hank Sylvern

drops

Hints From a Father to a TV-teen Age Daughter

a bright byline piece in the forthcoming

47th Anniversary Number

of

VARIETY

AT&T Throws In 'Spare' TV Cable As Events Pile Up

Tug o' war among the networks on coast-to-coast cable-micro relay facilities for special events next month is being avoided, with American Telephone & Telegraph Co. putting three facilities at the webs' disposal for Jan. 1 bowl games and the Jan. 20 Presidential Inauguration.

At present there is one cross-country hookup. The second permanent hookup will go into service on Jan. 1. A third "spare" setup will be borrowed from AT&T's other services so that bickering between the webs on bowl grid classics will be sidestepped. It will also be borrowed for the ceremonies when Gen. Eisenhower becomes President.

Recent talks between the four video networks and AT&T were peaceful, after ABC-TV had threatened to balk at the present setup whereby disputed allocations on the cable are settled by horse-trading among the networks. ABC objects to several principles in the rules of procedure on allocations, which, it claims, tend to make the "haves" (CBS-TV and NBC-TV) stronger and not give the "have-nots" a chance to grow.

The talks settled all disputes amicably, without the chains having had recourse to those rules which ABC abhors. Thus, for the time being, the fight over the principles has been averted. The possibility remains, however, that when ABC-TV gets enough prospective sponsors with cable requirements causing conflicts with the other skeins, it will open up the battle.

The agreement on rules of procedure, which expires on Dec. 31, was not renewed, nor was it scrapped. It is being used, but the disputed sections weren't involved in the allocations for the first quarter of 1953. What particularly rankles ABC-TV is the concept that when there is a hassle between two networks on a particular leg of the cable, the network whose program is requested by more stations on the leg should be carried.

'Double' Doubles From CBS-TV to NBC Radio

"Double or Nothing," now aired thrice-weekly on CBS-TV, will be duplicated into the NBC radio daytime schedule starting Jan. 19, with Campbell Soup's, which sponsors the TV version, also picking up the tab on radio. NBC will utilize tapes of the CBS video shows for three days of its cross-the-board schedule, with special tapes to be cut for the other two days. Show takes over the 10:30 to 11 a.m. period.

"Double" is produced by indie packager Walt Frammer, whose "Strike It Rich" daytime show gets similar treatment via CBS-TV and NBC radio. New AM slotting for "Double" gives Frammer a total of 25 separate radio or TV productions each week. Bert Parks, who emcees the TV'd "Double," will double, of course, into the AM version.

Allen was originally imported to N.Y. from the Coast by CBS as a TV comedian, but he later shifted over to the radio web. There have been rumors that WNBC, the NBC video web's N.Y. flagship, is interested in him to emcee a new late-evening entry, but these were denied this week by WNBC general manager Ted Cott.

NBC-TV Trims Free Network Hours For Affiliates, Maps More Daytime

Chicago, Dec. 16.

NBC-TV affiliates "rump committee," meeting in closed session here today (Tues.) with top network brass, won a compromise victory in its fight to carry a reduced load of "free" network time each month. At the same time, NBC prexy Joseph H. McConnell promised the affiliates that the web is studying closely the problem of daytime TV and has a new daytime project earmarked for launching early next year.

Affiliates had complained about the net's demand that they be required to carry 24 hours of free time monthly. Under the compromise setup, the allocated free time will be revised downwards on a scale proportionate to the number of commercial hours carried by each affiliate each month. No changes were effected in the rate of payment between the network and affiliates.

NBC's lack of daytime programming had also been a bone of contention with the affiliates, who contended that it was unfair to make them carry the daytime load on a local basis. What McConnell's new plan involves was not disclosed, but it's believed that NBC is now prepared to expand its daytime video schedule to encompass all but a few hours each day.

Rump committee, comprising reps of 41 NBC affiliates, was spearheaded by Walter J. Damm, general manager of WTMJ-TV, Milwaukee. Among the NBC brass participating in the meet besides McConnell were veepees Frank White, Harry Bannister and Syd Eiges.

Spot-Happy Reps Step Up Campaign

Station Representatives Assn. is stepping up expansion of its activities to further the development of spot radio and tele, adding to its office staff and planning campaigns for greater standardization in the spot-field and reduction of paper work.

Annual meeting of the station rep group last week elected John Blair, board chairman of John Blair and Blair-TV, as its new prez, succeeding Joseph J. Weed, of Weed & Co. Other new officers are John E. Pearson, v.p.; Adam J. Young, Jr., secretary; Thomas F. Clark, treasurer; and Weed, Russell Wordard (of Free & Peters) and Joseph Timlin (Branham Co.) as directors.

Weed, in his annual report, recommended continuance of the spot clinics and their extension on a regional and national basis. A new spot radio presentation will be made and another edition of the Spot Radio Estimator published. Dues and budget approved represent an increase over the 1952 figures.

SRA, of which Tom Flanagan is managing director, said it is aiming at serving the entire industry, and in particular the ad agencies. Blair noted that national spot radio volume has passed total network radio and said that as the freeze lifts the same situation is being evidenced in TV.

SCHAEFER BEER BUYS 52-WK. NEWS STRIP

Schaefer beer has bought the 7-7:15 p. m. strip on WJZ, N. Y., for a 52-week stretch, featuring Taylor Grant and the news. Schaefer, via BBC&O agency, starts on Monday (22). Buy is part of a plan by Joe Nemesch, ad manager for the brewery, to develop a "news name" for Schaefer which is already prominent in the sports picture through its Brooklyn Dodgers co-sponsorship on AM and TV.

The 7:05-7:15 p. m. period, which currently spotlights Grant as editor of "Headline Edition," will continue on a co-op basis, with ABC network affiliates free to sell plugs to their own bankrollers. The 7:05 segment will be tailored to provide a smooth lead-in for "Headline Edition."

DOTTIE MACK QUILTS PAUL DIXON IN HASSLE

Cincinnati, Dec. 16.

Quarrels between Paul Dixon, disk jockey, and his gal Friday pantomimist, Dottie Mack, came to a climax with the withdrawal by Miss Mack from WCPO-TV. In asking for an indefinite leave of absence, which was promptly granted by Mortimer C. Watters, general manager of the Scripps-Howard operation, Miss Mack caused cancellation of a new show for her scheduled to start this week. Miss Mack declared that she had no future plans. Earlier she denied a rumor that she would join up with Crosley's WLW-TV.

Seiferth Helms Chi Bid for Place In Radio-TV Sun

Chicago, Dec. 16.

Joseph M. Seiferth has been named exec director for Chicago Unlimited, newly formed non-profit organization set up to promote Windy City radio and TV as a major production centre. Outfit, which has been in the blueprint stage for the past several months and in the talk stage for a good many years, is now formally launched and under Seiferth's direction will move ahead of an ambitious project aimed at focusing attention on Chicago and production facilities.

Unlimited still has a long way to go, however, before its backers' hopes of obtaining a \$100,000 annual budget can be realized. As of last week there was slightly over \$7,500 in the kitty, raised by collections on the original membership pledges. Seiferth's first assignment, obviously, will be to line up additional coin.

Besides a general public relations job to spotlight the Chi AM-TV potential, particularly to major midwest advertisers, the organization plans a board research program. Research will embrace a survey of the available radio-TV, transcription and film production facilities hereabouts, the talent pool and a detailed history of successful Chi productions.

Seiferth spent four years as audience promotion manager for WJZ, New York. He set up his own TV package and consultant firm in 1946.

Most AM Stations Upped Coverage In 3 Years, New Nielsen Study Sez

The majority of U. S. radio stations have increased their circulation since 1949, according to an analysis of the first Nielsen Coverage Service report, which has just been mailed out to subscribing stations.

NCS is the first national study of overall AM circulation since the second Broadcast Measurement Bureau "census" of 1949. The rival Standard Audit & Measurement study (headed by Dr. Kenneth Baker and following the same technique of the demised BMB, of which Baker was research chief) is due this week.

Nielsen's new circulation study shows that for a representative group of AM stations which had no change of power, affiliation or frequency in the 1949-52 span, coverage increased 11% in the daytime and 5% at night, for the average outlet.

Other findings of Nielsen's analysis are:

(1) Although the average station's coverage increased 11%, individual stations' circulation shifts ranged from a drop of 48% to a gain of 213%.

(2) The average 5% nighttime increase had individual variations ranging from minus 63% to plus 112%.

(3) While increases occurred in

CBS-TV RESHUFFLES SOAP OPERA STRIPS

CBS-TV this week set plans to preempt a quarter-hour of local station daytime periods cross-the-board by moving its "Guiding Light" show from the 2:30 to 2:45 p. m. strip back into the 12:45 to 1 p. m. strip. Web previously had permitted its affiliates to program the 12:45 to 1:30 period cross-the-board on a local basis.

Move has been made to consolidate the CBS-TV daytime soap operas into a solid block. Thus, "Light" will now be airing back-to-back with "Search for Tomorrow" (both are sponsored by Procter & Gamble), which in turn follows "Love of Life," sponsored by American Home Products. Network will retain the quarter-hour previously held by "Light" for another show, which has not yet been selected.

In N. Y., the move presents a special problem for WCBS-TV, the web's flagship station. It has been airing the Ernie Kovacs show in the 12:45 to 1:30 p. m. strip, with the show SRO on a participating basis. Station management has decided to continue Kovacs on a half-hour basis, and suffer the resulting loss of revenue, but may move him to a different time period in the near future.

Double Gotham Spread For Loughton Series

Duffy-Mott Co. has bought the 15-minute Charles Loughton recital vidpix for 22 major markets—but in the case of New York City the program will be showcased on both WJZ-TV and WPIX. Sponsor feels that there's so much coverage to be gotten out of the Gotham market as to justify the two-station spread.

Loughton series preems Jan. 6 on WPIX and Jan. 9 on WJZ-TV. Former station will carry the show on Tuesdays, WJZ-TV on Fridays.

It marks Loughton's TV debut with his own show.

Sweets Buys Sugar Bowl

Sweets Co. of America will appropriately back the Sugar Bowl Game from New Orleans over WJZ-TV, N. Y., on New Year's Day.

The grid classic is being aired as a co-op on both ABC radio and tele networks, starting at 1:45 p. m. Jan. 1. Sweets Co. is buying WJZ-TV only. Web got the okay for beaming the gridcast on a co-op basis late Friday (12) and informed its affiliates they can sell the games locally. Jim Britt will handle the TV mike and Bob Finnegan the radio play-by-play.

Advertisers in a Yuletide Mood; Lotsa Coin For Radio-TV Programs

EMERSON MERGING WITH WEBSTER-CHI

Emerson Radio and Webster-Chicago Corp. revealed plans this week for a merger of the two companies into an expanded firm to operate under the Emerson label. Directors of both companies have okayed the plan and it's now being sent for approval to stockholders.

Under terms of the merger, Emerson will issue 337,500 shares of its capital stock for the 450,000 shares of W-C now outstanding, which is in the ratio of 3/4-share of Emerson for each share of W-C.

Equipment Makers Can't Keep Pace With FCC Permits

Atlanta, Dec. 16.

The FCC is handing out construction permits for TV stations faster than equipment makers can turn out transmitters, agency chairman Paul A. Walker told the Southern Regional Conference on Educational TV here last week.

Walker asserted that of the 900 applications received since the lifting of the freeze, the Commission has already processed nearly 400 and 137 of the latter have been given station authorizations. The others have been designated or scheduled for hearing.

The demand for TV channels is so great, Walker said, that hearings must be held in practically all the larger cities to select the most qualified applicants.

Walker put the number of commercial TV stations on the air at 120, with 111 others under construction.

Television, Walker told the Conference, can provide the spark to develop the latent talents of the south. Educational stations particularly, he asserted, can be "powerful instruments" in facilitating the region's efforts toward progress.

Video, he said, "will help us as nothing else can to bring the outside world, the workaday world to the campus and into the classroom. And television will also enable us to bring our schools closer to the people; in fact, directly into their living rooms. Educational television is a tool, timely arrived at to speed the resurgence of the South."

While urging educators to move promptly in applying for educational TV channels, Walker emphasized that southern industry has a vital stake in expediting education through TV and should lend full assistance in constructing stations.

Expressing encouragement by the spirit of cooperation shown by business groups toward educational TV, the FCC topper predicted that the formation of the National Citizens Committee for educational TV will give "new impetus" to the participation of businessmen in the establishment of non-commercial stations.

CHI COSMETIC FIRM BUYS AYEM GODFREY

With Lever Bros. cutting back on its sponsorship of the Arthur Godfrey morning simulcast on CBS, the web has pacted Consolidated Cosmetics, Inc., new Chicago firm, to take over the open segments. Agency is Tim Morrow.

Under the Godfrey setup, each new sponsor buying into the show goes into the first quarter-hour segment, from 10 to 10:15 a. m. cross-the-board. Thus, Lever will remain in its 10:30 to 10:45 strip on an alternate basis, but Consolidated moves into the first quarter-hour, alternating with Snowcrop, last previous bankroller to buy in. Consolidated will plug its Lanolin Plus line, starting Jan. 8.

The networks are in a holiday and holly mood, decking their schedules with special Christmas programming. And in the same joyful spirit several advertisers have put bankrolls into the web's stockings for Yule layouts. To show what transformations the Xmas excitement can cause, Pabst's "Blue Ribbon Bouts" will become a musical stanza with ballerina Maria Tallchief, Gene Lockhart and David Rose's 40-piece orch for Dec. 24, under Pabst sponsorship.

Other AM-TV packages in S. Claus' bag include:

Mutual of Omaha will back a one-hour show on Mutual enabling servicemen overseas to talk to kin at home on Christmas Day at 2 p. m. Tele edition will be broadcast on NBC-TV at 3 p. m.

General Motors is backing "One, Yuletide Square," a fantasy produced by Radio City Music Hall's Leon Leonidoff and featuring a ballet under the direction of George Balanchine over NBC-TV at 4-5 p. m. Dec. 25.

"Story of Cinderella," hour ballet fantasy produced by Wana-makers, Philly, department store, will be lensed by ABC-TV Monday (22) at 5 p. m. Dennis James and Jimmy Blaine will head a 90-minute on the net Dec. 24, 9:30 p. m.

Gian-Carlo Menotti's opera "Amahl and the Night Visitors" will be reprised by NBC-TV, 6-7 p. m. Dec. 25.

Longines-Wittnauer will present a special musical festival on CBS-TV 5-6 p. m., Dec. 25.

Freeman Gosden and Charles Correll, creators of "Amos 'n' Andy," will make their tele debut in a special segment of CBS-TV's "A. & A." at 8:30 p. m., Dec. 25 when Amos' version of the Lord's Prayer (a veteran radio feature which CBS Radio is carrying Dec. 21) will get its first video airing.

Christmas Eve festival service from Washington National Cathedral in D. C. will be aired at 11:15 p. m.-12:30 a. m. on CBS-TV. It will be followed on the web by Father Flanagan's Boys Town Choir.

"Lux Video Theatre" on Monday (22) will do "A Child is Born" with Fay Bainter and Thomas Mitchell for the third straight year on CBS-TV. Same chain's "Studio One" will do "The Nativity" with the Robert Shaw Choral on Monday (22).

Barrymore's Perennial For the 16th time Lionel Barrymore will play Scrooge on "A Christmas Carol" over CBS Radio's "Hallmark Playhouse" Sunday (21).

CBS Radio has lined up six of (Continued on page 36)

L.A. Now Tops N.Y. (8 Stations)

Washington, Dec. 16

Los Angeles is now first city in the U. S. in number of TV stations as a result of the issuance last week by the FCC of a construction permit to John Poole for a UHF outlet. This gives L. A. its eighth commercial outlet (one more than New York).

The city had previously been issued a UHF permit for an educational station, which is now under construction by the University of Southern California. When these UHF outlets are completed, L. A. will have nine stations.

In addition to the L. A. permit, the Commission issued authorizations for six other stations. These went to Johnston Broadcasting Co. in Birmingham, Ala.; WDAN in Danville, Ill.; Delta TV Co. in Monroe, La.; WHIZ in Zanesville, O.; Tacoma News-Tribune in Tacoma, Wash.; and KMO in Tacoma, Wash.

Foot's New Status

Emerson Foote was elected exec v.p. and exec committee member of McCann-Erickson yesterday (Tues.).

Robert E. Healy, v.p.-treasurer, was added to exec committee and Chester A. Posey, John H. Tinker, Jr., and Henry Q. Hawes were named senior veepees.

Tele Followup Comment

TWO TO THREE
With Bob Morris, Irene Knight,
Rex Trailer, Mary Wilson, Joe
Frasetto, Eleanor Glenn, Doris
Hackett, Rev. Stanley K. Gam-
bell
Director: Del Hostetler
60 Mins., Fri. 2 p.m.
WPTZ, Philadelphia

New hour-long variety show for
hausfraus showcases talents of
WPTZ staffers in a package tied
together by Bob Morris, singer and
emcee. A personable performer,
known through his work on air and
in local night spots, Morris sings
to guests seated about tables to
give floor-show informality to pro-
duction, and cues camera switches
to other studios. Morris says "we're
going upstairs," or "Let's take the
elevator to where Mary Wilson is
working." What happens to the
studio audience during these ex-
cursions is not quite clear to view-
ers. They probably go out for a
smoke.

Next sequence finds Miss Wil-
son, WPTZ's pots and pans author-
ity, whipping up a pie, from cheese,
apples and condensed milk. Morris
gets on the scene and dutifully
tastes and approves the pie. This
repartee over show follows with a
gimmick, in which Morris lures
two reluctant femmes into a song
contest—the catch being that they
have to say "blank for every three
letter word. Winner gets a laugh
prize of an oversized lollipop and a
hotwater bag. Probably loot will
increase in value, if program
grows older. As of now only plum
is a makeover job of Doris Hack-
ett, studio's authority on appear-
ance, beauty and correct grooming.

For the stay-at-homes there is a
"wish letter" in which winner is
interviewed by Eleanor Glenn and
given her "desire." Wishes are
handmade shoes, and a nylon robe
(this lady's soldier husband was
coming home). Miss Glenn also
sings a home-made ditty and gives
a brief weather report.

Corralled in the roundup of stu-
dio talent is cowboy crooner, Rex
Trailer, complete with guitar.
Trailer, who is being given big
buildup by station, sang "Rock
Candy Mountains" and "Foggy-
Foggy Dew" in acceptable, folk-
singer style. Meanwhile Emcee
Morris has shanghaied a sailor
from the audience, and he sings a
pop tune to Irene Knight, good-
looking chirper, who like Morris,
is well known on the local cafe
circuit. Morris and Miss Knight al-
ternate at tying diverse segments
together with song interludes. Joe
Frasetto, Latin Casino maestro,
takes a violin solo and heads trio
of piano, bass and xylophone.

Serious note is "Pastor's Study,"
conducted by Rev. Stanley Gam-
bell, who delivered a series of
brief poems appropriate to the
Christmas season show. Format
gives busy homemaker a "wide
choice; but if it's the emcee she
favors, she's in the Morris chair
for an hour. Gagh.

BETTE HAYES KITCHEN KLUB
With Ken Case
Producer: Norman Bernauer
30 Mins., 1:30 p.m. Mon.-Fri.
Participating
WDAF-TV, Kansas City

The area's only TV outlet has
given the go-sign to this half-hour
of interest for women in the early
afternoon spot on a five times
weekly basis after several weeks
of trying it out once per week and
later twice weekly. It's the station's
homemakers period when the
subjects range through cook-
ery, recipes, household hints, uten-
sils, sewing, gift wrapping, or al-
most anything of interest to milady
and madame.

For this particular segment of
its programming WDAF-TV re-
cently brought in Bette Hayes to
handle the chores of arranging the
material and handling it before
the cameras. She has a back-
ground of home economics, is at-
tractive of face and figure before
the lens.

Mood of the show is one of com-
posure and pace is leisurely, with
Miss Hayes doing most of the chat-
ting, and Ken Case of the studio
staff along to put in his two cents
worth and stick his finger in the
icing or sniff the aromas in ap-
proving fashion. Between the two
the pace is given a varied effect,
and they daily integrate five or six
commercials with Case usually
leading into them and femme giv-
ing the meat of the copy in her
off-hand manner and with a per-
sonal touch.

Mail response is running 2,000
or so daily, indicating the ready
acceptance of the show, and it is
a welcome addition to the TV pro-
gram schedule. Quin.

Joseph L. Mankiewicz, film
writer-producer-director, occupied
ABC-TV's "Hot Seat" Monday
night (15), and under questioning
by N. Y. Times' film critic Bosley
Crowther and "Seat" producer
Stuart Scheffel, sounded off on
various phases of film biz and show
biz in general. In answer to a
query on whether TV or the qual-
ity of pix is causing the present
boxoffice slump, Mankiewicz at-
tributed part of it to video; de-
claring "I don't see why people
should buy something they can get
for nothing."

He claimed, however, that the
film industry is "over-inflated,"
averring there are now "too many
pictures and too many theatres."
Came the war boom, he pointed
out, and the industry accepted that
level of biz as standard. Then,
when the b.o. returned to normal,
they call it a slump. Mankiewicz
noted, however, that the film biz
comprises both creative and non-
creative people, and declared that
it's the non-creative ones who are
doing the crying.

Asked why he objected to the
compulsory loyalty oath of the
Screen Directors Guild when he
was SDG prexy, Mankiewicz said
that the SDG is a "private labor
guild." There's a "tremendous dif-
ference," he said, "between a
loyalty oath demanded by the state
and one demanded by private per-
sons." He also tossed in a hefty
plug for Metro's upcoming
"Julius Caesar," which he directed,
adding a solid kudo for Marlon
Brando, who plays Marc Anthony
in the film.

Any viewers interested in show
biz would have wanted Mankiewicz
to continue his statements, since
he answered all questions intelli-
gently and with a fine sense of
humor. But, under the show's
format, each of two guests occupies
the "Hot Seat" only 15 minutes
and he was forced to step down
to make way for Major Alexander
de Seversky. Crowther and Scheffel
questioned him, of course, on his
theory that ground forces cannot
win the war in Korea—that it's
all a matter of superior air forces.
Stal.

Controversy over the National
Collegiate Athletic Assn. formula
for restricting televising of col-
lege gridgers was given a once-
over on DuMont's "Author Meets
the Critics" Thursday (11), based
on the article by Arch Ward ("We
Want Football on TV") in Sport
mag. Show didn't get all the punch
it might have had, partly because
of the standard setup of two par-
ticipants (the author and Clarence
Jordan, v.p. of N. W. Ayer ad
agency as the pro-critic) having
more guns than the lone anti-critic.
Another reason was the fact that
Capt. Tom Hamilton, of the U. of
Pittsburgh, wasn't articulate
enough in presenting the NCAA
views. He had the stature and back-
ground—his own grid record, war
work and involvement in the
NCAA TV Committee—but could
have used someone to run inter-
ference and more aggressiveness
when carrying the ball.

Ward's air attack involved the
charge that the NCAA position was
offside as "unworkable, unmoral
and un-American." He scored a
point by reporting that the charity
sports events run by his Chi
Tribune were bringing in more
coin when televised than in pre-
vious years. Jordan also made a
touchdown by noting: (1) gate re-
ceipts are higher in TV areas, even
though the number of payees is
down due to fact that more out-
siders and fewer students are going
to the stadiums; (2) payees dropped
4% in TV areas, but fell 10% in
non-TV areas; and (3) tele hasn't
killed theatres, as Hamilton
claimed, because more drive-ins
have opened than regular houses
have folded.

Hamilton said that the NCAA
was sincere in its approach, that
viewers weren't being denied good
games, that the important point
was getting good athletic programs
for all youth and not letting a
handful of big campuses monopol-
ize the game. He stressed the
NCAA concept that it is "trying to
find a way to live with TV and not
to die by it."

Larry Robinson, N. Y. World-
Telegram & Sun scribe, was guest
moderator, doing a so-so job. Pro-
ductionwise, show was smooth al-
though the large desk mike tended
to obscure Ward, who was sitting
low in his chair. Bril.

"Omnibus" on Sunday (14) came
up with some diversified and re-
freshing elements which combined,
at least for two-thirds of the way,
to make it rewarding viewing.

Chapter 3 in the Abe Lincoln saga,
as produced on film by Richard
deRochemont, a visualization of the
"Mother Goose Suite" backgrounded
by Maurice Ravel's score, with
Helen Hayes reading from Charles
Perrault's "Fairy Tales," and a
fascinating underwater filming of
the "Biography of a Fish," were
the major components over which
Alastair Cooke presided with his
customary finesse.

The Lincoln installment, "Grow-
ing Up," dealt with the boyhood
years (16 to 21) of the Great Emanc-
ipator in the rough frontier coun-
try, with Royal Dano vesting the
lead role of the "all joints, and
lean and long as a rail" Lincoln
with understanding and feeling.
The deRochemont treatment of the
film is both unusual and distinc-
tive, and the educational and en-
tertaining values of the continu-
ing Lincoln cycle are beyond
question.

"Omnibus" performs a pioneer
service in helping push forward
the dimensions of TV by such off-
beat programming as that on Sun-
day dealing with the life (and love)
habits of a fish. It was science
made intriguing and exciting.

Unfortunately, the "Mother
Goose" sequence failed to excite
the imagination. The live-and-pup-
pet presentation was done on an
ambitious scale as an interwoven
dramatization of some of the bet-
ter-known fairy tales. Here there
was considerable opportunity for
experimentation in lighting and
other technical aspects of produc-
tion, but "Omnibus" preferred to
play it along the orthodox tried-
and-true lines. It could have been
a humdinger, but it wasn't.

Helen Hayes' reading helped put
the presentation on an adult level,
but whether fairyland appeals to
all ages is a moot point. Rose.

Martita Hunt, who was flown
over from England specifically for
her role on CBS-TV's "Studio
One" Monday night (15), proved
via her fine performance that the
trip was worth it. She starred in
an adaptation by Robert Wallsten
of Hamilton Basso's "Green
Room," retitled for TV "The Great
Lady." It was a role tailored to
her fine thespian abilities, calling
for her to portray a famous au-
thoress, sadistic, lying and on the
verge of insanity as she attempted
to rule the lives of all around her
to compensate for her own mis-
guided life. Although some of
her dramatics were from the old
school, she made every scene
count.

Yarn was another adult drama
of the type spotted on "Studio
One" since Fletcher Markle took
over as producer. With a fine
cast supporting Miss Hunt, it made
for absorbing viewing. Rosemary
Harris, last in the cast of "Climate
of Eden" on Broadway, scored
with a sensitive portrayal of the
star's niece, whose marriage was
on the rocks as a result of Miss
Hunt's meddling. James Daly
etched a finely-shaded character-
ization of the publisher's represen-
tative who fell in love with Miss
Harris. Lili Darvas was excellent
as the elderly princess who knew
Miss Hunt's background and Noel
Leslie turned in a neat job as the
star's oldest friend. Ernest Graves
and Marcel Hillaire were good in
supporting roles.

Markle and director Paul Nickell
gave the show solid production
trappings, with Nickell shining via
his camera work, particularly in a
series of difficult cuts from one
group of people to another in a
scene representing a party at Miss
Hunt's home on the Riviera. Sets
designed by Richard Rychtarik
backgrounded the show excellently.
Stal.

WPIX (N. Y.) "Opera Cameo"
came through on Sunday (14) with
an authoritative once-over-lightly
wrap-up of the highlights from
"Rigoletto," which was made par-
ticularly appealing by the per-
formance of Irene Fratiza (of the
LaScala Opera, Milan) in her debut
on the program. Miss Fratiza is a
distinct asset to the "Cameo" cap-
sule operatics, displaying in her
role as Gilda a highly-trained,
beautifully controlled voice which
never lost its dulcet tone. It was
particularly apparent in her "Cara
Nome" aria and her duetting with
Robert Weede (as the count jester).
Both Weede, in the starring role,
and Salvatore Puma as the duke
gave creditable performances.

"Opera Cameo," sponsored by
Progresso Food Products, makes
for pleasant Sunday evening view-
ing and listening. It makes no
pretensions when it comes to pro-
duction furbelows. It's designed

primarily to capture the top mo-
ments of the operatic gems, with
camera accent on the performers,
and in this respect it succeeds. The
"format" is simple and sensible,
with the loose end tied together
by abbreviated, effective commen-
tary. Rose.

With Ed Sullivan in Flower Hos-
pital recuperating from an ulcer
attack, Jackie Gleason subbed for
him on CBS-TV's "Toast of the
Town" Sunday night (14). Show
presented an attractive talent line-
up and made for a pleasant enough
hour's viewing, without being
socko in any department. Gleason
himself did not do his act, having
starred in his own show the pre-
ceding night on CBS, but he made
for an affable emcee. (Sullivan will
return to the show Sunday night
(21), when it will originate in a
special one-shot from the Roxy
Theatre, N. Y.).

Red Buttons, also a CBS video
contractee, topped the comedy de-
partment with a reprise of his
often-done but still socko punchy
fighter bit. It pointed up again
Buttons' thespian ability. Lisa
Kirk, in two spots on the show,
impressed with her vocalists, do-
ing her current RCA Victor dis-
c, "Love Is A Boomerang," and
reprising "Gentleman Is A Dope."
Jose Greco and three male mem-
bers from his Spanish dance
troupe scored in a jet-paced heel-
and-toe, with the cameras point-
ing up their deft terping neatly.

Show opened with Baudy's Grey-
hounds, one of the better animal
acts around. Group of dogs and a
couple of monkeys must have es-
pecially pleased the kids with
their well-set routines. Show also
presented 10-year-old Gene Jemai,
billed as a harmonica virtuoso, who
turned in a fine job on "Peg O' My
Heart," the tune which shoved the
Harmoncats into the bigtime.

Step Bros., per usual, wowed with
their tapping, although they would
have been even more appreciated
if they'd held their offering down
to a few minutes less.

With Sullivan's illness forcing
postponement of the second stanza
of the "Samuel Goldwyn Story,"
originally scheduled for Sunday
night, the show nonetheless tossed
in a Bob Hope clip from Goldwyn's
production of "Princess and the
Pirate." Since the program must
have been rounded into shape in a
hurry, use of the film clip pro-
vided for a nice fillip, which tied
in handsomely with the rest of the
acts. Stal.

Jimmy Durante chalked up an-
other of his superior teleesections
on the NBC-TV "All Star Revue"
Saturday (13). The Schnoz, with
Sophie Tucker as his guest, had a
well-organized romp that provided
a sock interlude. The comic
proved that he can still overcome
several inherent weaknesses in his
format.

Layout with which Durante has
been working is seemingly wearing
itself out. It seems harder for the
comedian to register as effectively
as he used to for the simple rea-
son that he's working in too fa-
miliar a frame. However, on this
session virtually everything
seemed to get over exactly as Du-
rante wished it.

Durante reached his top mo-
ments with Soph. The two repre-
sent an era and a style of show
biz comprising equal proportions
of heart and talent. They cavorted
together in a heartwarming and
entertaining manner. The Club
Durant bit with Eddie Jackson ac-
companying them was the highspot
of the entire show. On her own,
Soph's contribution was too sen-
timental for the occasion and slowed
up the proceedings somewhat.

There were brief appearances
by Pandit Korla, a Hindu organ-
ist, who provided an atmospheric
prelude to Durante's takeoff on
him, and Danny Thomas came on
briefly to kudos the Schnoz on be-
half of the B'nai Brith which gave
him its humanitarian award.

Production by Joseph Santley
was good. Jose.

Theme on "famous opening
nights" was a smart side pitch for
"Show of Shows" on the second of
the Sid Caesar-Imogene Coca pair
of hiatus weeks. It gave the NBC-
TV Saturday night a peppy pat-
tern, which, with guests Herb
Shriner and Nina Foch, she as
hostess, summed up to an extra-
pleasant gait for the 90 minutes.

Among the nifty harkbacks—
some with personal application to
(Continued on page 34)

THE BIG IDEA
With Donn Bennett, emcee
Producer: Bennett
Director: Wes Kenney
30 Mins., Mon. 9 p.m.
Sustaining
DuMont, from New York

DuMont has a good idea in "The
Big Idea," on which inventors are
invited to showcase their gadgets
and gimmicks. It has audience po-
tentials in the amateur Edisons
themselves, businessmen looking
for new products and the general
viewer interested in people and
how things work.

On the opener Monday (15) four
inventions were demonstrated by
their creators: a "Whirlamobile,"
collapsible merry-go-round, mod-
eled by two kids, designed to tire
out over-energetic moppets; an
automatic milker-timer, exhibited
in operation on a live cow; a de-
vice, dreamed up by a woman golf
pro, to teach proper swinging; and
a blinking rescue light aimed at
helping locate survivors of ships
wrecked at sea.

Inventions were intriguing and
were presented cleverly, as with
the film clips of a boat pitching
on a billowing ocean and a closeup
of the miniature light buoy in op-
eration in a tank of water. Guests,
too, were interesting; they're ar-
tistic because they're spicing on
something close to their hearts and
there are stories behind the hobby-
ing.

Panel on the opener, while dis-
tinguished, was dead as stiff and
chamber-of-commerce. It included
Ray Wood, director of South Jersey
Manufacturers Assn., a permanent
panellist; Richard O. Loengard,
head of National Assn. of Manu-
facturers patent committee; F. G.
Toye, General Electric legal eagle;
and F. S. Blackall, prez of Ameri-
can Society of Mechanical Engi-
neers. They didn't offer any prac-
tical suggestions to the inventors,
but this kind of comment will be
added on future editions. Donn
Bennett, who doubles as producer,
handled the emcee chores engag-
ingly. Bril.

FACES IN THE WINDOW

With Ken Nordine
Producers: George Heinemann,
Mary David
Director: Bill Goodrich
Writer: David
40 Mins., Sat., 11:30 p.m.
Sustaining
WNBQ, Chicago

WNBQ has come up with another
conversation piece. One that may
well stir up something like the
attention gained by the recently
launched "Ding Dong School,"
morning half-hour aimed at the
nursery set, which has broken
through as a solid local hit. How-
ever, this possibility and the fact
that "Faces in the Window" and
"School" both are single-personal-
ity, one-camera offerings are the
only similarities.

"Faces," slotted as the Saturday
night finale, is designed to titillate
the horror fans with Ken Nordine
reading famous chiller yarns
adapted by Mary David. The com-
bination of Nordine's superb read-
ing on frame watched (13); some
remarkable eerie effects by the
solo camera and the truly horren-
dous tale, "The Rats in the Walls,"
penned by H. P. Lovecraft, must
have produced a bumper crop of
goose pimples. The camera never
left the reader's face and he re-
mained sitting during the 40-min-
ute unfolding of the tale, yet this
very concentration increased the
almost hypnotic fascination to
really spine tingling proportions.
Like the best of the old radio
curdlers, the most potent quivers
came from the viewers' imagina-
tions.

Specific details of the gruesome
Lovecraft yarn were lost in the
pervading mood. It had to do with
an American who returns to Eng-
land to restore the ancient ances-
tral home and slowly blows his
top as he discovers in the sub-
terranean passages evidence that
his forebears had practiced cann-
ibalistic rituals. He ends up think-
ing himself guilty of the same
horrible offense. Midnight snack,
anyone? Dave.

POLKA PICNIC
With Joe Finan, Ernie Benedict and
his International Orch, Kendall
Sisters.

Producer: John Ziegler
Director: Arnold Brown
30 Mins., Mon.-thru-Fri., 11:30 a.m.
Sustaining
WNBK, Cleveland

What to do with a half-hour mu-
sical program besides showing dif-
ferent shots of combo, vocalists,
and fingering instruments has been
solved by WNBK. It dropped an-
nouncer Joe Finan into the 30-
minute 11:30 a.m. polka stanza. The
result: a zany bit of morning pic-
(Continued on page 34)

HERITAGE!

With Gregory Morton, others;
Charles Irving, narrator; Ralph
Norman, music
Producer-director: Sherman H.
Dryer
Script: Paul Milton
30 Mins.; Thurs., 8:30 p.m.
Sustaining
ABC, from New York

"Heritage!" latches on to an ambitious theme in its attempt to exploit the culture contributed by the Western mind from the Middle Ages to the present. Series has the guidance of Life magazine and is based on latter's "Picture History of Western Man" which was assembled in collab with scholars and educators and which created quite a stir when published not long ago.

This being the open season on Leonardo da Vinci (pix-TV), this program highlighted the career of the 15th (and 16th) Century genius whose inventions, at least, have not yet been claimed by the Soviet Russians, as far as is known on this side of the ferrous drapery.

The da Vinci saga, as given here, has been culled by scripter Paul Milton from standard works, presumably, with nothing new or startling in the unfolding save perhaps setting up the Florentine as a genial sort of braggart (unintentional, no doubt). Against a large and often jumpy canvas of the great man's works, the attempted documentary, sounding mighty lak a piece of made-up drama, emerged as a minor triumph via the powerful narration of Charles Irving, punctuated and bridged with superb music bated by Ralph Norman and enlisting the ABC Symphony Orchestra.

Whether a listener got the idea that Leonardo was a key architect of the High Renaissance in his multidexterous role as painter, sculptor, inventor, engineer, scholar and scientist, is something else again. Midway there was a side-piece, revolving around an Italo pageant, with folk songs and such, plus quotes from Shakespeare, which appeared to accentuate part of the series' overall objective—"the age of the individual had arrived."

The fore and aft portions traced Leonardo as a nonpareil; his operations under the patronage of Sforza, Louis XII and Cesare Borgia in Milan; his macabre slant on the painting of The Madonna; his failures with The Flying Machine; his pre-Copernicus and pre-Newton theories on the sun, earth and gravity; and, of course, the epic of his Portrait of a Woman (Mona Lisa). That Leonardo was also of illegitimate birth, that he painted Last Supper and Adoration of the Kings, and that he once competed in a contest with Michelangelo on a design for the great hall of Palazzo Vecchio, was not encompassed in the necessarily limited segment.

In a speech at the finish, Gregory Morton, playing Leonardo, said, in effect, that all good things come from labor. This is a concept that will undoubtedly serve as a recurring point in a lofty series where much of the stress, judged from the bow, will be on providing an entertainment framework to better display five centuries or so of Western culture.

Trau.

REPORT ON HUMAN RIGHTS

With Eleanor Roosevelt, narrator
Producer: Oscar Rose
30 Mins.; Wed. (10), 9:30 p.m.
Sustaining
WOR, N. Y.

Marking the fourth anni of the adoption of the "United Nations' Declaration of Human Rights," UN's radio division produced this commemorative documentary for airing throughout the U. S., Canada and other British Commonwealth territories. With Eleanor Roosevelt handling the commentary, this show featured taped interviews with an impressive roster of statesmen from countries which have signed the Declaration.

As with other official UN programs, however, there was an obvious ceremonial quality about this show and an equally obvious avoidance of all delicate or controversial questions. As a glaring example, there was no representative of any Soviet-dominated country in the documentary and this omission, which should have aroused some curiosity, and cloaked in total silence. This was safer, perhaps, but also less interesting.

The show's effort to give the Declaration some vital significance was not particularly imaginative or convincing. UN reps from some dozen countries, including Israel, Lebanon, Indonesia, Haiti and others, told of the impact of the document in their areas. There was little deviation from a pat optimism in all of the interviews which didn't exactly correspond with the current state of the world.

Like the UN itself, this show demonstrated well-intentioned objectives without showing how they can be attained.

Herm.

THE WAYS OF MANKIND

(A Word In Your Ear)
With Prof. Walter Goldschmidt, others
Writer: Lister Sinclair
Producer-director: Andrew Allan
30 Mins., Sun., 1 p.m.
Sustaining
WNVC, N.Y.

This is the second series put on within two weeks by the National Assn. of Educational Broadcasters, through the assistance of the Ford Foundation's Fund for Adult Education, and WNVC should be (and probably is proud to present it. Together with last week's "People Under Communism" series, this presentation, if nothing else, is eloquent rebuttal to the short-sighted civic official who suggested that WNVC could be eliminated from Gotham broadcasting as an economy move. The station that carries such programming is a boon to a community.

As for itself, "The Ways of Mankind" is a 13-week, half-hour series, exploring the origin and development of customs and folkways in various parts of the world, with the idea of helping people to get along with each other by better understanding each other. It's an intriguing, adult series, judged by Sunday's (14) opener.

This program, titled "A Word In Your Ear," was a study of languages and words as they affect peoples, cultures, intercourse, behavior, etc. Language reflects culture, was the theme. The program went on to expound this by instances of differences in speech; by differences in application of words in various tongues and lands. Examples of meanings of words to the Eskimo, the Arab, the Indian, the Chaucerian Englishman, were given. There were oddities listed in usage of words by various peoples.

Instead of this being boring or pedantic, the half-hour was fascinating, a serious subject being handled lightly, imaginatively and wittily. Prof. Walter Goldschmidt, of the U. of California, who supervised the series, closed the airer with a discussion of language's "subtle but pervasive instinct in culture," showing how we can share the experience of other peoples, other times, other places, through a study of words.

Studies in education, ethics, religion, authority, technology, art, the family, are to follow in this series. Their genesis, preparation and production, if Sunday's show is a guide, was an inspiration.

Bron.

WORLD OF SOUND

With Helen Parkhurst
Producer: Bill Kaland
25 Mins.; Sun. 4:35 p.m.
Sustaining
WNEW, N. Y.

Presented in cooperation with the N. Y. Institute for the Education of the Blind, the "World of Sound" gives a fascinating insight into the technique of educating sightless youngsters. It's a first-rate public service feature which combines a pitch for support of the N. Y. Institute with an attention-getting program idea.

Format for each show in this series is based on imaginary trips taken by a group of blind children under the leadership of Helen Parkhurst, child educator. WNEW's sound technicians supply all the sounds incidental to the trip and the show simply covers the kids' spontaneous reactions and observations. On the preem (14), the children were "taken" on a picnic to a New Jersey farm via sounds of trains, etc. The children joined in the picnic atmosphere with infectious enthusiasm and their comments gave life to the studio-simulated "world of sound." Miss Parkhurst handled the kids with natural tact and sympathy.

Although there is an underlying pathos in this show, there is nothing maudlin about it and it shapes up as a consistently listenable half-hour session.

Herm.

IT'S ALL YOURS

With Jimmy Young, Stanley Baxter, BBC Scot Variety Orch
Producer: Eddie Fraser
30 Mins.; Mon., 7 p.m.
BBC, from Glasgow

In "It's All Yours," which keeps high listening figure with dialers, the web has a fairly good vaude session. It gives full scope to young Scot comic Jimmy Logan and Stanley Baxter, but makes too much play of too many catch phrases, majority being of mild humor value.

Logan, as well as being the comedy spark of the segment, proved pleasant balladeer in "Tonight's the Night." Stanley Baxter's Glasgow dialog was clever but tiresome. Margaret MacDonald, talented nightingale, scored in singing "I'm in Love with a Wonderful Guy," while Six in Accord were a welcome harmony group.

Kemlo Stephen's orch provided good backing.

Gord.

Radio Followups

In a striking switch in mood from last week's initial program on WNVC's "People Under Communism," which dealt with the gruesome activities and repressions of the secret Soviet police, Sunday's (14) second full-hour segment, "Music to Order," discussed the artistic degradation of first-rank Soviet composers writing music on a party line.

The program was lighter, gayer and in many ways more appealing—but in no way less impressive or important—than the first one. It was another illuminating chapter in this vital, adult series, prepared by the Ford Foundation's Fund for Adult Education, to show the power and intentions of the Soviet Union so that we may be on the alert against them.

Format was panel-like, with Dr. Ernest J. Simmons of Columbia, who prepared the program, acting as moderator, and composers Deems Taylor and Henry Cowell, and musicologist Nicolas Slonimsky, as his guests. Subject-matter mainly concerned itself with the famed 1948 decree of the Soviet Central Committee denouncing "formalism" and western bourgeois tendencies in Soviet music, and the effect of this resolution on the Big Four in Soviet music—Shostakovich, Prokofiev, Khachatryan and Miaskovsky.

Panel discussed variations in Soviet policy, changes in music, effect of party interference, etc. Slonimsky was the most-informed and most voluble, even playing different music snatches at times to buttress his remarks. Prof. Simmons played from various composers' works and read official Soviet proclamations, to give point to the discussion. It was pointed out that though Shosty and Khacha miserably recanted against the tendency of "formalism" (having form only, and lacking in content) in their music, Prokofiev didn't recant completely.

Prof. Simmons showed how destructive Soviet controls had become, and how musical composition had deteriorated. He played bits from Shosty's oratorio, "Song of the Forest," written after 1948. Slonimsky thought it did violence to Shosty's musical integrity; Cowell thought "wicked western influences" were still present; Taylor said that Shosty's musical future was now in his past.

Prof. Simmons offered bits from Shosty's Seventh ("Leningrad") Symphony, hailed at first as great music, denounced later as deviationary. Panel discussed its merits. And so the give-and-take went, for an hour of fascinating, revealing talk.

Bron.

Bob Considine, who represented INS in President-elect Dwight D. Eisenhower's trip to Korea, reported, interestingly if not too revealingly on "historic" mission, via NBC (14), less than 90 minutes after the General's plane landed in New York. Considine did his weekly commentary for Mutual Insurance, live, after a fortnight of transcribing. He believed the President-elect had gained information, from first-hand observation, that would prove of long-range importance, but said those Americans who expected a quick solution (Considine seemed to be surprised by their large number) were in for a disappointment.

Nearest thing to a revelation on Korea that Considine reported was a cryptic reference to Mr. Eisenhower's realization serious supply problems must be corrected. The press service byliner stated that the General felt deeply President Truman's criticism of his trip, but "would not sound off in public on it," believed it would "not be dignified" and that state of world was too "ominous" to continue the bickering which the General felt had been overdone.

Considine thought that the President-elect, via the Korean hop, had grown in "maturity" if it were possible for a 62-year-old man with his wide background to do so. He found the General in wonderful physical condition; commented all the American soldiers there now knew he is "with" them. It is "the meat and potatoes" of a newsmen's life to say, even to his grandchildren, "I was there on a tremendous story," Considine concluded. His commentary could have been slightly tightened and smoothed through editing.

Jaco.

Columbus—Wally McGough, sales manager at WTVN here since Sept. 1, has been named general manager to fill the post left vacant two months ago by the departure of John Rossiter for Jackson, Miss. McGough formerly was commercial manager of WJAC-TV, Johnstown, Pa.

GRAND CENTRAL STATION

(The Girl In Room 1806)
With Lenka Peterson, Anthony Randall, Audrey Christie, Ruth McDevitt, Gavin Gordon, Chester Stratton; Ken Roberts, narrator
Producer: Martin Horrell
Director: Ira Ashley
Writer: Elaine McMahon
25 Mins., Sat., 11:05 a.m.
CREAM OF WHEAT
CBS, from New York
(BBDO)

After a brief hiatus, "Grand Central Station," 15-year old drama series, returned to the CBS airwaves with a neat script thespied by a slick cast of legit performers. Blending of above average drama and a topflight cast has been "GCS's" trademark during its long radio run and "The Girl In Room 1806," which teed off the series Saturday morning (13) indicates that producer Martin Horrell and director Ira Ashley are sticking to the tried and tested formula.

Although the Elaine McMahon script had a soap opera flavor, the plot was excellently constructed and built easily to an effective, though obvious windup. Story told of a young girl who attempted to commit suicide via an 18 floor jump from a hotel across the street from Grand Central Station, a reporter who talked her off the ledge, and their inevitable love affair. Miss McMahon's dialog got plenty of warmth and poignancy across without getting too gushy.

Lenka Peterson and Anthony Randall brought lots of charm to the lead assignments and the supporting players headed by Audrey Christie, Ruth McDevitt, Gavin Gordon and Chester Stratton gave the stanza a Broadway production quality.

Cream of Wheat spots were okay and Ken Roberts did a capable job in the narrator's slot. CBS' long-envied Sat. morning block is still getting sock support.

Gros.

AIR FORCE BAND OF PACIFIC

30 Mins., Sun., 12:30 p.m.
Sustaining
KGU, Honolulu

Hickam Air Force Base has assembled the most versatile service band to hit Hawaii's shores since World War II.

In addition to the 40 to 50-piece concert and marching bands, personnel are utilized in two pop outfits, a 16-piece dance band known as the Tune Pilots and a six-piece combo called the Crew Chiefs. But it's the concert band that is winning widespread plaudits for its weekly "concert in blue, designed especially for you."

Piloting the troupe is Chief Warrant Officer Samuel Kurtz, who previously moulded the Air Force's "Band of the West" at Lackland Air Force Base, San Antonio, into an outfit of national repute.

Musicians in the Hawaii group embrace longtime military bandsmen, including several ex-pros, and youngsters, many recruited locally for Air Force service. Kurtz is expanding the repertoire and, not incidentally, hoping that recruiting officers will come up with an experienced arranger to rev up some additional special arrangements.

Weekly broadcast includes tunes from such shows as "Oklahoma" and "Porgy and Bess," novelties such as "The Teddy Bear's Picnic" and "Gold and Silver Waltz," plus at least one march. Emphasis is on variety and Ed Marion, Honolulu announcer now on active duty with the Air Force and an enlisted man, handles the narration.

Show certainly could hold its own as a goodwill vehicle if transcribed for mainland stations. But the thinking here is that the mainland is "pretty well covered by Air Force bands, so there's not much chance of transcribing the Hawaii band's programs."

Air Force and/or Defense Dept. is missing a good bet.

Walt.

SYLVAN LEVIN'S MUSIC MEETING

Producer: Jack Irish
55 Mins.; Sat., 1:30 p.m.
Sustaining
Mutual, from N. Y.

Here's another stanza aimed for longhair dialers who must be surprised at the amount of "good" music being aired by the major network these days. This is a straight musical session, featuring long compositions on disks with brief comments by Sylvan Levin, WOR's music director.

On the kickoff show (13), Levin programmed music by George Bizet played by Leopold Stokowski's orch. Included were the Symphony in C and the "L'Arlesienne Suite" which ran off as a colorful repertoire suitable for the longhairs and not too esoteric for wider audiences. Levin confined himself to brief comments about the composer in a light, informal vein which didn't get in the way of the music.

Herm.

THE TORCH

With Richard Widmark, Joan Loring, Lawson Zerbe, Bryna Reeburn
Producer-director: Hi Brown
Writer: Michael Sklar
25 Mins.; Mon., 10:35 p.m.
Sustaining
ABC, from New York

United Jewish Appeal radio chairman Hi Brown wrapped up a fairly moving drama, "The Torch," to kick off UJA's '52-'53 broadcast season. Vehicle was based on an aspect of Chanukah, the Festival of Independence, and told the story of a young automobile mechanic who was chosen to carry a torch from the site of the ancient Maccabean revolt to Tel Aviv. Young man, a champ distance runner, was cynical about the significance of the ceremony, but he was accompanied by a girl, a graduate nurse, who argued for the principles involved.

Along the way they had various delays—a woman giving birth alone and needing the girl's aid, a well-digging machine having broken down and requiring the mechanic's skill, a D.P. child hiding in a cave because her detention camp experience had left her with fear of open spaces. In the end, the youth dropped his cynicism and decided to move to the nurse's village where his craft is needed.

Michael Sklar's script had a somewhat formalistic approach—the plotting of obstacles along the young couple's path—but it illuminated some facets (rather idealistically depicted) of life in Israel. It was well-acted by Richard Widmark, as the mechanic, and Joan Loring as the nurse, and a good supporting cast. Of special note was Bernard Green's highly effective music. Brown's direction was topflight.

Britl.

ALL AMERICAN MUSIC

With Hal Jackson
55 Mins.; Mon.-thru-Sun., 8:05 p.m.
WMCA, New York

In the ever widening flock of platter spinners who are now operating in and around New York, Hal Jackson looms as a potent entry to nab a fair share of the disk devotees. Show is a WMCA (N. Y. indie) pitch to widen its listening aid of white and Negro listeners and the station is showcasing Jackson, a Negro deejay, with a seven-night run via this 55-minute session.

The web seems to be on the right track with Jackson for he's an able speller with a broad appeal. Jackson lifts it out of the run-of-the-mill platter show groove via slick gabbing and programming.

His style is warm and appealing although at times, he gets a bit too sugary especially when addressing dialers who've sent in fan letters. For the most part, however, he keeps his gab at a minimum, leaving plenty of time for disk spinning. He's a good bet to develop plenty of steady listeners.

Gros.

GOOD OLD DAYS

With Al Crowder, John Lord
25 Mins.; Thurs., 9:05 p.m.
Cedars Motor Co.
KGLO, Mason City, Iowa

"Good Old Days" is a clicko off-beat disk jockey show pegged for those dialers whose musical memories go back to the days before the wailing crooners and the triple track platter. The musical reminiscences are solid fare for the oldsters but it's also a sock sesh for disk devotees interested in oldie platter styles.

The 25-minute weekly show is helmed by Al Crowder, who tags himself "Grandma's Disk Jockey." With the aid of disk collector friends, Crowder manages to come up with rare waxings of artists who have been long forgotten or are fondly remembered. His pre-spinning spiel is easy flowing and informative. It's a pop music history lesson that's easy to take.

Crowder works through the program with announcer John Lord, who serves as straight man and eager student. The gab is light-hearted and never falls into the pedantic groove.

On show caught (Nov. 27), Crowder's platter label included the Joseph C. Smith orch version of "That Naughty Waltz" (1920), the Miami Palm orch workover of "Back In Your Own Backyard" (1927), Harry Lauder's "I Love A Lassie" (1910), the George Olson orch waxing of "Drifting and Dreaming" (1925) and a finger plucked banjo instrumental (the banjo was called an "African harp" in those days) by Fred Van Eps.

The commercial spiels for the local Lincoln-Mercury dealer were effective and unobtrusive.

Gros.

For the first time in three years, circulation figures and up-to-date circulation values of radio have been measured. The A. C. Nielsen Co. has just released the results of the most comprehensive radio survey ever undertaken, covering every county in the U. S. In this advertisement NBC makes the first published report on the Nielsen Coverage Study.

Here
is the
truth

about nighttime radio

Right now, the value of nighttime radio is greater than ever before

Nighttime radio delivers a multi-million radio audience:

... at the lowest cost-per-thousand circulation in radio's history.

... at only a fraction of the cost-per-thousand circulation of any of the nation's top magazines.

While the cost-per-thousand circulation of printed media has been steadily increasing since 1949, the cost of nighttime radio has been decreasing. And NBC Radio's nighttime costs have shown the greatest decrease.

NBC's cost per thousand is now lower than any of the networks ... only 33 cents.

NBC nighttime radio reaches more homes per dollar than magazines, newspaper supplements or network television.

And NBC nighttime radio does *more* for your advertising dollar than any other radio network.

CIRCULATION—The new Nielsen Coverage Survey is the largest personal interview study ever made (a sample of 100,000 homes). It shows an NBC Radio audience of more than 16,000,000 homes on the average night ... 25,466,870 different homes at the end of a week ... and NBC reaches additional millions of homes with the passing of successive weeks.

NBC Radio's nighttime audience exceeds the next network by 1,275,000 homes each week.

SALES EFFECTIVENESS—NBC Radio is the only network which has tested and proven its ability to sell advertisers' products today — even in television markets. NBC-advertised products sell 20% to 111% better among their listeners than among people who are exposed to all other advertising. Here is *documented proof* of NBC Radio's outstanding impact on the buying habits of millions.

MERCHANDISING—Today, NBC Radio is the only network fully equipped to merchandise products successfully at the point-of-sale. Under the leadership of NBC's twelve district supervisors throughout the nation, NBC's affiliated stations actively work to sell their advertisers' products.

FACILITIES—The farthest reaching voice in the nation is the NBC Radio Network. Through NBC's superior facilities, advertisers have the opportunity to reach millions of homes virtually untouched by other national media.

Here, then, is the truth about nighttime radio. Never before has nighttime radio offered better values. As Radio continues to offer even greater values to advertisers, so NBC continues to offer the greatest values in Network Radio.

Sources for all statements available on request.

1949-1952 TREND OF MEDIA COST/1000

Radio Networks (Evening)

PERCENT DECREASE

NBC	17.5
CBS	14.3
MBS	9.3
ABC	9.1

Magazines

PERCENT INCREASE

LADIES' HOME JOURNAL	7.7
GOOD HOUSEKEEPING	8.4
WOMAN'S HOME COMPANION	8.9
BETTER HOMES & GARDENS	11.8
LIFE	14.5
MCCALL'S	16.0
SATURDAY EVENING POST	16.9
COLLIER'S	24.6
LOOK	25.4

SOURCES:

Circulation—Radio Weekly Audience:
BMB for 1949—NCS for 1952
Magazines: ABC first six months each year

COSTS:

Radio: Net time cost ½ hour, weekly frequency.
Magazines: Net cost Black and White full page based on use of every issue in a year.

*8,335,000 new radio sets have already been sold this year

National Broadcasting Company

a service of Radio Corporation of America

Television Chatter

New York

Ruth Kiersted, WJZ-TV program operations manager, and Ed Blainey, ABC sound-effects man, will ring wedding bells Saturday (20) in Connecticut. Donald Buka was on CBS-TV's "Suspense" last night. Weston Biscuit is buying the Thursday edition of "Rootie Kazootie" which moves as a strip to WJZ-TV Monday (22). Al Johnston has taken over as director on DuMont's Bill Silbert show. Bil and Cora Baird signed to design and operate 10 marionettes for the Tallulah Bankhead stint on NBC's "All Star Revue" Saturday night (20). CBS' "Wheel of Fortune," produced by Peter Arnell, taking over the web's 2:30 to 3 p.m. period Tuesdays and Thursdays. Friday morning version of "Wheel," now aired from 10 to 11 a.m., will be trimmed 15 minutes when the expansion takes effect. Elizabeth Eustis featured on CBS' "Leave It to Larry" last night (Tues.). William Molynaux working with Eugene Berman on set designing for NBC's scheduled repeat of "Amahl and the Night

Visitors' Christmas Day... Francine Larrimore made her video debut as Ethel Colby's guest on DuMont's "Broadway Matinee" Friday (12). Larry Puck, producer of "Talent Scouts" and "Godfrey and Friends," flying to San Francisco Christmas Eve to spend the holidays with his Marine Corps son. He'll then head for Hollywood to gander CBS' new TV City.

Larry Pickard, ex-WOR-TV news editor, named publicity manager for Ford Foundation, handling the press on CBS-TV's "Omibus"... Scripter Al Schwartz winged east from Hollywood to work on Jackie Gleason's show... William Gargan planned to talk yesterday (Tues.) to continue talks with Roland Reed Productions for filming of "Barrie Craig" for TV... TV Auto Guild will sponsor "Car Scout" on WOR-TV starting tomorrow (Thurs.) at 11:05 p.m.... Kenneth Lloyd Mapes added to WOR-TV as scene designer.

Hollywood

ABC's western division topper Bill Phillipson to Frisco on biz... California Willys and Richards Motor angling "Mystery Theatre," and H. J. Caruso picking up tab on Wednesday Night Movies on KTTV... KTLA v.p. and general manager Klaus Landsberg named chairman of one of committees at confab on educational TV called by Gov. Earl Warren at Sacramento Dec. 15-16, and Donn Tatum of ABC named chairman of section on program resources... Howard Ranch Time, variety show, tees off on KLCATV, with Andy Parker and the Plainsmen, Barbara Logan, Wally Iems... KECA-TV begins televising wrestling from Olympic auditorium in L. A. Jan. 7, program to be fed Coast and Mountain state channels of ABC... Channel swimmer Florence Chadwick preems program on KNBH Dec. 13, with Carroll O'Meara directing her sports show... ABC-TV personalities, including cast of "Space Patrol," Jack Owens and Bill Williams, appear at Christmas party at Reseda Dec. 14 for Muscular Dystrophy victims... "Boston Blackie" series on KNBH shifted from Sundays to Wednesdays... ABC-TV sportscaster Hank Weaver in California hospital with stomach ailment... Stuart Reynolds to Gotham on biz... Herb Jacobs, national sales manager of film syndication division of Dumont, here for confabs with Tom Corradine, coast rep for the web... Flock of renewals at KTTA include Ipana for Spade Cooley show and Fritos for "Frosty Frolics"... KTTV bought "Life of Riley" series for a January start.

Radio actor Jack Lloyd sold an original script to the Teevee Co. for its "Little Theatre" series.

Chicago

Chi NBC veep Harry Kopf and WNBQ sales manager John McPartlin trekked to the Twin Cities last week for a round of sales calls. Kling's "Old American Barn Dance" sold to WLSL, Roanoke, and KCBD, Lubbock, Texas... Singer-entree Danny O'Neil, now exclusively on TV, notched his 25th year in show biz. He worked his first radio show when he was eight years old... Mutual of Omaha has renewed Bob Considine's gab session on both NBC radio and TV... Packager Herb Lauffman and bride Elaine Myers honeymooning in the Bahamas... Chi NBC engineers Tom Bowles and John Frisette back on duty after a military hitch... Bill Evans' daily interview show, the oldest in town, being dropped out of its WBKB noontime slot. Gabber is off to Florida for two weeks of sun... WENR-TV's "Impact" planning to do a remote from the County Jail Xmas night showing how the inmates observe the holiday... Nash dealer Bud Hauser renewed his "Grand Marquee" Saturday night feature film display on WNBQ for the third year. Zepher. Awning Co. has signed on Wayne Griffin's Thursday night weather show via WENR-TV... Tom Poston, Les Podwell, Buzze Podwell, Chuck Newell, Norma Ransom and Irwin Cherone new entries in the NBC-TV "Hawkins Falls" cast... Kukla, Fran and Ollie to headline the Television Council Xmas party today (Wed)... Halliercrafters registers profits of \$376,087 on sales of \$13,000,000 during its first fiscal quarter... Square Deal Plumbing bankrolling WENR-TV's Tuesday night feature film.

San Francisco

KGO-TV, KPIX and KRON-TV arranged to "pool" the Eisenhower arrival at Travis Air Field (13) with KGO and KNBC airing the radio reports... Local opera critics lauded the theatre TV network beaming of "Carmen." At least, the portions they could see. Long shot's were hopelessly blurred but closeups fair. Only four minor microwave flashes in the three-hour program... KMTV-TV, Fresno, tested its teevee beam with a "closed circuit" program (9) for Westinghouse dealers... BAETA, local educational TV group, elected Dr. Herbert C. Clish, superintendent of San Francisco schools, as board chairman, and Dr. Vaughn Seidel, superintendent of Alameda County schools, as president... Interested groups from all over California meeting at Sacramento (15 and 16) in educational TV conference called by Gov. Warren... Telenews Theatre to install new seamless screen with aluminum face imported from Switzerland for future telecasts. Next one, in late January, will be special program for dentists.

'What'll We Do?'

Continued from page 23

a commercially successful basis except in instances where they have embraced the same formula. The pattern evolved for "Today," for example, permitting for five-minute sponsorship, has invited some CBS-TV reappraising of its own morning roster and adoption of a five-minute sales plan. In installing Jackie Gleason in the Saturday night 8 to 9 period, to compete with "All Star Revue," CBS-TV has replied in kind, establishing the same basic three-sponsor setup.

But lacking any such sales formula for the segments opposite "Show of Shows" and the daytime Kate Smith program, CBS has run into trouble, bypassing completely the programming of 4 to 5 p. m. (opposite Kate Smith) and struggling unsuccessfully thus far to invite sponsor nibbles for the segments opposite the Sid Caesar-Imogene Coca display.

The fact remains that not all sponsors are willing to share a show with another client, hence steer clear of embracing the formula. Even more reject the alternate-week programming schedule which, it's now felt, will eventually dwindle from the rosters because sponsors find that the weekly exposure and identity is imperative in moving the product.

Some see the ultimate answer in 15-minute programming, since the once-a-week half-hour show under single sponsorship auspices is already becoming too rich for the average client's blood (running on a time-and-talent basis from \$1,250,000 to nearly \$2,000,000 annually). The year 1952 has seen a considerable upbeat in quarter-hour programming activity and it's anticipated that '53 will witness an even more noticeable trend toward such capsule presentations.

At least one of the major networks has been toying with the idea of going completely unorthodox and breaking up the roster into 20-minute segments, to permit for three sponsorship deals within the hour framework, on the basis: "Why must television necessarily follow the pattern of radio?" Subsequent feelers among the agencies, however, revealed that the Madison Ave. fraternity wants no part of it; at least on that score they still feel tradition-bound.

Self-Censorship

Continued from page 24

matter acceptable in books, motion pictures, magazines and daily press "Might be considered offensive when presented on television and particularly so when presented during periods when children customarily watch television programs." Of crime shows, the report asserts that, even though they generally conclude with the point that crime doesn't pay, nevertheless such programming is not suitable subject matter for children during their regular listening hours.

Report gets in a strong plug for cultural programs and points to the effectiveness of "an alert and articulate public" in telling the broadcasters and sponsors the kind of program which are desired and which are not wanted.

A slap is taken at certain kinds of advertising but the question is raised of whether specific rules and standards can be laid down at present. "Rather it seems to the committee this might be dealt with on a case-by-case basis in the hope that the case law will develop an adequate common law of radio and television advertising.

Albany — Bob Campbell, who finished his Navy service, rejoined WROW as an announcer.



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

WWJ's

New Listens



BOB MAXWELL... Fraternity of Early Risers. A *New Listen* at 6:30 A. M. Monday through Friday.



VICTOR LINDLAHR... "To Your Health." A *New Listen* at 9:15 A. M. Monday through Friday.



JOHN MERRIFIELD... News for Detroiters. A *New Listen* at 7:00 A. M.—9:00 A. M.



TOM MacMAHON... News From The Editor's Viewpoint. A *New Listen* at 1:00 P. M. and 2:00 P. M.



ROSS MULHOLLAND... Detroit's most-quoted disc jockey. A *New Listen* at 1:05 P. M. Monday through Friday.



CHARLES PENMAN... The Voice With Music. A *New Listen* at 7:00 P. M. Monday through Friday.

Detroit's Station of *New Listens*...



The best in programming—for the best in listening

THE WORLD'S FIRST RADIO STATION... Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

AM—550 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—37.1 MEGACYCLES

Inside Stuff—Radio

Ted Cott, NBC veepee and general manager of the web's twin N. Y. flagships, WNBC and WNBT, has been named an award recipient in radio by the One World Committee. Award, based on Cott's work in promoting world understanding via radio, includes a trip around the world but the NBC exec has been forced to bypass the junket because of his work. He joins the list of other One World award winners in radio, including Gen. David Sarnoff, RCA board chairman, maestro Arturo Toscanini and Norman Corwin. Eric Sevareid, chief Washington correspondent for CBS, was awarded another One World citation for radio this year.

Advertising Women of N. Y. will join Edgar Bergen in an "Operation Santa Claus" at its luncheon meeting at the Hotel Astor today (Wed.). AWWNY will present the CBS comic with 1,000 gifts to give to veterans at St. Albans Hospital, immediately after the lunch. CBS Radio prez Adrian Murphy will be one of the honor guests.

Four sailors on the U. S. S. Duxbury Bay have written WMGM, N. Y., that they picked up the 50-kw indie 100 miles from Port Said, in the Mediterranean, 5,700 miles from Gotham. WMGM coverage area includes six eastern states and has been frequently picked up in England and Iceland.

Don't Bar Discussion Of Issues on Educ'l TV, ACLU Tells Applicants

American Civil Liberties Union today (Wed.) is protesting plans of applicants for non-commercial educational TV channels to restrict, or eliminate entirely, discussion of controversial public issues.

In a letter to the FCC, the ACLU noted that certain groups have included such a ban in their applications and said "such proposed policies are contrary to the public interest."

ACLU declared, "Diversity of opinion is the essence of free speech and without the presentation of controversial issues a broadcasting station would not be operating in the public interest, convenience and necessity."

The group also appealed to the FCC, in a second letter, to extend the period for educational TV station applications for another year beyond next June. It said that financial and other considerations require further study by potential users of the educational channels, and greater preparation than a commercial applicant would need.

KQV SETS 'CBS DAY' PITT HOOPLA IN JUNE

Pittsburgh, Dec. 16. June 15, 1953, has officially been designated as CBS Day for KQV here. That's when the Pittsburgh station switches from the Mutual to the Columbia network.

WJAS has been the local CBS affiliate for quarter of a century, and although no future web connection has been announced yet, generally expected that it will take on Mutual.

KQV also has an application in for TV Channel 4, which will be located at nearby Irwin, about 20 miles from Golden Triangle, Matta Broadcasting Company, operators of WLOA in Braddock, has also filed for the same channel.

Minneapolis — WCCO-TV has decided to substitute Mel Jass with an informal show, covering local news, weather and organ music, along with general kidding, for movies in the early morning spot opposite Dave Garroway on KSTP-TV. Jass, among other things, will have a blackboard on which he'll scribble free want ads, swap notices, make pleas for help, list giveaways and indulge in gags.

CAMEL NEWS AXED IN PITT WDTV SHUFFLE

Pittsburgh, Dec. 16. Camel News Caravan is being dropped by WDTV in this single channel market at end of this week so time changes can be arranged in order to carry Drew Pearson on the DuMont network Wednesday evenings at 7:30. That quarter-hour segment has long been the property of Duquesne Brewing Co. across the board for its "Time Out" show, so the beer program is being moved to the 7:45-8 slot now being held down by the John Cameron Swayze telenewscasts.

Duquesne has been on until now only Monday through Friday, but will extend the strip to include also Saturday, with Slim Bryant and his Wildcats getting the added evening for 15 minutes of hillbilly music. To fill out the 7:30-7:45 stretch, WDTV is taking, in addition to Pearson Wednesdays, Dinah Shore Tuesdays and Thursdays and Doug Edwards Mondays and Fridays. It'll be the first time Miss Shore has come through here, although Edwards had a run on the local channel a few years ago.

Bryant's weekly show for Duquesne makes up for the every fourth week "Dude Ranch" half-hour he had in the brewery's rotating "Show Time" series which was cancelled out last month.

Name Chapin, Mowrey, WJZ-TV (N.Y.) Heads

Slocum Chapin, Jr., ABC-TV's v.p. for owned tele stations, is realigning the top management of the chain's Gotham key, WJZ-TV, taking over reins as general manager.

Paul Mowrey, present program director, moves up as station manager for the outlet. Trevor Adams, who has been managing the station, shifts into the sales manager'ship. Moves are part of Chapin's plan to give the channel identification as "New York's family station" and strengthen the position of the o-and-o operation in the network's overall picture.

Tintair's Deficit Rap

Continued from page 23

over \$1,000,000 and a scramble of creditors' suits would have meant bankruptcy. In October the committee evolved a plan with three new directors added to the board and overhead drastically cut. Lease on the factory in Newark was surrendered and Tintair will be made for the outfit by Fluid Chemical Co. Some \$150,000 of new money may be put up, by Martin Strauss II and Carl Byoir, the second and third largest creditors and founders of the firm (Bymart name is derived from their names).

Letter to stockholders by Strauss-Byoir states acceptance of the creditors' plan "are sufficiently encouraging" to bring the matter before the stockholders. Plan sets up a classification of creditors with about half of the debt converted into an equity position behind other creditors.

Under this setup NBC, owed \$44,000, has a choice of 5% of its claim in cash and the balance in 1955, or 25% of the entire claim. Cecil & Presbrey (the biggest creditor) and Gibbs are in dispute regarding their claims, which total \$524,000. An arrangement has been made for the payment to C&P and Gibbs jointly of \$85,000 in cash and 100,000 shares of common stock. Proposal on which the stockholders will act calls for common stock valued at 50c to be changed for stock valued at 1c. While C&P was clipped for a relatively large sum, its position in the Tintair situation has improved and its Christmas bonuses to staffers this year are larger than those of last year.

Company's income statement reports that for the year ended Sept. 30 advertising expenses were \$1,344,984 and publicity layout was \$32,849. Cost of goods sold was \$1,062,849 and income from sales was \$2,353,526.

Strauss, board chairman, and Byoir, executive committee chairman, will have a preferred position regarding the new money, should they put it up.

Strauss, is now owed \$102,035 and Byoir \$37,760. Under the plan

they would get common stock in full discharge of their claims, the number of shares being the amount of their claim divided by 2 1/2.

Plan would give Bymart the "opportunity of earning itself out of debt," statement to stockholders said.

A.C.'s First TV Station Set for Dec. 20 Preem

Atlantic City, Dec. 16. WFPG-TV, the resort's first television station, will hit the airlines with commercial television this Saturday (20).

Fred Webor, president of the station, declared that all equipment needed to telecast has been installed with a few minor exception and that his station will carry telecasts from four major networks—NBC, CBS, DuMont and ABC. He has appeared before groups of TV dealers explaining the new station. The first UHF transmitter to be installed here is the first factory-built equipment of its kind to go into service in the country, he declared. It will operate on Channel 46.

WFPG-TV will reserve dedication of the new station until Easter, when Atlantic City's famous Easter parade will be televised to the nation for a first time. Preliminary plans for the local dedication call for a weekend affair which will see many of the nation's television luminaries here.

WGN-TV 10-Fold Power Bid

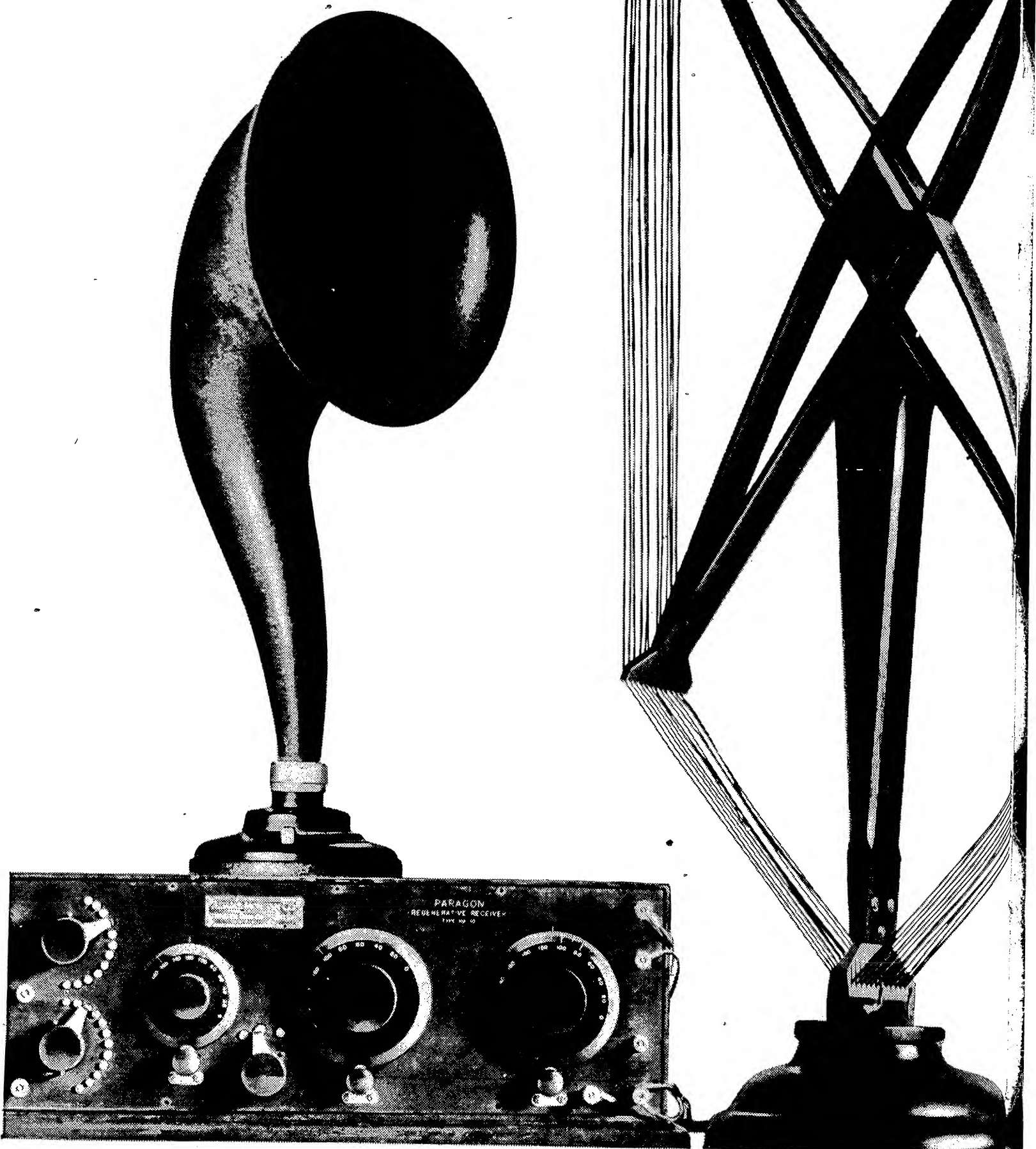
Chicago, Dec. 16. WGN-TV, the Chicago Tribune station, has asked permission of the FCC to boost its power more than 10 times, from 29 to 316 kws. If the commission okays the increase, the station will install a new 50 kw transmitter and a new antenna.

Equipment and other modifications will cost about \$250,000, according to Carl J. Meyers, director of engineering for WGN, Inc.

WALT FRAMER

says

"THANKS!"



Sound's wonderful!

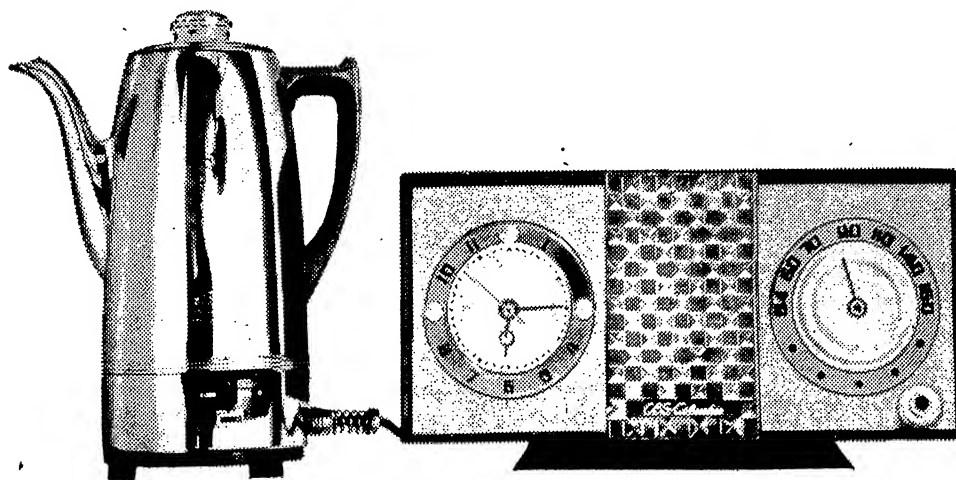
The early radio was a wonder, all right. But its 105 million modern day descendants are phenomenal! Clock radios, for example, can start the coffee perking at the same time they're waking—and *selling*—your customers.

The spot radio business has made some pretty startling advances, too. Today, it's on the job everywhere: in virtually *every U.S. home* . . . in 23.5 million cars and through other sets numbering an additional 39.0 millions. Today, you can sell your product anywhere, at any time, in a manner as scientific as it is persuasive, with spot radio. And you can sell *more* through CBS Radio Spot Sales.

Because for twenty years (to this very month) CBS Radio Spot Sales has pioneered the use of scientific methods—and developed newer and more exacting ones along the way. Today, with a single call to CBS Radio Spot Sales, you can get *all* the information you need to engineer a successful campaign in 13 of your biggest markets. (Your call assures you that you have at your disposal the biggest research, sales service and promotion departments in all spot.) And you're assured of biggest results, too. Because the 13 stations represented by CBS Radio Spot Sales are "Radio's Royal Family." Each one delivers the largest average number of potential customers in its market, every week, month after month!

Sound's wonderful? You bet it is! Call us for details on any one or all 13 stations. Or just call to wish us Happy 20th Anniversary.

CBS RADIO SPOT SALES *Representing Radio's Royal Family: WCBS, New York—WBBM, Chicago—KNX, Los Angeles—WCAU, Philadelphia—WEEI, Boston—KMOX, St. Louis—WCCO, Minneapolis-St. Paul—KCBS, San Francisco—WBT, Charlotte—WRVA, Richmond—WTOP, Washington—KSL, Salt Lake City WAPI, Birmingham—Columbia Pacific Radio Network and the Bonneville Radio Network*



Tele Followups

Continued from page 27

the talent displayed—were the hoofing Hamilton Trio, representing "Inside U.S.A."; Mata & Hari, in the "Dance Team" rep they originated in "Strawhat Revue" (1939); a Nina Foch-Carl Reiner-Howard Morris "Gorilla Girl" sketch (a howler) from the '49 "Touch & Go."

Best of the lot, however, was the lush finale, based on "The Queen's Lace Handkerchief," by Johann Strauss (Casino Theatre, N.Y., '32). Liberal excerpts from the score, with solos and duets by Marguerite Piazza, Bill Hayes and Jack Russell, plus full complement of chorus and dancers in richly rigged costumes, provided an eye-dazzling picture. (Miss Foch must have looked better than the original Queen). Some of the song numbers could be revived or later-day hot-rod. Charles Sanford rates a big nod for the conducting here and throughout, and ditto Paul Dupont's costumes, the Frederick Fox decor and James Starbuck's choreo.

For the interlarding, it was a vaude-type outing: Bobby Winters was a smash with his juggling routines, Judy Johnson and a male foursome belted over "Dr. Lawyer, Indian Chief," the Billy Williams Quartet clicked with "Got My Love to Keep Me Warm" and "Fools Rush In," and Shiner was his usual self (a winner, that is) in his gab on inventions and interplanetary flights. He had a previous brief spot, to intro an act, which was poor grooving by reflection.

Kidding of TV camera misuses supplied a good fillip in sketch by Miss Foch, Reiner and Morris except "The Documents." A real wallon was a production number from Warner's upcoming Ray Bolger-Doris Day pic, "April in Paris," with Miss Johnson and Russell carrying out a gay vocal of "That's What Makes Paris Paree." The hoofs were all-out on this one.

Max Liebman & Co. prove more and more as time goes on that they are endowed with the topmost variety show savvy in video. Trau.

"Gulf Playhouse," nearing the end of its run as a live show on NBC-TV, came up with another interesting yarn Friday night (12) in an original by Abby Mann, titled "Scream of the Crowd." It was a yarn about a young crooner, built by promotion into a bobby-sox fave in vaude and records. Despite his awareness, prompted by his wife and friends, that the whole atmosphere was phony, he couldn't break away from the fame. Finally forced by his wife to choose between her and his fans, big money, etc., he stuck to his mike, as his best friend-accompanist, who'd always been in love with his wife, finally chasing after her.

As produced by Frank Telford and directed by Wes McKee, the story was a good-enough delineation of the backgrounds and lives of several of the top crooners today. Small cast brought the story neatly to the cameras, with Robert Sterling turning in a nicely-under-

played performance as the singer. Felicia Montealegre, as his ever-lovin' wife who finally checked out when she found his fame coming between them, showed a slight tendency to over-emote but nonetheless made the characterization count. Philip Pine was solid as the best friend and Robert Middleton scored as Sterling's unfeeling agent-manager.

Sets by Bob Bright and other production accoutrements added a good feeling of backstage life. Jesse Bradley and his orch provided live musical backing for the show as an extra fillip, which gave it more of a realistic backdrop.

Stal.

Local Radio Spots

Continued from page 25

ture and auto retailers, are buying heavily in the 6-9 a.m. span and post-10:30 p.m. period, Oberfelder said. In Detroit, biz is coming in for spots as late as 3 a.m.; in Chi, backers are buying as late as 2 a.m., and in other cities, 1 a.m. is still easy to sell. The local advertisers, he stressed, are veering away from one-minute plugs to buying entire segments and backing their own shows, which means additional income for the stations.

As a come-on for local firms, WJZ, N. Y., in January, 1951, inaugurated a 30% discount for retailers (on the theory that a smaller firm doesn't use a 50kw transmitter's full audience). That hike WJZ's monthly retail net from \$20,000 to \$55,000, Oberfelder said.

The recently improved national spot picture for ABC's five o.-&-o.'s is partly due to the web's pacting of two station rep firms, John Blair to rep WENR (Chi) and WXYZ (Detroit), and Edward Petry for WJZ, KGO (Frisco) and KECA (L. A.). As national spot specialists, the reps have brought in new coin while freeing its spot salesmen to tap the local mines.

Programwise, emphasis is being placed on disk jockey shows, which are the most economical for the local advertiser and permit insertion of the maximum amount of spots. All five o.-&-o.'s have hyped their platter spinner rosters, with WXYZ recently adding a Negro-slanted program emceed by Jack Sorell.

Tele Reviews

Continued from page 27

nicking that should brighten any housewife's household chores.

Ernie Benedict and his six-piece polka band are one of the outstanding units of its kind in this polka-happy community. The men not only are instrumentalists, but Tom Gaylord also pitches in on the vocals. The Kendall Sisters, Dolly and Polly, are delightful chirpers

and fit into the clownings by Finan with grace and charm.

Finan's tactics, although on the screwy side that included takeoff on fellow artists, etc., are never offensive and are charged with humor and delight. Besides clowning, Finan handles the announcements and emcees.

Minute commercials are spotted throughout the stint. Mark.

OUR SONG
With Carolyn Gilbert, Danny O'Neil

Director: John Alexander
15 Mins. Mon.-thru-Fri.; 10:45 p.m.
GOEBELS BEER
WBKB, Chicago

(Video)

As befits its late evening niche, warblers Carolyn Gilbert and Danny O'Neil are serving up a nicely garnished platter of tunes and chatter that makes for good relaxed viewing. Gal and guy both have warm TV personalities and ramp through the informal 15 minutes in pleasant ad lib fashion.

With Miss Gilbert supplying the piano accompaniment, they sold a neat bundle of tunes on frame viewed (10), working both as singletons and in tandem. Miss Gilbert gave a good trim to "This Never Happened Before" and O'Neil followed up with a highly pleasing treatment of "The Girl That I Married." Pair teamed up on "Walking My Baby Back Home" for a nice tempo changer.

Live middle plug for the suds firm was given a low pressured, yet effective, sell by the duo that fitted neatly into the overall format.

Dave.

TV Wrestling

Continued from page 23

formers' parts that the "villains" frequently need police protection.

Appearing on the TV show as guests were a pair of former University of Minnesota football stars and wrestlers, "Butch" Levy and Vern Gagne, who have become popular professional grapplers here and elsewhere. They insisted that wrestling is on the level and a competitive sport and they denied that they're actors instead of athletes. They had answers for the various questions hurled at them by doubting Thomases Tierney and Riley. Two other panel members, Stew MacPherson and Rollie Johnson, WCCO staffers, took a middle ground and tried to appease the conflicting forces. In consequence, they're escaping heat.

The fact that preliminaries of the weekly wrestling shows are televised over WCCO and that "Speakings of Sports," sponsored by a local brewery, was given extra heavy advance newspaper advertising in this instance made for an extra large TV audience.

Crowning "insult" for the dyed-in-the-wool fans occurred when Tierney acidly asked Levy if he actually didn't rehearse his matches and dared him "to tell the truth." Coolly and calmly, Levy declared he never had rehearsed, asserted if wrestling wasn't competitive he wouldn't be in it, pointed out the present "champion" is earning \$150,000 a year and said he is striving to land the crown eventually himself.

Gagne called those wrestlers who have exposed the game as phony tankers who never have been recognized in the "profession." He admitted some wrestlers have more color and showmanship than others and draw better so that they become headliners. He and Levy denied that winners are determined in advance of the matches.

Some audience members have called WCCO to tell it that they think Levy and Gagne deserve medals for their "courage" and "guts" in calling wrestling a competitive sport. One anti-wrestling fan telephoned the station and said a new high in gall had been attained by the wrestlers, and expressed wonderment that Levy could believe TV set owners so gullible as to swallow his drivel.

Vidpix Saturation

Continued from page 21

tion, many stations are also buying re-run rights to properties screened originally on a network basis, and are finding audience acceptance on them good enough so that the re-run ratings often match those drawn on the original runs.

Stations, meanwhile, are continuing their scrounging for feature oldies which haven't been shown previously in their markets, in the hopes that any new films turned up can have several runs before exhausting their welcome among viewers.

Inside Stuff—Television

Standards of TV's programming "improved substantially in the past year," judges of the Sylvania TV Awards said last week. Group opined that the discerning viewer could find "a considerable number of decidedly worthwhile programs and a noteworthy few which are truly distinguished." On the critical side it said that programming for younger children depends "too much on sensational material," that TV's stage design leaves "so much to be desired," that routines of group dancers "reflect little invention" and that TV "has still to hit its stride in science programs." Regarding commercials, it commented, "TV doesn't need less selling; it needs more good selling."

List of awards included: the Republican and Democratic Conventions, for special events; WCAU-TV's (Philly) "Summer School," best children's program; NBC-TV's "Youth Wants to Know," youth show; CBS-TV's "Toast of the Town," contributions to variety shows; NBC-TV's "Treasure Men in Action," best documentary melodramas; Standard Oil of N. J., best commercials; DuMont and Sylvester L. Weaver, Jr. (NBC), pioneering daytime TV; CBS-TV's "See It Now," best current news show; WOR-TV's (N. Y.) "Broadway TV Theatre," creative tele technique; WOIT-TV (Ames, Iowa), best local public service programs, "Whole Town's Talking" and "In Our Care"; Gillette's World Series telecasts (NBC-TV); NBC-TV's "Robert Montgomery Presents," best drama; CBS-TV's "I Love Lucy," top comedy; and NBC-TV's "Victory at Sea," greatest TV program. Latter got major billing over all awards.

Walter Winchell has gotten the greenlight for using the coaxial cable-micro relay from the Coast for four weeks, starting Sunday (21) and may go to L. A. in the next few days. It would be his first visit there in four years.

Gabber would originate his Sunday evening shows over ABC and ABC-TV from Hollywood for three or four editions. While he wants to make the trip, he feels there's a lot happening in N. Y. and hasn't decided yet on going, although he has the cable and okay from ABC prez Robert Kintner and Gruen watch, his bankroller. He also wants to be east for the Eisenhower inauguration on Jan. 20.

"Racket Squad" producer Carroll Case says in Hollywood that he's mixed three chances to churn out pilot telepix, and adds any producer who shoots a pilot is engaging in "utter folly."

Case, co-producer with Hal Roach, Jr., of "Racket Squad," says the fatality rate on pilots is too high, that it isn't fair to ask a producer to do all the gambling, not if that producer is an established one.

20th-Fox has bought WJZ and WJZ-TV and several stations of ABC-TV for a simulcast coverage of the preem of "Stars and Stripes Forever" at the Roxy, N. Y., Monday (22) 8:30-9 p.m. It will get another telensing in other cities on Wednesday (24) night. In addition, the film company has bought one of the most extensive spot campaigns for a film over WJZ-AM-TV.

On the WJZ radio and tele stations 80 spots are being used in the Dec. 15-22 period. Similar campaigns will be used in other cities when "Stars" bows in those markets. Agency for 20th is Charles Schlaifer & Co.

Wanna Buy a \$100 Radio Show?

Continued from page 25

femme gabber is doing as well as ever before.

The one weak spot is that where many top personalities had contracts with escalator clauses, new terms don't call for automatic increases. To make more coin, the talent has to squeeze in more participations or broadcast on a longer schedule. Many of the sock salesmen whose aires are SRO are expanding their broadcast hours.

From the station point of view, the percentage-guarantee arrangement, putting the talent "in business with" the outlet, means that management is not on the hook, because the "talent's" paycheck is geared to his billings productivity. In the few cases where a performer isn't bringing in enough business to cover his guarantee, managers

can move some run-of-station accounts into the open spots.

N. Y. C. is using fewer of the more expensive open-end transcription shows. Tags of the bigger transcribers, which are generally based on the size of the market, are too high for Gotham, the stations claim. For that reason, some of the smaller transcription firms have reduced prices on their plattered stanzas.

Columbus—Latest additions to the staff at WOSU, Ohio State U. station here include: Mrs. Lillian E. Whonseller, traffic manager; Jimmy Church and Eugene Gerard as announcers, and Patricia J. Mowery, formerly of WHOK, Lancaster, as program department secretary.

Profitable TV Audience
exclusive with

WGAL-TV
LANCASTER, PENNA.

Only TV station in—only TV
station seen—in this large,
rich Pennsylvania market area

Clair R. McCollough, Pres.

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Delaware **TOPS** all U. S.
in 1951 Average Income*

WDEL AM
FM
TV
WILMINGTON, DELAWARE

TOPS all stations in this
richest market.

Let it sell your product effectively,
economically.

Write for information.

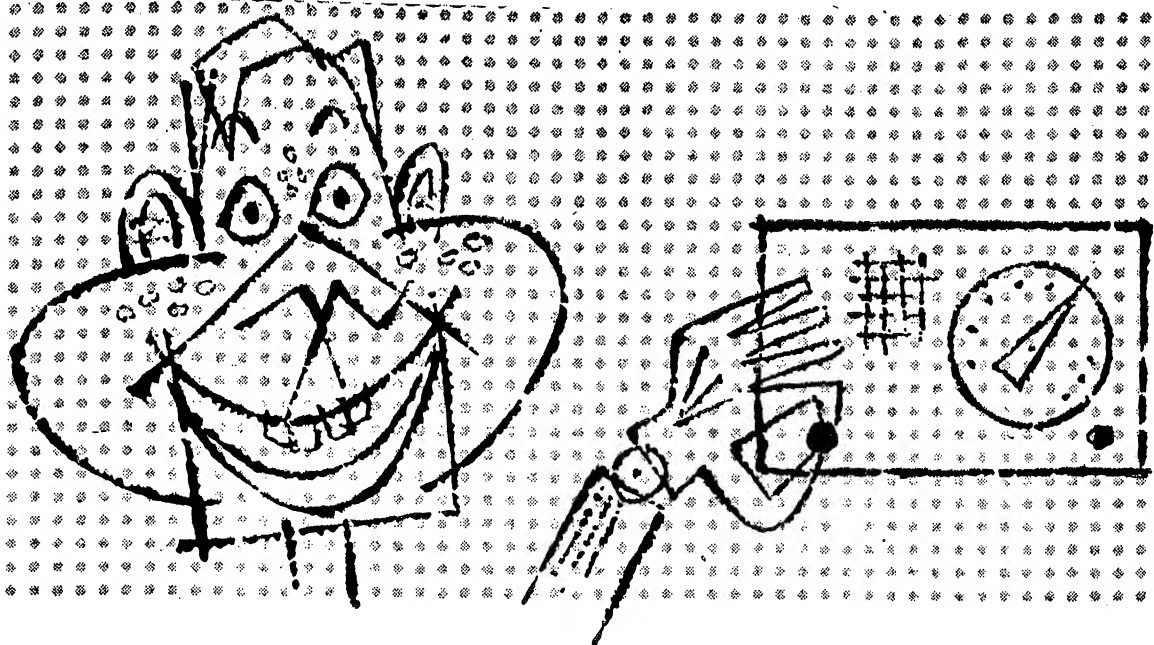


Represented by

ROBERT MEEKER ASSOCIATES

New York Chicago Los Angeles San Francisco

*Figures released August 1952
by U. S. Dept. of Commerce.



a puppet? on radio?

This, friend, is no run-of-the-sawmill puppet. This is Howdy Doody, second most popular mythical character in the kids' world.¹ And he happens to have fifteen minutes of network radio time every Saturday, 9:15 to 9:30 a.m., in which to sell your product to tiny and moderately large urchins.²

You see, Howdy's show starts at 8:30 and lasts an hour, but the first half is available for co-op sale, and the 9:00 to 9:15 spot is very happily occupied by International Shoe Corporation.³ As a result, you can buy a network in the last or highly desirable segment.

With International Shoe and the co-op sponsors contributing, your talent cost is pared down to a slender bone. As for your time cost—the choice of markets will be left up to you and your budget. There is one restriction though; you can't have Canada. Sorry, it's all sold out.⁴

With the full network you can expect to reach 1½ million homes containing over 2½ million moppets.⁵ And surely we don't have to point out the merchandising opportunities inherent in Howdy's lovable white pine frame.

If you want to talk turkey to tots, Howdy Doody is your mannikin. Ask any 7-year-old.⁶

1. The first, we're afraid, is Santa Claus.
2. 9:15 a.m. Saturday may seem like the middle of the night to *you*, but the kids have been up for hours.
3. They're probably selling shoes like crazy, but they won't tell us.
4. Ogilvie Flour Mills; Kraft Foods, Ltd., St. Lawrence Starch Co., Ltd.
5. Estimated Nielsen National Ratings (January-June, 1953).
6. If he can't give you complete details, call us.

National Broadcasting Company

a service of Radio Corporation of America

From the Production Centres

IN NEW YORK CITY . . .

"Don't Be Half Safe—Use Radio" is new theme being developed by Broadcast Ad Bureau prez William B. Ryan. . . CBS Radio sports chief John Derr to Miami this week for web's Jan. 1 coverage of the Orange Bowl. . . Norman H. Chester, ex-WNBC and BBD&O, is new account exec with WJZ. . . CBS Radio newsmen Eric Sevareid and Griffing Bancroft back from Bermuda and Florida vacations, respectively. . . WOR's "Answer Man" adds an evening edition in the 7:20 strip starting Dec. 29. . . Sportscenter Bill Stern inked to pen a column for the Newhouse newspaper chain. . . Mel Allen will wax a series of 39 five-minute shows for the Marine Corps recruiting service. . . Johnny Olsen to emcee Mutual's new "Movie Quiz" starting Jan. 9. . . William Dignam, ex-information director of Broadcast AD Bureau, has resigned from Market Research Corp. of America, forming his own public relations-research counseling service. . . WOV's new "Ladies Day" strip, featuring Dorothea Towles, is getting a three-week "preview" run during which listeners' suggestions will be polled prior to its Jan. 5 "for real" start.

WCBS will entertain 100 kids from the U. N. International School on Emily Kimbrough's airer Friday (19), with Bob Haymes, Jack Sterling, Bill Leonard, John Henry Faulk and Joan Edwards participating. . . Ben Grauer has taped a series of programs for the YMCA. . . Ezio Pinza, Faye Emerson, Vanessa Brown, Robert Merrill, Robert Montgomery and Gabby Hayes added to roster of stars appearing at the Radio & TV Executives Society lunch today (Wed.) at the Hotel Roosevelt. . . WCBS staff to hold its Xmas fete at Patio Bruno on Dec. 24. . . Moppet Larry Newton into "Hilltop House". . . Ruth Ellington James launches "Brunch at Frank's" over WLIR Saturday (20) at 11 a.m. from the Harlem eatery. . . Rosaline Greene has replaced Leona Powers on "Helen Trent".

Metropolitan Life has renewed its 8 a.m. world news roundup on WCBS for 52 weeks. . . Gene Shefrin, who's been at David Alber flackery since 1946, upped to veepee. . . Patsy Campbell, featured on ABC's "True Story" Tuesday (23), victim of a "do your Xmas pick-pocketing early" exponent.

IN HOLLYWOOD . . .

ABC's western division director, Bill Phillipson, hustled up to Frisco to straighten out the net's sub-leasing status with NBC now that the latter network is moving out of its building for smaller quarters in the Fairmont Hotel. . . Now that she's a married woman, Audrey Totter wants to spend more time at home so she's giving up "Miss Millie" and the part goes to Elena Verdugo, who plays "Millie" on teevie. . . Jack Benny taped his Dec. 21 show at the veterans hospital in Long Beach. . . Doris Corwith, prez of American Women in Radio and TV, and Edith Todesca, state chairman, mapping a drive for Coast members. . . Duane Jones passing a vacation here with his sisters and kicking around the old days with Jack Runyon of Biow and Columbia's King Horton. . . Haven MacQuarrie has recovered from his long sick spell and ready to start all over again with "Noah Webster Says". . . Shirley Thomas credits her CBS film gab program to the aegis of Lord & Thomas Productions. Asked who is Lord, she replied with a look heaven-ward, "He's my silent partner". . . Ray Buffum, who has written more radio scripts than most of the oldtimers, is now banging the Underwood at Universal-International. . . Rebel Randall Productions asks "correction, please." VARIETY production chart listed "America Calling" as costing \$1,000 weekly. Claimed she is getting that much herself, "so make it \$3,000". . . CBS has the hots for Tony Leader's "Interpol" (international police) but he's getting better nudging from TV. . . Jergens and CBS would be happy if Marlene Dietrich could be had to hostess "Romance".

IN SAN FRANCISCO . . .

Edgar Bergen due in (22) on his "Operation Santa Claus" tour. . . Don McNeill will air "Breakfast Club" shows from San Francisco and Oakland, one each, in mid-January. . . Bing Crosby will tape one here, Jan. 4, and another at Ford Ord, Jan. 11, with Bob Hope guesting. . . Eileen Christy, who began her career as a KNBC thrush, returned to boost Republic's "Thunderbird" in which she stars. . . Local AFTRA chapter elected Glen Hurlburt (freelance), president; Jim Moore (KGO), vice-president; Bob Tutt (KPX), second vice-president; Wanda Ramey (KROW), secretary; Dorothy Hurlburt (freelance), treasurer. . . Bill Phillipson in for ABC talks about the future housing of KGO (now quartered with KNBC at Radio City Building) and the future manager of KGO. Boss C. L. McCarthy leaves (15) to become manager and part owner of KROY, Sacramento. . . KCBS listeners sent Jane Todd

enough gifts to prepare more than 2,300 packages, with five or more items to a package, in her second annual "Christmas at Sea" campaign. . . Virgil Pinkley left for Korea (9) with recorded holiday messages and pints of blood contributed by his ABC listeners. . . Patsy Lee, former "Breakfast Club" singer, and her husband, Rick Livendahl, formerly of ABC, returned here to buy a house and stay.

IN CHICAGO . . .

Don McNeill and his ABC "Breakfast Club" contingent readying their annual junket. This time the p.a. route covers the Coast with the two-week nine-city tour getting under way Jan. 19. . . Marty Hogan, one of the town's busiest disc jockeys, handed exec status at WCFL. He moves in as assistant general manager under g.m. Art Harre. . . Don Nathanson, Weiss & Geller veep, named radio-TV chairman of Chi 1953 Heart Fund drive. . . Eddie and Jackie Hubbard have checked off their remote via WENR from Isbell's eatery. Station is filling the late evening slot with a studio disk show. . . Buckingham Gunn has inked his account exec berth at Foote, Cone & Belding to take over as public relations chief for the Illinois Division of the American Cancer Society. . . John B. Ottman appointed radio-TV sales promotion manager for Admiral. Firm popped with its regular 25c dividend for the fourth quarter. . . National Biscuit has renewed its Tuesday and Thursday ride on WNC's "Cliff Johnson Family" morning aler. . . Priscilla Ellis, ex-ABC, new radio-TV director for the Chi Red Cross chapter. . . WBBM has peddled delayed airing of Edward R. Murrow's nightly CBS news roundup and Fahey Flynn's local news wrapup as a back-to-back package to the Chi Dodge dealers. . . WBBM thrush Shirley Ryan spending the holidays on the Coast.

IN PHILADELPHIA . . .

Bob Hall, NCAA TV committee chairman, addressed Villanova football banquet (9), with WIP picking up speech for broadcast. . . John Reed King's "Give and Take" and participant, slated for Gimbels' Auditorium, Jan. 3. . . John F. Daly (Ford dealers) has signed to sponsor WIP's three-times weekly "Sports Shots With Jim Leaming." Aitkin-Kynett Agency handling account. . . Charles Harrison, director of news and special events for the WFIL stations, has been named to the board of directors of the Radio-Television News Directors Assn. . . John Corcoran, WFIL news commentator and foreign affairs analyst, addressed annual meeting of American Toy Manufacturers (8) at Park Sheraton, New York. . . Wanamaker's annual Christmas ballet "Cinderella," with Marilyn Hagist in title role, will go out for first time network with WFIL-TV feeding the ABC web. Edward Rhein will narrate story, with background music by Eric Coates, conducted by Robert Golden. . . Jimmy Toppi will promote Saturday night boxing telecasts here for ABC-TV, from his arena, the Met. Bayuk Bros. cigars is picking up sponsor's tab. WFIL-TV will originate for the ABC net and telecast locally as well. . . Thomas A. McAvity, national program director of NBC-TV, spoke before Television Assn. of Philadelphia (10) on subject of live shows vs. films.

IN PITTSBURGH . . .

With resignation of Herb Morrison and Ralph Fallert, Ray Scott and Florence Sando have been named president and veep, respectively, of AFTRA. They'll serve interim terms until the next regular election. . . Oille Beitel, KDKA engineer, has taken a six-month leave of absence and will go to Florida, where doctors think the climate may clear up his wife's asthma. . . Camillo DeLucia, of WSTV in Steubenville, has been awarded a gold watch by the Voice of America League for his part in promoting good-will between this country and Italy. DeLucia has been doing the "Neopolitan Serenade" on the station since 1940. . . Tommy Carlyn's band signed for two weeks on the Saturday evening "Polka Party" over WDTV. Program, which previously used one orch regularly, may switch, them around. . . Ralph Pett, WJAS announcer, is acting and assisting in the direction of the First Baptist Church's annual Xmas Pageant. . . Florida Citrus Commission has renewed "Happy's Party" Saturday mornings over the four DuMont-owned stations for another 13 weeks. It originates here at Channel 2

IN MINNEAPOLIS . . .

KSTP-TV citing figures to show that its 10 p.m. newscast now reaches more Twin Cities' area homes than any other similar airwave program, including the Cedric Adams' CCO radio newscast at a similar time which boasted by far the largest audience until recently. . . James A. Lees & Sons' exclusive theatre sales meeting TV piped into Gopher theatre here for local dealers, the initial use of the show-house's equipment which also brought in "Carmen" last week. . . WTCN had breakfast party to introduce its "champion team" of disk jockies and other personalities, including Jack Thayer, Jim Boysen, Jimmy Delmont, Sev Widman, Daryl Laub, John Ford, Frank Butler and Clellan Card, to Twin Cities advertising agencies' personnel and its own sales staff.

IN BOSTON . . .

Fred Laffey, WLAW program director, who for past 20 months has been on active duty as captain in Army Far East Command, attached to Psychological Warfare branch, has returned to his post at the Hub station. Dick Hickox, program director during Laffey's absence, will henceforth handle station's sales promotion. . . W. C. Swantley, WBZ-TV station manager, has announced the appointment of two Westinghouse long service men to fill new administrative posts at the station. Willard H. Hauser, formerly chief engineer of WBZ and WBZ-TV, has been appointed assistant manager and Robert Duffield, formerly manager of KDKA, has been named TV-Film and traffic manager of WBZ-TV. . . WEEL has added William Barnard, formerly connected with various local indies, to its news staff covering the early morning shift.

TV Tempest

Continued from page 25

the billings reflect the soundness of our thinking."

Control Factor

Says Craig: "No one knows the client better than we do. His needs, his temperament, his company's do's and don'ts we have cultivated over the years and such an intimate knowledge of the client's objectives can't be passed around like a sack of candy. Now to the most important factor of any relationship. You buy an outside package and what do you get? Right, a package. What don't you get? You can capitalize it, CONTROL. Without it all you can do is scuff up their shoes with your teeth. They tell you, you bought a package so be good boys and let alone."

"I'm not totally against packages and we'd probably buy one tomorrow if it was open-faced. That's the kind that gives you some say beyond inserting the commercials. We've done alright with our own shows, conceived, built and controlled by us. 'Those Two,' 'Railroad Hour' and 'First Hundred Years,' to name a few, have done alright and we've got some more coming up."

There are other areas of disagreement between these worthies. For instance, Wolff is high on filmed shows and Craig likes to bring 'em in live. On Craig's side is the cost factor; Wolff holds to better quality and backlog, not to mention the residual benefits so eagerly sought by annuity-minded actors. This cottons to the network thinking, that it can be done much cheaper and almost as good on kinescope than filmed.

You can also get an argument out of either one on commercials. Craig thinks they're doing the job, Wolff doesn't think so. To that end he's trying a new tack: to have top comedy writers prepare the copy with a view to emotional impact. He's giving it a try and has the backing of Y & R prexy, Sigurd Larmon.

Hylan Vice Thrower

As was anticipated, William F. Hylan, eastern sales manager for CBS-TV, was named this week as successor to Fred Thrower to head up the television web's sales operation. Hylan also gets a veepee status.

Thrower resigned from the network last week.

Hylan has been with the web for a number of years. During the short period when the FCC had okayed the commercial use of CBS color video, he took over as special sales chief for the colorcasts and succeeded in lining up several sponsors for experimental use of the new medium. Hylan plans to name his successor as eastern sales manager sometime this week.



Eileen BARTON

AMERICAN MUSIC HALL and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
CORAL RECORDS Dir.: MCA

HARPO MARX

NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

GIRL FRIDAY

Interested direct connection with radio-TV studio or 1 of 2 celebrities. Evenings-week-ends. Handling fan mail, requests for autograph photos. Or what have you? Seven years experience management field. Excellent references. Is there some way I may be of assistance to you? Box V-7727, Variety, 154 West 46th St., New York 36, N. Y.

WTTV

BLOOMINGTON

Serving a 2 BILLION \$ MARKET

34% of the PEOPLE

34% of the FAMILIES

accounting for

35% of the SALES

in ALL INDIANA

WTTV—affiliated with all nets—maintains its own micro wave relay system between Cincinnati and Bloomington to bring LIVE network shows to viewers. WTTV is owned and operated by Sarkes Tarzian and

Represented Nationally by

ROBERT MEEKER ASSOCIATES, Inc.

New York • Chicago • Los Angeles • San Francisco

Xmas Shows

Continued from page 26

its stars to tell "My Favorite Christmas Story" this week cross-the-board at 10:45 p.m.; taking part are Art Linkletter, Lowell Thomas, Arthur Godfrey, Edgar Bergen, Eve Arden and Jean Hersholt.

DuMont will telens the service at Manhattan's Chapel of the Intercession, Trinity Parish, starting at 11:15 p.m. Christmas Eve. It will be followed at 12:45 a.m. by midnight service from Chicago's "Loop" Church. ABC radio will carry "Christmas in Korea" with recorded highlights from ceremonies in Korea, Dec. 25 at 5:30-6 p.m. A Yule salute, "U. S. Navy Christmas Show," will be aired that night at 10:30-11 p.m. For the sixth consecutive year Mutual will beam "The Joyful Hour" with 25 stars and the Rev. Patrick Peyton, Sunday (21) at 7-8 p.m.

MBS will carry Queen Elizabeth's Christmas Day message at

3:45 p.m. (CBS records it for 6:15 p.m. rebroadcast). Mutual will air the West Point glee club on Monday (22) at 10:45 p.m.

NBC will simulcast a Christmas Eve show at 11:15 p.m., starring Ezio Pinza, Jane Pickens and Meredith Willson orch, with DeE Engelbach directing. It will be followed by Midnight Mass from St. Patrick's Cathedral, N. Y. (to 2 a.m.).

CBS Radio beams "Gis' Christmas Around the World" with PFC Eddie Fisher on Dec. 24 at 10:30 p.m. CBS-TV's "See It Now" will have a film report on Xmas in Korea on Dec. 28.

NBC radio stars Bert Lytell as Clement Clark Moore, author of "A Visit From St. Nicholas" on Saturday (20) at 8:30 p.m. CBS Radio will broadcast "UN Children's Christmas" on Dec. 24 at 11:15 p.m.

ABC and MBS networks will carry the lighting of the White House Christmas tree on Dec. 24.

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(JUNE VIDEOEX)			
DETROIT	27.8	1st	ALL WEEK ALL STATIONS
(JULY PULSE)			
TOLEDO	40.8	2nd	THURSDAY NIGHT ALL STATIONS
(AUG. VIDEOEX)			
PITTSBURGH	57.7	1st	ALL WEEK ALL STATIONS
(AUG. VIDEOEX)			
CHARLOTTE	63.2	(Tied) 2nd	THURSDAY NIGHT ALL STATIONS
(SEPT. VIDEOEX)			
CINCINNATI	32.7	3rd	THURSDAY NIGHT ALL STATIONS
(SEPT. VIDEOEX)			



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON RD., CINCINNATI, OHIO
NEW YORK HOLLYWOOD

Jocks, Jukes and Disks

By MIKE GROSS

Vic Damone: "Sugar" (Mercury). Vic Damone has come up with a solid commercial coupling in the workover of the oldies, "Amor" and "Sugar." Platter should share spins now with the Yule tunes and then ride in for big returns in the new year. The Latino flavored "Amor" gives Damone his best material in some time. He's in top voice here and belts out for romantic impact. Hits a couple of falsetto notes that should keep the femme trade asking for repeats. On "Sugar," Damone delivers with a sort of sweet styling that sells. Walter Rodell orch and the Jack Halloran Singers assist.

Mindy Carson: "The Choo Buy Song"—"Tell Me You're Mine" (Columbia). Mindy Carson has her best chance to break through with "The Choo Buy Song," a catchy novelty item with an attractive beat. Miss Carson whips out its fast paced patter in an ingratiating and lilting tone that should appeal to the juke clientele. Jockey's, too, will find it hard to pass up. Thrush changes pace effectively on "Tell Me You're Mine." Although it

Your Kisses"—"Call, Baby, Call" (Atlantic). The Atlantic label's new rhythm and blues group, The Diamonds, have some topflight material in "A Beggar For Your Kisses." Tune's melodic line and neat lyric idea augurs a wider market than the r.&b. field and the majors should be hopping on it with covering platters. The Diamonds give it an overly show reading but it should do well in certain areas. "Call, Baby, Call," a driving entry with a frenetic beat, is strictly for the r.&b. market.

Bobby Wayne: "Someone Loved Someone"—"I'm Not Blaming You" (Mercury). "Someone Loved Someone," a slick ballad with a mid-hit potential, is given a tender reading by Bobby Wayne. Although the Wayne treatment is at opposite poles to the brisk Mills Bros. version on Decca, it could nab plenty of spins. Wayne's got a good legitimate style and builds his waxing into a class side. He exerts similar efforts on the reverse, an okay ballad entry. It, too, rates spins.

Ricky Hale: "Open Your Heart"—"If You Love Me" (Decca). Ricky

Vat London Publisher
Lawrence Wright
 has some interesting observations
 as he
Looks Back 40 Years
 on the British music business
 * * *
 one of the many editorial features
 in the soon-due
47th Anniversary Number
 of
VARIETY

Florian Zabach's instrumental workover of "Gypsy Fiddler" on the Decca label is a zingy waxing job... **Jo Ann Tolley** impresses on "Millstones" (Cadillac)... **Jerry Cooper** projects a warm appeal on the oldie, "Have You Ever Been Lonely" (Anchor)... **Pat Hall's** piping on "Way Out Thar In The West" on the indie A-Bell label won't attract much attention... **Fred Waring** has a neat coupling of patriotic tunes, "Where In The World" and "God Bless America" (Decca)... **Herb Lance's** waxing of "Why Don't You Believe Me" on the Jubilee label rates spins... **Ralph Marterie** has a good slice in "After Midnight" (Mercury)... On the same label **Bobby Maxwell** scores with "Shangri-La." Standout folk, western, religious, rhythm, blues, etc., The Harmonizers Quartet, "Does Jesus Care?" (Bibletone)... **Freddie Mitchell**, "Later Gator" (Mercury)... The Royals, "What Did I Do" (Federal)... **Homeland Harmony Quartet**, "My Lord and I" (Bibletone)... **Dave Bartholomew**, "Stormy Weather" (King)... **New Lane Jubilaires**, "Heavy Load" (Glory)... **Leroy Lang Orch.**, "A Tenor Wails The Blues" (Rockin')... **Johnny Pecon**, "Sweet Polka Dot" (Capitol)... **Hank Locklin**, "I Like To Play With Your Kisses" (Decca)... **Sister Rosetta Tharpe**, "Marie Knight, 'I'm Bound For Higher Grounds" (Decca)... The Tilters, "Cumbanchero" (Atlantic).

Wolfe Joins Spier

Murray Wolfe, Coast plugger who headed the Hollywood offices of the late Henry Spitzer's music firm, has joined Larry Spier's publishing operation as general professional manager. Wolfe will split his time between New York and the Coast and will be in charge of Spier's ASCAP firm, Spier, Inc., and the BMI affiliate, Montauk Music. Spier's son, Larry Spier, Jr., is also joining the firm upon his graduation from the Univ. of Oklahoma in January.

Bernard Frager, general sales manager of Robbins Music of the Big Three combine, heads out on a two-month cross-country business trip early in January.

Best Bets

VIC DAMONE	AMOR
(Mercury)	(Mercury)
MINDY CARSON	THE CHOO BUY SONG
(Columbia)	(Columbia)

doesn't have the commercial potential of the novelty entry. It's good for some share of the spinning time. **Jimmy Carroll's** orch and chorus help bring the sides in.

Jerry Lewis: "I've Had a Very Merry Christmas"—"Strictly For the Birds" (Capitol). Comedian Jerry Lewis' disk impact has never come close to his score in other show biz media and his wax standing well to be lifted with this release. His high pitched piping carries the simple melodic line of "I've Had a Very Merry Christmas," but comic values are slim and chances to buck the seasonal strongies are negligible. Reverse is a tiffle that will soon be forgotten.

Bing Crosby: "Open Up Your Heart"—"You Don't Know What Lonesome Is" (Decca). The swift country beat of "Open Up Your Heart" serves as excellent material for a Crosby workover. Tune is grooved for current pop market tastes and Crosby should cash in on the vogue with this waxing. The Crosby contingent as well as the connball fans should go for it in a big way. Crosby slows up on the reverse, "You Don't Know What Lonesome Is." Tune is a neatly constructed cowboy's lament but its impact, despite Crosby's warm delivery, probably will be felt west of the Mississippi only.

The Diamonds: "A Beggar For

Hale, who debuted with these side last month on the indie Dana label (Decca bought the masters), looms as a potent addition to the Decca stable. Hale fits current platter market demands with a strong selling style in the big-voice manner. Tunes serve as okay introductory material for him but he'll need more important fare before he can expect to crash the bestselling brackets. Sides have a moderate commercial potential and should get scattered deejay drives. Both are romantic ballads with "Open Up Your Heart" standing the best chance for top play. Jimmy Carroll's orch supplies a tasty backing.

Nancy Reed: "You're Not For Me"—"Don't Disturb" (MRT). The indie MRT label has a solid slice in Nancy Reed's "You're Not For Me." It's a light ballad item which gets most of its appeal from Miss Reed's sock rendition. Warbler reverses field on "Don't Disturb," a lively entry with a neat rhythmic beat. Especially good for the jukes.

Platter Pointers

The indie Perspective label has packaged an unusual long play disk of **John Mehagan's** keyboard-narrative history of the jazz piano "From Barrelhouse To Bop"... **Billy May** has an attractive instrumental in "Driftwood" (Capitol)...

Longhair Disk Review

J. S. Bach: "Christmas Oratorio" (Vox, 3 LP, \$17.85). Timely issue of an impressive work, in a superior recording involving a half-dozen first-rate soloists, the Akademie Kammerchor and Vienna Symphony, conducted by Ferdinand Grossman. Work comprises six cantatas, with hymns, chorales, solos and recitatives tied in with narration, for a vivid enthused performance. Balance between soloists and chorus, and of voices and the orch, is excellent. Good overall direction is apparent.

Strauss: "Burlleske" and Dohnanyi: "Variations on a Nursery Theme" (M-G-M, \$4.85). Highly attractive coupling of two showpieces of light, comic vein. "Burlleske," an early Strauss work, with gay, sentimental strains, suggests the later tone-poems strongly. Dohnanyi piece has tender as well as comic themes, and is utterly charming. Both numbers get poetic as well as technically assured performances by pianist Fabienne Jacquot, assisted by the Philharmonia Orchestra under Anatole Fistoulari.

Hal Cooke, Capitol Records veepee district manager, returns to his New York headquarters from the Coast tomorrow (Thurs.) after a week's huddles with Cap's western brass.

Reimer Latest in Chicago Orchestra Baton Parade; N.Y. Symphony Inks Kosty

Maestros made the news last week. Dimitri Mitropoulos, first appointed musical director of the N. Y. Philharmonic two years ago, was re-engaged for next season, while Andre Kostelanetz was signed as guest conductor, for his first time as guest leader with the outfit during its regular season.

Fritz Reimer, leading Metropolitan Opera conductor, was signed to baton the Chicago Symphony next season, replacing Rafael Kubelik.

The Met, in turn, announced pacting of George Szell and Pierre Monteux to important batoning posts next season. Szell, conductor of the Cleveland Symphony, was with the Met from '42 through '46. He'll retain his Cleveland symph post, being Met guest maestro during middle part of the season. Monteux, who led the San Francisco Symphony for 15 years until his retirement last season, was a conductor at the Met from 1917 to 1919.

Campana to Anchor Label
 Singer Frank Campana has inked the indie Jubilee label for a six-side deal with Anchor Records, another indie company. Campana's initial Anchor sides are scheduled for release Jan. 16.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of December 5-11, 1952

Because You're Mine—"Because You're Mine"....	Feist
Christmas in Killarney.....	Remick
Don't Let the Stars Get in Your Eyes.....	Four-Star
Frosty the Snow Man.....	Hill & R
Glow-Worm.....	Marks
Heart and Soul.....	Famous
High Noon.....	Feist
I Saw Mommy Kussin' Santa Claus.....	Harman
I Went to Your Wedding.....	St. Louis
I'm Never Satisfied.....	Simon H
Jambalaya.....	Acuff-R
Keep It a Secret.....	Shapiro-B
Lady of Spain.....	Fox
My Baby's Coming Home.....	Roxbury
My Favorite Song.....	Gold
Outside of Heaven.....	Bregman-V-C
Ruby and the Pearl.....	Famous
Rudolph the Red-Nosed Reindeer.....	St. Nicholas
Santa Claus Is Comin' to Town.....	Feist
Silver Bells.....	Paramount
Sleigh Ride.....	Mills
Takes Two to Tango.....	Harman
Two Other People.....	Chappell
White Christmas.....	Berlin
Why Don't You Believe Me.....	Brandom
Winter Wonderland.....	Bregman-V-C
Wish You Were Here—"Wish You Were Here"....	Chappell
You Belong to Me.....	Ridgeway
Your Mother and Mine.....	Disney
Yours.....	Marks

Second Group

A Shoulder to Weep On.....	Laurel
Blues in Advance.....	Hollis
Everything I Have Is Yours.....	Robbins
Fandango.....	Mills
Forgetting You.....	DeSilva-B-H
Give Me Your Lips.....	Harms
Half As Much.....	Acuff-Rose
Hi-Lili Hi-Lo.....	Robbins
I Don't Care.....	Mellin
I Will Still Love You.....	Garlock-S
It's Beginning to Look Like Christmas.....	Plymouth
Lazy River.....	Peer
Love of My Life.....	Chappell
Lover.....	Famous
Meet Mister Callaghan.....	Leeds
Nina Never Knew.....	Jefferson
One Little Candle.....	Leeds
Second Star to the Right.....	Disney
Sinner or Saint.....	Witmark
Sleepytime Gal.....	Miller
Stay Where You Are.....	Broadcast
String Along.....	Regent
Trying.....	Smith

Top 10 Songs On TV

Because You're Mine—"Because You're Mine"....	Feist
Christmas in Killarney.....	Remick
Don't Let the Stars Get in Your Eyes.....	Four-Star
I Went to Your Wedding.....	St. Louis
King's New Clothes.....	Frank
My Lady Loves to Dance.....	United
Silver Bells.....	Paramount
Why Don't You Believe Me.....	Brandom
Winter Wonderland.....	Bregman-V-C
Wish You Were Here—"Wish You Were Here"....	Chappell

FIVE TOP STANDARDS

Granada.....	Southern
Lady in Red.....	Remick
Mambo Jambo.....	Peer
Rica Pulpa.....	Robbins
Rockabye Baby.....	Mills

† Filmusical. * Legit musical.

VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 13

1. WHY DON'T YOU BELIEVE ME (7) (Brandom).....	Joni James.....	M-G-M
2. GLOW WORM (11) (Marks).....	Mills Bros.....	Decca
3. YOU BELONG TO ME (15) (Ridgeway).....	Jo Stafford.....	Columbia
4. I WENT TO YOUR WEDDING (13) (St. Louis).....	Dean Martin.....	Capitol
5. TRYING (10) (Randy Smith).....	Patti Page.....	Mercury
6. TAKES TWO TO TANGO (7) (Harman).....	Hilltoppers.....	Dot
7. LADY OF SPAIN (14) (Fox).....	Pearl Bailey.....	Coral
8. DON'T LET STARS IN YOUR EYES (1) (Four Star).....	Eddie Fisher.....	Victor
9. I SAW MOMMY KISSIN' SANTA CLAUS (1) (Harman).....	Perry Como.....	Victor
10. JAMBALAYA (13) (Acuff-R).....	Red Foley.....	Decca

Second Group

KEEP IT A SECRET (Shapiro-B).....	Jo Stafford.....	Columbia
BLUES IN ADVANCE (1) (Hollis).....	Dinah Shore.....	Victor
IT'S IN THE BOOK (2) (Magnolia).....	Johnny Standley.....	Capitol
MEET MR. CALLAGHAN (7) (Leeds).....	Les Paul-Mary Ford.....	Capitol
BECAUSE YOU'RE MINE (2) (Feist).....	Nat (King) Cole.....	Capitol
WISH YOU WERE HERE (14) (Chappell).....	Mario Lanza.....	Victor
YOURS (3) (Marks).....	Eddie Fisher.....	Victor
OUTSIDE OF HEAVEN (B.V.C.).....	Vera Lynn.....	London
I LAUGHED AT LOVE (Redd Evans).....	Eddie Fisher.....	Victor
LAZY RIVER (2) (Peer).....	Sunny Gale.....	Victor
MY FAVORITE SONG (Jack Gold).....	Art Mooney.....	MGM
HALF AS MUCH (8) (Acuff-R).....	Georgia Gibbs.....	Mercury
RUDOLPH THE RED-NOSED REINDEER (St. Nicholas).....	Ames Bros.....	Coral
COMES ALONG A-LOVE (Shapiro-B).....	Rosemary Clooney.....	Columbia
	Gene Autry.....	Columbia
	Kay Starr.....	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10]

SWAN SONG FOR DISK GUARANTEE

Longhair Disks Now 35% of Total Platter Biz; 125 Companies Compete

With total sales of pop and longhair disks estimated in the trade at about \$200,000,000 a year, the classical end of the business, according to Goddard Lieberman, Columbia Records exec veepee, has moved up in the last three or four years from 20% to 35% of the total.

In some months, says Lieberman, who is in charge of artists and repertoire, among other duties, Columbia's own figures have run higher than this average. Longhair up-beat has been due almost entirely to introduction of the LP, or 33 rpm long-play disk.

There are at present about 125 record companies issuing classical disks in this country, which is beginning to present other problems than just those of economic competition. Most of these companies (which are small) are offering music recorded abroad, as against the recordings of the Big Two—Columbia and RCA Victor—which are mainly domestic.

The music recorded abroad (and pressed here) is being offered generally at lower prices than domestic disks, but Lieberman doesn't see the former hurting the sale of the latter. Most domestic-recorded disks or albums are made by artists better known in the U. S. than foreign talent. Well-known home names, like Met Opera stars, will usually offset foreign tags, he says.

A problem concerning Lieberman more is that of repertoire, which he says will eventually be used up by the competing companies. He doesn't know when that will happen, or what the remedy will be. But he hopes that the public will want to buy more than one recording of a masterwork, for the sake of comparison, just as one would want to compare a John Barrymore interpretation of "Hamlet" with that of a John Gielgud.

But what concerns the Columbia exec most, he says, is the fact that disks are not exposed sufficiently to the public. The big problem, he says, is how to make the public as conscious of records as it is of books. The public isn't aware of disks in that way; a recording isn't identified in their minds as is a book; for some reason, records don't get the proper presentation. Lieberman hasn't got the answer to this problem, but he's thinking about it.

Vogue of opera albums is on the increase, he says, with the peak not hit yet. Theatre TV, such as last week's presentation of the Met's "Carmen" on theatre screens throughout the country, will widen the market.

Dreyfus in Hassle With Jack Perrin Over Future Of Ivy, Sunflower Firms

Hassle between Max Dreyfus, Chappell Music topper, and Jack Perrin, general manager of the Chappell subsids, Ivy Music and Sunflower Music, over future disposition of latter firms has been stalemated. Hassle stems from Dreyfus' desire to deactivate the firms and reassign Perrin to another slot in the Chappell org.

Perrin, who owns 50% of the two firms, wants to continue active operation of the companies and has turned down Dreyfus' offer to buy up his share. Dreyfus acquired 50% of Ivy and Sunflower three months after the firms were organized by Perrin and Henry Russell on the Coast two years ago. Dreyfus moved the firms to New York after buying Russell's share.

Perrin came east with the companies under a two-year employment pact with Dreyfus as general manager of Ivy and Sunflower. Negotiations for a new pact which expired last month brought the Dreyfus-Perrin fracas to a head.

Abel Olman, general manager of M-G's music subsidiaries, back from a 10-day biz trip to London and Paris.

Anthony Inks Mayo In New P.M. Operation

Orch leader Ray Anthony and his manager, Fred Benson, have opened their own personal management office.

Initial Anthony-Benson pactee is warbler Mary Mayo, who begins a four-week engagement at the Hotel Statler, Washington, Dec. 25.

M-G-M Preps Push Into Rhythm Field

With a steady flow of disk coin being racked up by record companies from their rhythm and blues releases, M-G-M Records is hopping on the bandwagon with a complete expansion of its r. & b. line. Diskery's r. & b. activities will be carried on in cooperation with music publisher Joe Davis (Beacon Music) who'll assist in the selection of material and artists.

M-G-M's expansion move in the r. & b. field was stimulated by diskery's general manager Frank B. Walker's recent trek through the south and midwest visiting M-G-M's territorial distributors. Distrib demand for more r. & b. platters brought about the drive for the r. & b. market.

Diskery is prepping a monthly release schedule of the r. & b. platters (to tee off Jan. 9) of not less than three disks. Initial release of five waxings will include such r. & b. artists as Basil Spears, Gabriel Brown, Irene Redfield, Eddie Carter Quartet and The Blues Chasers.

Name Deutsch Pro Mgr. Of Peer-Southern Pubs

Irving Deutsch has been named professional manager of the Peer and Southern Music firms. He fills the post vacated by Mark Schreck who died three weeks ago.

Deutsch, who was associated with the J. J. Robbins staff, takes over Jan. 1. He'll work under Ben Selvin, general manager of the Peer firms.

ARTISTS GET 'EM IN RARE CASES

Future pattern of artists' pacts with the major disk companies was delineated last week with RCA Victor's renewal of Spike Jones and Phil Harris to three-year contracts, with no guarantees reportedly involved. It's understood that all of the major companies will cut out the guarantee clauses in all artists' deals as they expire and will pay off strictly on the sales figures.

An exec of one major diskery said that guarantees will be given in the future only in rare instances. "Guarantees," he said, "tend to make the artist lazy. For his own good, the artist should be made to hustle for that hit. After all, the money we can guarantee is only negligible compared to the box-office value of a hit record." Among the artists, Rosemary Clooney summed up the value of a hit by saying that "only records work for me night and day as an exploitation medium."

Established artists will probably get regular royalty deals in lieu of the former guarantees. In the case of Jones and Harris, Victor gave them the standard 5% rate. The 5% figure for the vets, however, is exactly twice as much as the newcomers are currently getting. Most of the new vocalists are being signed under 2½% deals, and only when they come through with a hit are they getting better rates.

The era of guarantees is fading (Continued on page 46)

ASCAP LOWERS RATES FOR EXHIB LULL MUSIC

In a move to soften the increasing resistance from theatrowners against paying fees for recorded intermission and exit music, American Society of Composers, Authors & Publishers has lowered its rate schedule after conferences with several exhib groups. Changes mainly affect the smaller theatres and drive-ins.

New rates for conventional theatres range from a minimum of \$12 annually for theatres up to 400 seats, to \$48 for theatres with over 1,600 seats. In the drive-in category, rates will spread from \$24 for ozoners with up to 250-car capacity to \$60 for drive-ins with more than 700-car capacity. For theatres or drive-ins that operate only part of the year, the ASCAP rate will be pro-rated on the basis of the annual fee.

Big Decca Catalog Set for Foreign Release With N.Y. Consent Decree

Satchmo Gets Hub Collegian Citation

Boston, Dec. 16. Before a jam-packed crowd at Hub's Storyville jazz club last Sunday (14), Louis Armstrong, making his first U. S. appearance since his return from Europe, was presented a scroll for "capable efforts in bringing to free world of Europe a vital facet of the American cultural scene" by the New England All-College Conference.

Presentation was skedded to be made by Tallulah Bankhead, but at last minute actress was forced to cancel and sent along a tape recording of her regrets and presentation speech which was played at ceremonies.

Chappell Mulls Hillbilly Firm

Chappell Music is eyeing the Nashville market for possibilities of tying in with a country music firm or setting up a subsid there. Although no definite deals have been made, it's understood that Dreyfus has been scouting the Nashville territory for a 1953 move-in.

Chappell's interest in the folk-country market further points up growing interest in that field by major New York pubberies. In recent months E. H. Morris Music, Shapiro-Bernstein, and the Big Three (Robbins, Feist & Miller) have moved into the alfalfa operation via exclusive packing of country writers or forming their own cornball publishing operations.

Geo. Levy Sells Out To Brother Lou in Leeds

Lou Levy and his brother George have terminated their 12-year association in the music business with the latter selling out his share in Leeds Music and its affiliated companies. George Levy had been handling the sales end of the publishing company.

Parting was amicable, with George Levy planning to go into business for himself.

A substantial catalog of Decca Records, not yet released overseas, has been freed for foreign distribution as a result of the antitrust consent decree entered in N. Y. Federal Court last week by Judge Sidney Sugarman. The decree dissolved the vestiges of the original 1934 cartel agreement among U. S. Decca, British Decca and the Electrical & Musical Industries (EMI) of England.

Key provision of the consent decree, which goes into operation Jan. 1, permits Decca to sell or lease its masters to any other foreign distributor if British Decca or EMI does not accept them within 90 days after their release. Decree does not otherwise affect U. S. Decca's current deal with British Decca for distribution in England and Europe, and EMI for South America and Asia.

Decca lawyers pointed out that British Decca and EMI have passed over numerous releases in the past and these can be made available for other foreign distributors if they are not picked up 90 days after the consent decree goes into operation.

The Government's the disk companies' stems from the fact that Decca in 1934 when Lewis, British Decca, most of the cash for company. At the time, British Decca, together with EMI, divided the world market among themselves and limited the sales of masters by each of the companies.

By 1946, however, British Decca lost control of U. S. Decca, and the latter company sought to relax the original agreement. In 1947 the pact was revised to permit British Decca to come into the U. S. with its London Records label. In 1949, the original pact was completely amended and British Decca had to give substantial guarantees to U. S. Decca for handling its disk line.

A couple of months ago, Decca prexy Milton R. Rackmil and his attorney, Henry Cohen (& Birmingham), went to England to confer with British Decca and EMI execs on bringing their agreements into line with the proposed antitrust decree. Only minor changes had to be made, aside from the 90-day deadline on picking up releases, since the inter-company agreements had previously been revised to conform with U. S. antitrust laws.

Cap Reshuffles Distrib Echelons; Gordon Fraser Shifts to Coast from Chi

In a move to strengthen its distrib setup for 1953, Capitol Records last week reshuffled its sales veepees and district managers. Major move was Cap's reassigning of Gordon R. Fraser, veepee and sales manager of the Chicago area, to its Coast merchandising office under veepee Lloyd Dunn.

Fraser's Chicago chores will be taken over by Al Latanska. Cap veepee Paul Featherstone has been assigned the direction of field sales activities for the Boston area but for the time being will handle the operation out of his New York headquarters. In the Philadelphia area, veepee Vic Blanchard will take over the management of the Philly branch office replacing George Mansour who is exiting the diskery.

Marvin E. Townsend, who had been working with Gene Becker on the Coast on advertising-promotion assignments, was switched to the New York sales office and Max Callison, veepee and sales manager of the Cleveland area, will temporarily take over the management of the Cleveland branch office replacing Thorpe Thompson who is exiting the company at the end of the year. Callison will be assisted by Tom Bell.

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LONDON, W. C. 2
8 St. Martin's Place
Trafalgar Square

Inside Orchestras—Music

The buildup prepped for singer Joe Costa by RCA Victor has sparked M-G-M Records to dust off some of Costa's old masters for release. Costa, who recently joined the Victor stable, cut a couple of sides for M-G-M three years ago but the latter diskery never got them out on the market. M-G-M decided to get the oldies out on the market, however, when Costa made a strong impact with his initial Victor sides. The M-G-M coupling is "Tonight You Belong to Me" and "Please Don't Talk About Me When I'm Gone."

Another instance of an instrumental theme from a non-musical legit show slated for a pop drive in "The Girl Without a Name" from the current Broadway comedy "The Seven Year Itch." Tune was penned by Dana Suesse and is being published by E. B. Marks. Earlier this year, Leeds Music picked up a British copyright (Toff Music), "Meet Mr. Callaghan," which is used in the London meller of the same name.

Songwriters Charles Grean and Cy Cohen have come up with new cleffing stunt. Their new tune for Eddy Arnold, RCA Victor's leading hillbilly artist, includes in its lyric a compilation of Arnold's top 22 recorded hits and is titled "Eddy's Song." Victor is planning a special promotion around the tune.

On the Upbeat

New York

Tony Alamo began a week's engagement at the Skyway Lounge, Cleveland, Monday (15) . . . Harry Belafonte into Ciro's, Miami Beach, Dec. 23 . . . Norman Gran, "Jazz At The Philharmonic" promoter, in from the Coast Dec. 23 . . . Christine Kittrell is new femme thrush with Paul Williams orch. . . Al Martino at the Latin Casino, Philadelphia, until Dec. 20 . . . Sol Yaged's jazz combo plays a one-nighter at the Chantilly, N.Y., Dec. 22. Yaged also heads a jazz crew for a one-niter at the Casbah, Newburgh, N. Y., Dec. 21 . . . First prize of \$100 in M-G-M Records "Singin' In The Rain" window display contest split between Leslie Spofford of the Wilson Music Co., Rutland, Vt., and Frank Vennetti of the City's Paramount Theatre . . . Danny Sutton booked into the Town Casino, Buffalo, Feb. 2 . . . Four Lads into the Casino Theatre, Montreal, Dec. 25 . . . Sherm Feller taking time off from his Boston platter show to promote his Roxbury Music catalog with deejays in the midwest . . . Conrad Janis' jazz combo plays an afternoon sesh Dec. 21 at Childs Paramount, N. Y. . . Sammy Kaye begins a two-week engagement at the Hotel Statler, Washington, Jan. 12.

Boston

With Red Allen at the Savoy, Louis Armstrong at Storeyville and Muggsy Spanier at Mahogany Hall, Hub jazz fans offered plenty of opportunity to compare trumpet styles . . . Trumpeter Joe Verrieco has replaced Morky Abramson in Michael Gaylord's Brinshrub orch. Paul Maged, ex-Leighton Noble sideman, back in town as contact man for Mercury Records . . . Harry Marshard off on his annual tour to Washington, New Orleans and Detroit for series of deb parties . . . Charlie Burdett intermission pianist at Savoy . . . Guitarist Vic Mondello joined Joe Mack's band.

Pittsburgh

Mary Ellen Quartet opened at Colonial Manor Thursday (11) and will stay through Jan. 3 . . . Milzie Cottle, a junior music at Carnegie Tech, is Baron Elliott's new vocalist. She replaces Jimmy Conner, who went with Bill Bickel's Starliners at the Shamrock Room . . . Dave Brubeck into Midway Lounge for 10 days . . . Vagabonds signed for Vogue Terrace for June . . . Maurice Spitalny draws maestro's berth with Stanley house orch whenever that theatre plays stage shows. He succeeds the late Max Adkins . . . Bob Copter's new act teams him with three femme singers as Bob Copter & Co-Eds. He used to head up a male quartet . . . Hugh Tully threesome just had option picked up again at Carlton House . . . Billy Merle combo stays at William Penn Tavern until first of the year.

Omaha

Verne Byers orch booked in at Terrytown Arena, Scottsbluff, Christmas night . . . Los Ortenos trio opened at Colony Club here . . . Stardusters trio at Club Line in Grand Island's Palmer Hotel . . . Skippy Anderson band into Music Box here . . . Rea Buchan at piano and solovox at Dundee Dell . . . Don Costey orch held over at Ballerina.

Garner Reshuffles Trio

Reshuffling his trio last week. Erroll Garner put Whyatt Reuther on bass, and Dave Brubeck on drums.

Garner begins a week's engagement at Storyville, Boston, Friday (19).

Hal McIntyre Pays \$1,800 to Ohio Bureau In Payroll Bite Hassle

Columbus, Dec. 16. The recent tangle of Hal McIntyre with the Ohio Bureau of Unemployment Compensation in which only a last minute payment of an \$1,800 back payment he owed the BUC allowed his band to play a university dance here, has raised some problems for traveling band-leaders and bandsmen.

McIntyre and his orchestra arrived in the city Dec. 6 to play for the Mistletoe Prom at Ohio State University. The BUC had placed a petition before Common Pleas Judge Joseph M. Harter who appointed two receivers. The BUC claimed McIntyre was employed in Ohio in 1948 and 1949 but failed to come across with 2.7% of his payroll for the unemployment fund.

The band leader said there had been "a mixup in my New York office" and paid the \$1,800 claim in full and in time for his band to keep its date at OSU. Later the BUC issued an explanation which plaintively stated that traveling bandsmen gave them a headache. They illustrated their headache with a question: "If a bandsman plays a series of one-night stands in 15 different states over a period of six months or a year, how much unemployment compensation does he draw—and from what state(s) if he loses his job?"

Consider also, said the BUC, that some bandleaders forget or neglect to pay the state the right amount of unemployment tax for their employees. This creates confusion when a jobless musician demands of said state his rightfully earned compensation check. The Ohio bureau offered advice to band leaders and bandsmen to check with compensation officials in each home territory before hitting the road.

All states except New York recognized the leader as the "employer," no matter where his outfit plays. In N. Y. State, the hiring agency (hotel, night club, etc.) is considered the employer and pays the tax.

Decca Renews Gray

Orch leader Jerry Gray's pact with Decca has been renewed for a long-term period. Gray will continue to record with his own orch but will be increasingly assigned to back other Decca vocalists. He has already been teamed with Ella Fitzgerald and Roberta Lee.

Best British Sheet Sellers

London, Dec. 12. Here in My Heart . . . Mellin. You Belong to Me . . . Chappell. Isle of Innisfree . . . Maurice. Half as Much . . . Robbins. Forget-Me-Not . . . Reine. Walkin' to Missouri . . . Dash. Faith Can Move . . . Dash. Feet Up . . . Cinephonic. Sugarbush . . . Chappell. Homing Waltz . . . Reine. Zing a Little Zong . . . Maddox. Walkin' My Baby . . . Victoria.

Second 12

Somewhere Along Way Magna I Went Wedding . . . Victoria. Meet Mr. Callaghan . . . Toff. Blue Tango . . . Mills. My Love and Devotion . . . Fields. Take My Heart . . . Dash. Aut Wiederseh'n . . . Maurice. I'm Yours . . . Mellin. Because You're Mine . . . Robbins. Faith . . . Hit Songs. Moon Malaya . . . Macmelodies. Snowflakes . . . Maddox.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING DECEMBER 13

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1 1	JONI JAMES (MGM)	Why Don't You Believe Me
2 3	JO STAFFORD (Columbia)	You Belong to Me Jambalaya Keep it a Secret
3 2	MILLS BROS. (Decca)	Glow Worm
4 ..	JIMMY BOYD (Columbia)	I Saw Mommy Kissin' Santa Claus
5 ..	PERRY COMO (Victor)	Don't Let the Stars Get In Your Eyes
6 8	PATTI PAGE (Mercury)	I Went to Your Wedding You Belong to Me
7 7	JOHNNY STANDLEY (Capitol)	It's in the Book
8 4	HILLTOPPERS (Dot)	Trying
9 9	PEARL BAILEY (Coral)	Takes Two to Tango
10 ..	LES PAUL-MARY FORD (Capitol)	My Baby's Coming Home Lady of Spain

TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1 1	WHY DON'T YOU BELIEVE ME	Brandon
2 2	GLOW WORM	E. B. Marks
3 8	SAW MOMMY KISSIN' SANTA CLAUS	Harman
4 ..	DON'T LET THE STARS GET IN YOUR EYES	Four Star
5 3	YOU BELONG TO ME	Ridgeway
6 4	I WENT TO YOUR WEDDING	St. Louis
7 5	TRYING	Randy Smith
8 10	LADY OF SPAIN	Fox
9 6	BECAUSE YOU'RE MINE	Feist
10 ..	IT'S IN THE BOOK	Magnolia

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Dec. 13

This Last
wk. wk.

Title and Publisher

		New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, Krey Music Co.	Philadelphia, Chas. DuMont	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Mus. Co.	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano Co.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Rochester, Neisner Bros.	TOTAL POINTS
1	3	Glow Worm (Marks)	2	8	7	5	2	1	1	2	1	..	3	78
2	6	Mommy Kissin' Santa (Harman)	2	1	3	1	1	9	7	10	7	2	1	77
3	2	Don't You Believe Me (Random)	1	6	..	3	3	4	2	8	4	6	1	76
4	1	You Belong to Me (Ridgeway)	10	3	6	..	8	1	6	2	1	..	10	52
5	10	Don't Let Stars in Eyes (Four-Star)	3	8	..	2	2	10	..	7	..	5	8	43
6	4	I Went to Your Wedding (Hill-R)	5	7	..	..	3	..	3	6	2	..	9	42
7	5	Because You're Mine (Feist)	10	5	..	4	5	..	4	3	5	..	..	41
8	8	Rudolph, Reindeer (St. Nicholas)	5	..	2	9	..	6	..	9	..	3	6	37
9	11	White Xmas (Berlin)	4	..	1	..	9	7	8	..	..	9	..	23
10	12	Trying (Randy Smith)	..	..	4	..	..	4	..	7	..	3	..	26
11	14	Frosty the Snowman (Hill-R)	8	..	4	..	6	8	..	10	..	8	..	22
12	..	Keep It a Secret (Shapiro-B)	6	..	..	6	7	..	..	..	..	6	19	19
13A	9	Outside of Heaven (BVC)	..	7	10	..	..	..	6	5	..	..	..	16
13B	13	Takes Two to Tango (Harman)	..	..	5	..	..	..	8	..	4	..	..	16
14	13	Lady of Spain (Fox)	..	9	..	..	..	5	..	4	..	..	..	15

Friction Arises In New Local 802 Administration

Elements of friction within the newly-elected administration of New York's Local 802, American Federation of Musicians, cropped up last week, with both of the contending groups in the Dec. 4 election claiming the results as a victory for their side.

Confusion stems from the fact that the Musicians Group ticket won three out of four of the top administration posts while the incumbent Blue Ticket slate recaptured a big majority of the executive and trial-board membership slots.

Leaders of the Blue Ticket, now headed by Charles R. Iucci, who was reelected secretary, served notice on president-elect Al Manuti that the Blue Ticket will continue to guide Local 802 despite its loss of the prez, viceprez and treasurer posts. It's expected, however, that Manuti will have a considerable voice in the operation of the local since, as prexy, he will be the public spokesman for the N. Y. AFM-ers.

Iucci pointed out that the election "in no way changed the administrative direction of Local 802." The balloting results for the exec board and trial board posts, he said, "insure that the Blue Ticket, as it has since 1935, will administer the policies and program of Local 802." In a specific reference to Manuti's power, Iucci said that "in our union every member of the executive board, regardless of his title, has one vote and no more. The president of the union can only vote in the event of a tie."

Union observers believe that Iucci's statement is the opening shot in what may become a running fight between the top officers of 802 and the exec board. Aside from policy, several jobs in the local are hanging in the balance and it's expected that the Blue Ticket's exec board members will vote to continue the present jobholders in office.

The new administration takes over Jan. 1.

LARYNGITIS KAYOS ELLA FOR 3 MONTHS

Omaha, Dec. 16.
Ella Fitzgerald cancelled her engagement at Angelo's here because of severe case of laryngitis. Thrush was said to be sidelined for three months at least.

It marked second time she had to cancel out at Angelo's. She was slated to open Dec. 9. Angelo said he plans to bring her in next spring if possible.

Italo String Ensemble Skedded for U.S. Tour

Societa Corelli, orchestral ensemble of 17 string players without conductor, will come to the U. S. in January for a tour. Luisa Ribacchi will be soloist with the group. Albert Morini, N. Y. manager, will handle tour details, with group under sponsorship of the Italian government. Tour will coincide with the 300th anni of the birth of composer Arcangelo Corelli.

Group will fly from Italy to Havana and from there to N. Y., where it will appear at Brooklyn Academy of Music Jan. 13. Other cities in the schedule include Philadelphia, Boston, Washington, Pittsburgh, Toledo, Chicago, Atlanta, Minneapolis Omaha, Montreal and Winnipeg.

Okeh Into Pop Mkt.

Okeh Records, Columbia Records' subsidiary which has heretofore been aimed exclusively at the blues and rhythm market, will branch into the pop field next year. Danny Kessler, head of the Okeh operation, is currently looking for pop talent to fit into the label's broadened setup.

Initial pop pactee inked by Kessler is Sandy Stewart, 16-year-old songstress from Philadelphia. She'll debut on wax via her Okeh releases.

Bill Halligan
sings a new kind of
Beverly Hills Lullaby
* * *
one of the many byline pieces
in the upcoming
47th Anniversary Number
of
VARIETY

RCA Victor Corrals The Kids From Spain

Los Chavales de Espana (The Kids From Spain) have been packed to a longterm deal by RCA Victor. The 11-man vocal-instrumental combo debuted at the Hotel Waldorf-Astoria, N. Y., last summer.

Initial Victor release, skedded for early January, will be an eight-sided album which was cut last week. Album will be their first American wax release and will include numbers from their hotel repertory.

Disks to Fight Reds

Institute of Contemporary Russian Studies at Fordham Univ. is putting out a series of commercial disks aimed at fighting Communism.

Disks will feature talks by Bishop Fulton J. Sheen, Victor Riesel and Dr. Paul Fabry.

Coast Radio Slack Worries Publishers On Getting Plugs

Hollywood, Dec. 16.
With important Coast-originated network radio shows slated to fold soon, music publishers—An Hollywood are worried about their future activity in this area. Many music men fear that the kayo of such shows as "Club 15" and the Dinah Shore series will leave the Coast without a national plug source. The identical fadeout of network shows from Chicago several years ago led to the shrinkage of the Chi music operation.

The Hollywood pubs hope that video here will take up the slack. Experience, however, has shown that TV is not a fruitful plugging channel since TV programmers rarely repeat tunes on the air. The disk setup here, of course, remains the same, with Capitol Records the only major company doing most of its cutting on the Coast. Several major artists with the other companies live in Hollywood and they will be contacted as before on song material.

Top Christmas Songs

(Week Ending Dec. 6)

Mommy Kissin' Santa. Harman
Rudolph Reindeer. St. Nicholas
White Xmas. Berlin
Frosty Snowman. Hill-R.
Winter Wonderland. B.V.C.
Silver Bells. Famous
Santa Coming Town. Feist
Here Comes Santa. Remick

Maestro
Harry Sosnik
is of the opinion
**Music—TV's
Neglected Stepchild**
* * *
an interesting editorial feature in
the soon-due
47th Anniversary Number
of
VARIETY

Col Launches Distrib Of Dutch Disks in Exchange

Columbia Records will launch distribution of Philips Co. of Holland disks in the U. S. in 1953 as part of the two companies' exchange and distribution deal which goes into effect Jan. 1. Columbia execs are currently studying the Philips catalog and artists' roster to select sides suitable for the U. S. market.

Col will likely tee off its Philips releases with sides by Juliette Greco and Pataschou, Parisienne singers due to visit the U. S. early next year.

Cole's Kin With Okeh

Fred Cole, 21-year old brother of Nat (King) Cole, is breaking into the disk field via Columbia's blues & rhythm subside, Okeh Records, for which he's contracted.

Cole, singing in Chicago cafes, cut his first sides for Okeh last week.

Col 1st Major As Hi-Fi Mfr. With Goldmark Device

Columbia Records is making the first foray by a major company into the relatively new "high fidelity" phonograph industry with a new playback machine designed by Dr. Peter Goldmark. Goldmark developed the 33 rpm microgroove longplay disks for Columbia and his phonograph has been built to encompass the extended musical range of the LP disks.

Columbia's machine is unique in the high fidelity field since it is a small, completely integrated unit which substitutes for the single components of pickup arm, amplifier and speaker now used by hi-fi enthusiasts. Col's machine is also much smaller than the usual fidelity setup, having a little more than a cubic foot content but containing two separate speakers. The machine is priced at \$139.50.

Columbia is planning to produce about 25,000 units the first year with distribution to be channeled through the diskery's sales setup. Production problems blocked Columbia from releasing the machine in time for the Christmas market.

The high-fidelity field has grown enormously since 1945 and it's estimated that over 1,000,000 people have already invested \$250 or over in such equipment. Most of the components have been manufactured by specialized electronic and equipment companies, with the customers having to handle the assembly jobs on their own end.

CAN. RADIO INDIES FIGHT CAPAC FEES

Toronto, Dec. 16.
Backed by the Canadian Assn. of Broadcasters, whose membership includes over 90% of indie-operated stations across Canada, management of CHML has launched a test case against the proposed increase of fees in the new schedule of the Composers, Authors and Publishers Assn. of Canada on grounds that the new fee setup "could put Canadian radio stations out of business."

Case is being heard before the Exchequer Court of Canada, with Justice Cameron to hand down his decision within 30 days. CAPAC will have the right to present an appeal before the Supreme Court of Canada. CHML claim is that former payment to CAPAC was \$150,000 annually, this based on the number of radio sets in homes; but that proposed CAPAC rate of 1 1/4% of station gross revenue for use of CAPAC copyright revenue would raise the annual ante to around \$350,000.

RCA Outlines Mdse. Plans at Sales Meets

At territorial sales meetings this week for field salesmen and distributors, RCA Victor is outlining its merchandising plans for 1953 on its pop and longhair line.

Sales manager Larry Kanaga and artists' and repertoire topper George R. Marek opened the conclave in N. Y. Monday (15), with Kanaga going to Boston yesterday (Tues.). Other areas will be covered later this week.

Top Sellers in Paris

Paris, Dec. 9.
The bestselling disks for the last week are Line Renaud's "Ma Petite Folie" (My Little Madness), Mouloudji's dramatic ballad, "Mon Petit Coquelicot"; J. Williams' "High Noon" (called "The Train Will Whistle Three Times" here); Ray Martin's "Blue Tango"; and Earl Bostic's "Flamingo." Longhair toppers are Beethoven's Ninth conducted by Eric Killeber; Chopin's Concerto No. 1 played by Brallowsky, and Liszt's "Hungarian Rhapsody," conducted by Leopold Stokowski.

Sheet music tops are "Le Bonhomme De Neige" (The Snowman), printed by Lido; France-Vedette's "Notre Dame De Paris"; Transatlantique's "Attends—Attends—Attends" (Wait—Wait—Wait); Ray Ventura's "Les Amoureux Des Bancs Publiques" (The Lovers On The Park Bench); Baldi's "Un Amour Dans La Nuit" (A Love Dance At Night); and Marbo's "Si Tu Revols" (If You See Her Again).

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending

Dec. 13

National
Rating

This Last
wk. wk.

Artist, Label, Title

New York—(Davega Stores)

Chicago—(Hudson Ross)

Los Angeles—(Denel's Mus. Shop)

Boston—(Boston Music Co.)

Philadelphia—(A. Williams Co.)

Indianapolis—(Pearsons)

Minneapolis—(Don Leary)

St. Louis—(Ludwig Music House)

Kansas City—(Jenkins Music)

Seattle—(Sherman & Clay)

San Antonio—(Alamo Piano Co.)

Detroit—(Grinnell Bros.)

TOTAL
POINTS

1	1	JONI JAMES (MGM) "Why Don't You Believe Me"....	2	3	3	3	3	1	1	2	2	1	1	1	99
2	4	JIMMY BOYD (Columbia) "I Saw Mommy Kissin' Santa"...	1	3	1	1	8	3	3	1	1	1	1	1	67
3	8	PERRY COMO (Victor) "Don't Let Stars in Yours Eyes"...	5	5	2	2	2	4	6	10	7	4	1	1	54
4	2	MILLS BROS. (Decca) "Glow Worm".....	6	9	8	2	10	6	8	3	3	2	1	1	53
5	3	JOHNNY STANDLEY (Capitol) "It's in the Book".....	2	9	6	2	2	4	6	1	1	1	1	1	46
6	14	L. PAUL-MARY FORD (Capitol) "My Baby's Coming Home".....	8	1	5	1	5	1	1	1	1	1	1	1	25
7A	7	MARIO LANZA (Victor) "Because You're Mine".....	4	1	1	1	1	1	1	1	1	1	1	1	20
7B	5	PATTI PAGE (Mercury) "I Went to Your Wedding".....	10	6	5	1	1	1	1	1	1	1	1	1	20
7C	9	VERA LYNN (London) "Yours".....	4	1	1	1	1	1	1	1	1	1	1	1	20
7D	12	EDDIE FISHER (Victor) "Lady of Spain".....	7	1	1	1	1	1	1	1	1	1	1	1	20
8	1	MOLLY BEE (Capitol) "I Saw Mommy Kissin' Santa"...	2	1	1	1	1	1	1	1	1	1	1	1	19
9A	14	PEARL BAILEY (Coral) "Takes Two to Tango".....	8	10	7	7	1	1	1	1	1	1	1	1	18
9B	11	HILL TOPPERS (Dot) "Trying".....	1	1	1	1	1	1	1	1	1	1	1	1	18
10A	6	JO STAFFORD (Columbia) "Keep It a Secret".....	3	1	6	1	1	1	1	1	1	1	1	1	17
10B	12	TERESA BREWER (Coral) "Till I Waltz Again With You"...	5	1	1	1	1	1	1	1	1	1	1	1	17
11A	10	JO STAFFORD (Columbia) "You Belong to Me".....	8	1	1	1	1	1	1	1	1	1	1	1	14
11B	1	KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me"...	5	1	1	1	1	1	1	1	1	1	1	1	14
12	1	LES PAUL (Capitol) "Lady of Spain".....	4	8	1	1	1	1	1	1	1	1	1	1	13
13A	13	DON CORNELL (Coral) "I".....	7	1	1	1	1	1	1	1	1	1	1	1	11
13B	1	GAYLORDS (Mercury) "Tell Me You're Mine".....	1	1	1	1	1	1	1	1	1	1	1	1	11

FIVE TOP ALBUMS

1	2	3	4	5
I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LOC-3058 EPB-3058 P-3058	WISH YOU WERE HERE Beverly Hills Lullaby Victor LOC-1007 OC-1907	BECAUSE YOU'RE MINE Hollywood Cost Victor LM-7015 WDM-7015 DM-7015	NEW FACES OF 1952 Beverly Hills Lullaby Victor OC-1008 WOC-1008 LOC-1008	LINERACE Columbia CL-6217 B-308 C-308

FOR THE THIRD STRAIGHT YEAR BMI LICENSED SONGS VOTED NO.1 IN *All* CATEGORIES

VOTING IN THE CASH BOX POPULARITY POLLS FOR
1950-1951-1952 GAVE BMI 12 OUT OF 12 FIRST PLACE WINNERS



1952 — CRY (Mellow Music) ... Johnny Ray (Col.)

1951 — TENNESSEE WALTZ (Acuff-Rose) ... Patti Page (Mer.)

1950 — GOODNIGHT IRENE (Spencer) ... The Weavers (Dec.)



1952 — WILD SIDE OF LIFE (Commodore) ... Hank Thompson (Cap.)

1951 — ON TOP OF OLD SMOKEY (Folkways) ... The Weavers (Dec.)

1950 — BONAPARTE'S RETREAT (Acuff-Rose) ... Pee Wee King (Vic.)



1952 — HALF AS MUCH (Acuff-Rose) ... Hank Williams (MGM)

1951 — COLD, COLD HEART (Acuff-Rose) ... Hank Williams (MGM)

1950 — CHATTANOOGIE SHOE SHINE BOY (Acuff-Rose) ... Red Foley (Dec.)



1952 — LAWDY, MISS CLAWDY (Vanice) ... Lloyd Price (Specialty)

1951 — 60 MINUTE MAN (Lois) ... The Dominoes (Federal)

1950 — I ALMOST LOST MY MIND (Hill & Range) ... Ivory Joe Hunter (MGM)

BROADCAST MUSIC, INC. • 580 FIFTH AVENUE • NEW YORK 36, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



... 81.8%

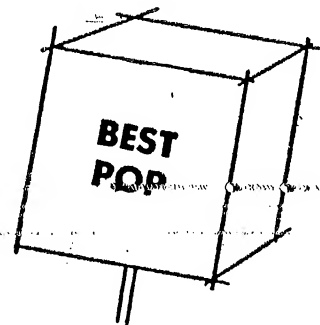
OF THE TOTAL VOTES REGISTERED
BY OPERATORS IN THE 1952 CASH BOX POPULARITY POLL,
81.8% WERE CAST IN FAVOR OF BMI-LICENSED SONGS

The remarkable story related in the Cash Box Popularity Poll of 1952 is truly a great tribute to the composers and publishers affiliated with BMI. For it is their keen insight into the current tastes of the music-loving public that is creating the song hits of today.
BMI is indeed proud of their accomplishment.

BEST POP — 16 out of 24 — 68.2% of total votes

CRY (Mellow) Johnny Ray (Col.)
ANYTIME (Hill & Range) Eddie Fisher (Vic.)
KISS OF FIRE (Duchess) Georgia Gibbs (Mer.)
TELL ME WHY (Signet) Four Aces (Dec.)
I'M YOURS (Algonquin) Don Cornell (Coral)
HERE IN MY HEART (Mellin) Al Martino (BBS Poldo)
AUE WIEDERSEH'N SWEETHEART (Hill & Range)
Vera Lynn (Lon.)
HALF AS MUCH (Acuff-Rose) Rosemary Clooney (Col.)

YOU BELONG TO ME (Ridgeway) Jo Stafford (Col.)
SLOW POKE (Ridgeway) Pee Wee King (Vic.)
I'M YOURS (Algonquin) Eddie Fisher (Vic.)
BLACKSMITH BLUES (Hill & Range) Ella Mae Morse (Cap.)
I WENT TO YOUR WEDDING (Hill & Range)
Patti Page (Mer.)
TELL ME WHY (Signet) Eddie Fisher (Vic.)
VANESSA (Meridian) Hugo Winterhalter (Vic.)
BOTCH-A-ME (Hollis) Rosemary Clooney (Col.)



BEST WESTERN — 7 out of 9 — 83.3% of total votes

WILD SIDE OF LIFE (Commodore) Hank Thompson (Cap.)
SLOW POKE (Ridgeway) Pee Wee King (Vic.)
ALMOST (Acuff-Rose) George Morgan (Col.)
SILVER AND GOLD (Blue Ridge) Pee Wee King (Vic.)

I DON'T WANT TO BE FREE (Wakely) Jimmy Wakely (Cap.)
WAITING IN THE LOBBY OF YOUR HEART (Brenner)
Hank Thompson (Cap.)
DON'T LEAVE MY POOR HEART BREAKING (Lois)
Cowboy Copas (King)



BEST FOLK — 16 out of 18 — 92.5% of total votes

LAWDY, MISS CLAWDY (Venice) Lloyd Price (Specialty)
MY SONG (Lion) Johnny Ace (Duke)
HAVE MERCY, BABY (Meridian) Dominoes (Federal)
GOIN' HOME (Commodore) Fats Domino (Imperial)
MARY JO (Drake) Four Blazers (United)
JUKE (John Henry Burton) Little Walter (Checker)
NIGHT TRAIN (Pamlee) Jimmy Forest (United)
THREE O'CLOCK BLUES (Modern) B. B. King
NO MORE DOGGIN' (Modern) Roscoe Gordon (RPM)
CRY (Mellow) Johnnie Ray (Columbia)
TING-A-LING (Progressive) The Clovers (Atlantic)

HEAVENLY FATHER (Blazer) Edna McGriff (Jubilee)
5-10-15 HOURS (Progressive) Ruth Brown (Atlantic)
YOU KNOW I LOVE YOU (Modern) B. B. King (RPM)
ONE MINT JULEP (Progressive) The Clovers (Atlantic)
FIVE LONG YEARS (Frederick) Eddie Boyd (Job)
BOOTED (Modern) Roscoe Gordon (Chess)
BESIDE YOU (Lois) Swallows (King)
I'M GONNA PLAY THE HONKY TONKS (Lion)
Marie Adams (Peacock)
GOT YOU ON MY MIND (Raleigh) John Greer (Vic.)
MY HEART'S DESIRE (Modern) Jimmy Lee & Artis (Modern)



BEST RHYTHM & BLUES — 23 out of 28 — 87.2% of total votes

HALF AS MUCH (Acuff-Rose) Hank Williams (MGM)
LET OLD MOTHER NATURE HAVE HER WAY (Peer)
Carl Smith (Col.)
DON'T JUST STAND THERE (Hill & Range) Carl Smith (Col.)
GIVE ME MORE, MORE, MORE (Hill & Range)
Lefty Frizzell (Col.)
THE GOLD RUSH IS OVER (Hill & Range) Hank Snow (Vic.)
WONDERING (Hill & Range) Webb Pierce (Dec.)
ARE YOU TEASING ME (Acuff-Rose) Carl Smith (Col.)
IT WASN'T GOD WHO MADE HONKY TONK ANGELS (Peer)
Kitty Wells (Dec.)

JAMBALAYA (Acuff-Rose) Hank Williams (MGM)
HONKY TONK BLUES (Acuff-Rose) Hank Williams (MGM)
DON'T STAY AWAY (Hill & Range) Lefty Frizzell (Col.)
I WENT TO YOUR WEDDING (Hill & Range)
Hank Snow (Vic.)
A FULL TIME JOB (Acuff-Rose) Eddy Arnold (Vic.)
BABY WE'RE REALLY IN LOVE (Acuff-Rose)
Hank Williams (MGM)
BACKSTREET AFFAIR (Forrest) Webb Pierce (Dec.)
BLACKBERRY BOOGIE (Central) Tennessee Ernie (Cap.)



AS POLLED VIA LEADING U. S. DIET JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of the sectors of the country regionally.

[illegible]

WHO SAID THERE AINT NO SANTA CLAUS!

**SPIKE
JONES**

20/47 5067
Playing time 3:02/1:57

"I SAW MOMMY KISSING
SANTA CLAUS" and "WINTER"

"THAT'S WHAT CHRISTMAS MEANS
TO ME" and "CHRISTMAS DAY"

**EDDIE
FISHER**

20/47 5038
Playing time 3:32/3:07

**PERRY
COMO**

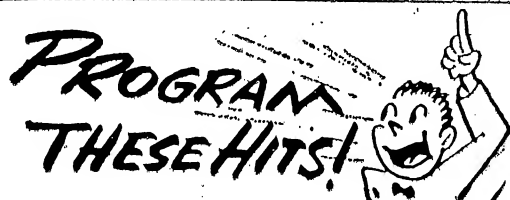
20/47 5064
Playing time 2:37-2:30

"DON'T LET THE STARS
GET IN YOUR EYES" and "LIES"

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
I SAW MOMMY KISSING SANTA CLAUS/WINTER Spike Jones	20/47 5067	3:02/1:57
DON'T LET THE STARS GET IN YOUR EYES/LIES Perry Como	20/47 5064	2:37/2:30
LADY OF SPAIN/OUTSIDE OF HEAVEN Eddie Fisher	20/47 4953	3:06/2:36
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING Mario Lanza	10/49 3914	3:30/3:00
FANDANGO/BLUE VIOLINS Hugo Winterhalter	20/47 4997	2:56/3:28
CHRISTMAS DAY/THAT'S WHAT CHRISTMAS MEANS TO ME Eddie Fisher	20/47 5038	3:07/3:32
WISH YOU WERE HERE/THE HAND OF FATE Eddie Fisher	20/47 4830	2:37/2:14
THE LORD'S PRAYER/GUARDIAN ANGELS Mario Lanza	10/49 3639	3:30/3:34
THE GAL WHO INVENTED KISSIN'/A FOOL SUCH AS I Hank Snow	20/47 5034	2:35/2:30
EVERYTHING I HAVE IS YOURS/HOLD ME Eddie Fisher	20/47 4841	2:58/2:27
AVE MARIA/THE LORD'S PRAYER Perry Como	28/52 0071	4:40/2:52
BLUES IN ADVANCE/BELLA MUSICA Dinah Shore	20/47 4926	2:47/3:03
YOU'RE ALL I WANT FOR CHRISTMAS/CHRISTMAS DAY Eddie Fisher	20/47 4911	2:44/3:07
JAM BOWL-LIAR/YOU BELONG TO ME No. 2 Homer & Jethro	20/47 5043	2:42/2:14
DID YOU SEE MY DADDY OVER THERE/MOTHER'S PRAYER Eddy Arnold	420/447 0023	3:00/3:10

RCA VICTOR
FIRST IN RECORDED MUSIC



Nashville Notes

Don Cherry in town last week end to cut new Decca sides under direction of Paul Cohen. Cherry also did the WSM "Sunday Down South" and "Music City, U. S. A." shows Sunday (14).

Columbia's Don Law planned to Coast last week after 10 days of Nashville recording.

WSM brings their Anita Kerr Singers to "Grand Ole Opry" for the first time Saturday (20). They will help Red Foley and his daughters with their traditional Christmas program for Prince Albert on NBC. Future "Grand Ole Opry" guests are Lonzo & Oscar, Dec. 27; Carl Smith, Jan. 3; and Sue Thompson, Jan. 10.

Country Chatter

Tillman Franks has taken over management of The Carlises, now being headlined by KWKH on their "Louisiana Hayride" operation.

WLS artists and announcers busy with charity entertainments through Christmas. Dolph Hewitt takes the Rhythm Riders to Hines Hospital Thursday (18) to entertain veterans. Dec. 22 will find Jack Holden emceeing for patients at Chicago's Municipal Sanitarium with Grace Wilson, Captain Stubby & The Buccaneers, Red Blanchard and Jimmie James doing the entertaining.

KCUL's "Jolly Joe" Nixon of Ft. Worth is joining WFAA's (Dallas)

staff each week as m.c. and comedian on their four-hour airer of country entertainment, "Saturday Night Shindig." This is in addition to his three shows a day from KCUL.

Hank Williams hospitalized for two days in Shreveport before making a Houston p.a. last Sunday (14). Illness kept him from the KWKH "Louisiana Hayride" opus last Saturday.

Slim Whitman back in Shreveport after a week's dates in New England.

Fred Wamble now increased to three hours per day at noon with country records from Birmingham's WLES... KEXO in Grand Junction, Colo., adding a new Monday morning hour, "The Hour of Harm" with pop spinner Bill Orr and country man Ward Goodrich.

Spike Jones and his City Slickers will headline the four-hour "Saturday Night Shindig" Jan. 17 in State Fair Auditorium, Dallas. Weekly WFAA live audience hillbilly airer will split time with Jones' crew, with each giving a two-hour show. Usual 75c. tab will prevail for balcony seats, with a \$3.40 tag on first floor tickets for the show.

Sachs Named Eastern Rep Of Cap's Custom Records

Herb Sachs was named eastern representative of Capitol Records' Studio and Recording Services Division last week. Sachs will handle custom records and various phases of Cap's broadcast division, reporting directly to Walter Heebner, general manager of Cap's custom and broadcast division, who headquarters on the Coast. Sachs previously organized Guild Records in Norwalk, Conn. When Guild was sold to Musicraft, Sachs became veepee in charge of the diskery's three plants.

J. Dorsey in San Antonio

San Antonio, Dec. 16. Jimmy Dorsey orch has been booked for a dance at the Oak Hills Country Club on Saturday night (20).

Band is also scheduled to make a series of one nighters at the various Army and Air Force bases hereabouts during the week.

On The Wav!

THIRTY-TWO FEET and EIGHT LITTLE TAILS




DAVID ROSE

and his Orchestra

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THE GREATEST NAME IN ENTERTAINMENT

Disk Companies' Best Sellers

CAPITOL

ARTIST

1. **IT'S IN THE BOOK (2 Parts)**.....Johnny Standley
2. **MY BABY'S COMING HOME**.....Les Paul-Mary Ford
3. **LADY OF SPAIN**.....Eddie Fisher
4. **I SAW MOMMY KISSIN' SANTA CLAUS**.....Molly Bee
5. **WILLIE CLAUS**.....Les Paul-Mary Ford
6. **MEET MR. CALLAGHAN**.....Les Paul-Mary Ford
7. **TAKE ME IN YOUR ARMS AND HOLD ME**.....Yogi Yorgesson
8. **I YUST GO NUTS AT CHRISTMAS**.....Yogi Yorgesson
9. **YINGLE BELLS**.....Yogi Yorgesson

COLUMBIA

1. **I SAW MOMMY KISSIN' SANTA CLAUS**.....Jimmy Boyd
2. **THUMBELINA**.....Jo Stafford
3. **KEEP IT A SECRET**.....Jo Stafford
4. **ONCE TO EVERY HEART**.....Jo Stafford
5. **JAMBALAYA**.....Rosemary Clooney-Harry James
6. **EARLY AUTUMN**.....Rosemary Clooney-Harry James
7. **YOU'LL NEVER KNOW**.....Rosemary Clooney-Harry James
8. **THE CONTINENTAL**.....Rosemary Clooney-Harry James
9. **MA SAYS PA SAYS**.....Johnnie Ray-Doris Day
10. **A FULL TIME JOB**.....Johnnie Ray-Doris Day

CORAL

1. **TILL I WALTZ AGAIN WITH YOU**.....Teresa Brewer
2. **HELLO BLUE BIRDS**.....Teresa Brewer
3. **I**.....Don Cornell
4. **BE FAIR**.....Don Cornell
5. **NO MOON AT ALL**.....Ames Bros-Les Brown
6. **DO NOTHING TILL YOU HEAR FROM ME**.....Ames Bros-Les Brown
7. **TAKES TWO TO TANGO**.....Pearl Bailey
8. **LET THERE BE LOVE**.....Pearl Bailey
9. **HOLD ME, THRILL ME, KISS ME**.....Karen Chandler
10. **ONE DREAM**.....Karen Chandler

DECCA

1. **GLOW WORM**.....Mills Bros.
2. **AFTER ALL**.....Mills Bros.
3. **JUST SQUEEZE ME**.....Four Aces
4. **HEART AND SOUL**.....Four Aces
5. **DON'T LET THE STARS GET IN YOUR EYES**.....Red Foley
6. **SALLY**.....Red Foley
7. **TAKE ME IN YOUR ARMS**.....Four Aces
8. **LA ROSITA**.....Four Aces
9. **SLEIGH RIDE**.....Bing Crosby-Peggy Lee
10. **LITTLE JACK FROST GET LOST, GET LOST**.....Bing Crosby-Peggy Lee

MERCURY

1. **WHY DON'T YOU BELIEVE ME**.....Patti Page
2. **CONQUEST**.....Patti Page
3. **TELL ME YOU'RE MINE**.....Gaylords
4. **CUBAN LOVE SONG**.....Gaylords
5. **IT'S WORTH ANY PRICE YOU PAY**.....Eddy Howard
6. **KENTUCKY BARS**.....Eddy Howard
7. **MOTH AND THE FLAME**.....Georgia Gibbs
8. **PHOTOGRAPH ON THE OLD PIANO**.....Georgia Gibbs
9. **PRETEND**.....Ralph Marterie
10. **AFTER MIDNIGHT**.....Ralph Marterie

M-G-M

1. **WHY DON'T YOU BELIEVE ME**.....Joni James
2. **PURPLE SHADES**.....Joni James
3. **HAVE YOU HEARD**.....Joni James
4. **WISHING BING**.....Joni James
5. **JAMBALAYA**.....Hank Williams
6. **WINDOW SHOPPING**.....Hank Williams
7. **LAZY RIVER**.....Art Mooney
8. **HONESTLY**.....Art Mooney
9. **YOU BLEV ME A KISS**.....Ginny Gibson
10. **TOO FAR BETWEEN KISSES**.....Ginny Gibson

RCA VICTOR

1. **I SAW MOMMY KISSIN' SANTA CLAUS**.....Spike Jones
2. **WINTER**.....Spike Jones
3. **DON'T LET THE STARS GET IN YOUR EYES**.....Perry Como
4. **LIES**.....Perry Como
5. **LADY OF SPAIN**.....Eddie Fisher
6. **OUTSIDE OF HEAVEN**.....Eddie Fisher
7. **BECAUSE YOU'RE MINE**.....Mario Lanza
8. **THE SONG THE ANGELS SING**.....Mario Lanza
9. **FANDANGO**.....Hugo Winterhalter
10. **BLUE VIOLINS**.....Hugo Winterhalter

Merc Sets Sales

Confabs for Jan.

Chicago, Dec. 18.

Mercury Records will hold a series of regional sales meetings, starting Jan. 4, covering Atlanta, New York, Chicago and San Francisco. Emphasis will be on the expanded classical library and album sales.

Art Talmadge, a&r veepee, said that the dropping of Rafael Kubelik as conductor of the Chicago Symphony Orchestra would not affect the promotion of the Chicago group as Mercury's contract is with the orchestra and not the leader. Talmadge cut four sides last week with the symphony.

Fina Held Over

San Antonio, Dec. 16. Jack Fina band has been held over at the Anacacho Room of the St. Anthony Hotel for another four weeks.

Also extended is Johnny Bachemin for an additional week.

Settle Infringement Suit

Vs. Dorseys on UA Pic

Song infringement suit brought by cleeffer Helen Bernard against the Dorsey Bros. Music firm, United Artists and others was settled out of court last week in N. Y. Miss Bernard charged that her unpublished tune, "To Me," was allegedly pirated by two writers, Don George and Allie Wrubel, and used in the Charles R. Rogers production of the "The Fabulous Dorseys" film.

Under terms of a cash settlement, Miss Bernard assigned all her rights in the tune to the defendants.

Swan Song

Continued from page 39

along with the ability of name vocalists to come up with hits regularly. Several years ago, the top dozen platter artists were virtually assured of selling enough sides to cover the guarantees. Recently, however, the picture has changed to the extent that the vets' selling power has become just as uncertain as that of the unknowns. The customers, it's pointed out, don't care who's singing as long as the interpretation is right.

Winterhalter Back

Hugo Winterhalter, RCA Victor's musical director, returned to the U. S. Monday (15), after a two-week tour of Army bases in Europe.

Winterhalter appeared with singer Eddie Fisher, Pfc. who is in the Special Services branch of the Army, in shows in England and on the Continent. Fisher records for RCA.

Randall Reelected

Schenectady, Dec. 16. Gordic Randall has been re-elected president of Schenectady Local 85, AFM. Also re-elected were James W. Lavell, vice-president; Carl Deman-gate, Jr., recording secretary; Albert J. Mastriano, financial secretary; R. M. Harbison, treasurer.

BECAUSE YOU'RE MINE

BECAUSE YOU'RE MINE

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MILT HERTH

his HAMMOND ORGAN and his TRIO...

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JESSE GREER

Program Today Yesterday's

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SHAPIRO, BERNSTEIN

MILLS MUSIC Presents

HUGO WINTERHALTER

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AGVA Trains Heaviest Guns at 'Rebel' Chicago Union and Niteries Ops' Ass'n

The American Guild of Variety Artists is preparing to hit Chi operators who formed the indie performers union, the Chicago Entertainers Union Local 1, with every weapon it has. AGVA is set to file an unfair labor action with the National Labor Relations Board; will put every operator on its unfair list; ditto for every performer who is a member of that union and who defies AGVA picket lines by working in the striking cafes. It will also prefer charges of dual unionism against these performers and charges of conduct unbecoming a member.

In addition, AGVA will confer with the Chicago Central Labor Trades Council this week to enlist the aid of other Chi affiliates of the American Federation of Labor.

Steps were decided upon at a meeting of the AGVA national executive board in New York Monday (15). Delegation of operators, members of the Chicago Cafe Owners Assn., which is spearheading the Chi opposition, plus the organization attorney, Milton Raynor, came in to confer with the AGVA exec board.

Cafemen proposed a 30-day "cooling off" period during which time the union and the owners would keep the cafes open without participation from AGVA, and a series of meetings between AGVA and the cafemen would take place. It was even intimated that as a result of these talks, there was a possibility that AGVA would walk off with minimum basic agreements, the first that it would obtain in the Chicago area. Since AGVA's organization in 1939, it has been operating in Chi without a single minimum basic agreement.

Performers Locked Out

The present Chicago difficulties stem from the union's efforts to collect the \$2.50 weekly welfare assessment from the operators. At the present time, four cafes are

(Continued on page 52)

Coast Niteries Stick To Last Year's Prices

Hollywood, Dec. 16.

Local pub-crawlers will have at least one good reason for celebrating New Year's Eve in the town's niteries—prices haven't moved up from last year's level. There's one place less to go, however, since the Mocambo has been sold out to a private party being tossed by oilman Tevis Morrow, who's reportedly paying \$30,000 for the one night.

Ambassador Hotel's Coconut Grove and Ciro's are both offering complete packages, including drinks, at \$31.95 per person. Biltmore Bowl will get \$18.25 for its dinner and show with drinks extra and the town's newest spot, the Terrace Room of the Hotel Statler, will charge \$15.58 per person. Other prices include Charley Foy's, \$12.50; Billy Gray's Band Box, \$10; Bar of Music, \$10 including dinner, \$5 without and \$3 after midnight; and the Palladium Ballroom, \$12.50 for a ring-side table and dinner, \$10 elsewhere and \$3 for dancing only.

'FOLLIES' SOCK \$78,000 FOR NEW HAVEN STAND

New Haven, Dec. 16.

Eight-day stand of "Ice Follies" at the Arena (7-14) brought heavy sugar to the boxoffice again this year. With approximately 30,000 turnstiles kicking in up to a \$4.80 top for Saturday and Sunday, gross reached an estimated \$78,000.

Blade show had a couple of bad weeks earlier in its tour when the Henle show hopped in and out ahead of it. A combination of conflicting publicity and a lack of confidence in the "Follies" area didn't help, but this situation has not occurred in recent stands.

Piaf's 7½G for Frisco Wk. in Jan., With Peals

Edith Piaf will play the Curran Theatre, San Francisco, on a two-day basis, starting Jan. 9 for one week. Her husband, singer Jacques Peals, will be on the same bill. Other acts are still to be set.

The Piaf pact marks the first co-operative deal between the Lew & Leslie Grade Agency and the Gale Agency. Tim Gale, president of the latter office, is sponsoring this show, guaranteeing Miss Piaf \$7,500 against a percentage over \$23,000. Cress Courtney, of the Gale office, is now in Frisco putting the final touches to the deal.

Grades-GAC Deal For Midwest Link

Deal is being completed between the Lew & Leslie Grade Agency and General Artists Corp., both N. Y., whereby GAC will represent Grade acts in Chicago and the Midwest. Deal, which starts Jan. 1, will not affect the Grades' Coast office, headed by Henry Dunn, which will continue to service the Coast and Nevada spots.

Eddie Elkort, head of Grades' American operations, and Hans Lederer, vicepres., negotiated the deal with Pat Lombardi, head of the GAC Chi office. Head office of Grade Agency is in London and Lew Grade, topper there, has okayed the deal. He'll arrive in the U. S. Jan. 9.

This is the second tieup between the Grade office and GAC. The former reps all GAC headliners for European bookings.

Henle's Texas Two

Houston, Dec. 16

Sonja Henle and her "Ice Revue of 1953" will play the Sam Houston Coliseum here Jan. 6-11. Ice will appear in the Will Rogers Memorial Coliseum, Fort Worth, Dec. 25-Jan. 4.

Local stand is scaled to \$3.60.

New B'way Niteries Get in on Eve Swag But Skirt Competition Via Jazz Motif

Pact Sally Rand for Xmas Reopening of Holiday, N.Y.

Holiday Theatre, N. Y., will reopen Christmas Day with Sally Rand headlining. It's her first Broadway theatre show in many years. She last appeared on the stem in a cafe which is now the Birdland.

House, operated by Michael Rose, closed temporarily two weeks ago. Its semi-burlesque policy hit a siege of bad business and decided to lay off until the holiday shopping was over. It's the sole Stern enterprise featuring strips. A burlesque form of entertainment, however, prevails in the cafes on nearby 52d St.

F&M SETTING NAMES FOR ST. LOU HOUSE

Fanchon & Marco is lining up headliners in an effort to get its St. Louis Theatre, St. Louis, open by Dec. 28. Chain is contemplating a steady run if it can get suitable attractions.

F&M had been running the Fox Theatre in St. Louis until a few years ago. There had been sporadic vaudeurs since.

Belle Baker's 2G in L.V.

Las Vegas, Dec. 16.

Belle Baker tees a new niteries tour here next spring, opening at the Sahara Hotel early in April. She'll get a flat \$2,000 per week for a fortnight.

Las Vegas date probably will be followed by Los Angeles and San Francisco stands, after which veteran singer will wend her way east.

New niteries operations in New York are avoiding policies that will force them into competition with established cafes using names. One of the gimmicks being latched onto by newcomers is the use of jazz outfits. So far, they've been profitable in most cases and the competition isn't too keen at this point.

A new operation is being set for Broadway. The handbox is slated to be opened on the site of the defunct Iceland. This spot is next door to the Birdland, an established user of jazz singers and combos. Operator will be Bill Levine, who runs the Rustic Cabin, Englewood Cliffs, N. J. He's slated to open in time for the New Year's Eve trade. Of course, the new spot will have tremendous competition from the spot next door, which may kick off a jazz war, but apparently it's figured that a battle over jazz names will be less violent than a joust for non-jazz topers. A parallel situation existed on Broadway a couple of years ago when Birdland was in competition with the now defunct Bop City.

Another new jazz operation is Kookie's which opened last night (Tues.) with Dizzy Gillespie. Other names booked for that spot are Herbie Fields and Earl Hines.

It's felt that there's room for more jazz operations in New York inasmuch as 52d St., a former haven of such outfits, now has only one swing joint, Jimmy Ryan's. On weekends, it's SRO at that spot. The Birdland has similarly been doing well.

Opening of the Bandbox will give Levine an advantage inasmuch as he'll be able to buy in combination with the Rustic Cabin, which is a consistent user of name bands and frequently has top singers.

Arthur Boran, impressionist, to emcee the show on the Queen of Bermuda sailing Friday (19) from New York for 15-day West Indies cruise.

ROGER RAY

"A Surprise in Comedy"



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THANKS, Lou Walters

Just Concluded

• EDGEWATER BEACH HOTEL, Chicago

THANKS, Dorothy Hild

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From BOB HOPE— A PRESIDENTIAL REQUEST TO AGVA MEMBERS AND VARIETY PERFORMERS

Some of you, like myself, have been in this business quite a while. Others are new at the game. All of us, I'm sure, realize that actors help one another. That's why we have a union. That's how we got our union.

Traditionally, an actor opens his pocketbook to a fellow performer who is down on his luck. But in this industrial age, we can't leave human dignity to chance. Too many people get hurt.

That's why we have set up our AGVA Welfare Fund. Our program calls, not for charity, but for equality. It includes insurance benefits for accidental death and injury \$7,500; \$50.00 a week disability up to 250 weeks; \$1,000 in medical benefits, plus death benefits and aid as needed by actors struck by unforeseen tragedy.

As performers we are always ready to give our services in benefits for many worthy causes — and I, for one, see nothing unreasonable in asking our employers to help us to help ourselves as well. Enlightened employers of which there are many, acknowledge their responsibility to the actors who have devoted their lives to this industry. Unenlightened employers will not recognize this obligation and will refuse to make these nominal contributions. AGVA must fight to maintain our standard of decency. AGVA's fight is the actor's fight.

The actor is first to be asked to help and the last to be given recognition for the help that he himself needs. And, believe me, there are many actors who need help.

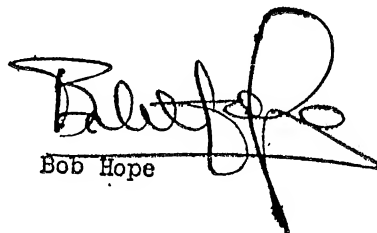
Let us not lose what we have gained. Let us go on to get the full welfare and insurance protection that we need and deserve.

It is our due as variety actors. It is our right as dignified human beings.

That's why I accepted the nomination as president of AGVA, and that's why I want to do the best job I can for my fellow actor.

That's why I support AGVA — and that's why I urge you to support AGVA, too.

Fraternally,



Bob Hope

Hollywood, Calif.

Dated: Dec. 9, 1952

Copa City Foreclosure Gives Miami Hotels Inside Post in Talent Race

Miami, Dec. 16.

Complexion of the seasonal run for the patron dough among nitery and hotel-safe interests here changed this week when Copa City lease was sold under foreclosure suit to mortgage-holders who made high bid. Sale thus darkened, even if temporarily, the biggest buyer of talent along the glitter belt and brought to fore the fact that the oceanfront hotels will wind up heaviest users of acts, with only three cafes bidding for top talent.

Copa City's builder and manager, Murray Weinger, is expected to join Ciro's in a booking capacity, with acts set for the darkened Copa shifting over to the swankery around the block. Lineup of talent for Ciro's will include good portion of the toppers originally booked for Copa. As is, the spot had Joel Gray, Harry Belafonte, Nat (King) Cole, Billy Eckstine, Edward Arnold revue on the agenda; with Frank Sinatra on a probable date in March. Switch of Weinger - booked heavy sugar artists will mean Martin & Lewis, Billy Daniels, the Redcaps and others used heretofore by him, ap-

(Continued on page 52)

Harlem Globetrotters Cage Smash \$18,570 in Omaha

Omaha, Dec. 16.

Harry Fowler, vet manager of Ak-Sar-Ben Coliseum here, pulled his biggest coup when he brought in the Harlem Globetrotters' basketball show.

The cagers and their show (three vaude acts) packed in 8,775 paid for a whopping gross of \$18,570.

Fowler had been warned against booking in the show, since it bucked several local high school and college (Creighton) home games.

Next Ak attraction will be Olsen & Johnson starred in "Skating Vanities," Jan. 13-18, scaled to \$3.60.

AGVA Prexy Hope Urges Support of Performers On Union's Welfare Fund

Bob Hope, president of the American Guild of Variety Artists, urged performers in a letter last week (11) to support the union's efforts to establish a welfare fund. In an open letter, Hope declared that AGVA "must fight to maintain our standard of decency. AGVA's fight is the fight for the performer."

Comedian's letter stated "Some of you, like myself, have been in this business quite a while. Others are new at the game. All of us, I'm sure, realize that actors help one another. That's why we have a union. That's how we got our union."

"Traditionally, an actor opens his pocketbook to a fellow performer who is down on his luck. But in this industrial age, we can't leave human dignity to chance. Too many people get hurt."

"That's why we have set up our AGVA welfare fund. Our program calls not for charity, but for equality."

"As performers we are always ready to give our services in benefits for many worthy causes—and I, for one, see nothing unreasonable in asking your employers to help us to help ourselves as well. Enlightened employers, of which there are many, acknowledge their responsibility to the actors who have devoted their lives to this industry. Unenlightened employers will not recognize this obligation and refuse to make these nominal contributions."

"Let us not lose what we have gained. Let us go on to get the full welfare and insurance protection that we need and deserve. It is our duty as variety actors. It is our fight as dignified human beings. That's why I accepted the nomination as president of AGVA, and that's why I want to do the best job I can for my fellow actor. That's why I support AGVA and that's why I urge you to support AGVA too."

N.Y. Apollo's Stage Wait Till Xmas With Satchmo

The Apollo Theatre, N. Y., has dropped stagshows until Christmas Day and will run on a straight picture policy until then. Louis Armstrong has been signed to head the bill resuming vaude at that Harlem stronghold.

Although winter vaude cutouts are infrequent, house in previous years has eliminated staggers during lull periods, according to a management spokesman.

Circus Review

Glasgow Municipal Circus

(KELVIN HALL, GLASGOW)

Glasgow, Dec. 9.

City of Glasgow presentation of annual circus, with 3 Infalibles, Toni, Tina & Tony, Dale & Elton, Hugo Darty; Arab Legion Liberty (Wenzel Kossmayer), Charly Wood, Douglas Kossmayer's High School Horse, Les Oliveras, Duncan's Colliers, Rogge Sisters, Emily Pallas, 3 Bragazis, Edith Crocker's Bears, Los Ona, Paulo Troupe, Duart Sisters & Anton, 12 Lippizaner Horses (Wenzel Kossmayer).

Glasgow City Council has snapped out of an easy-going policy, press-criticized in the past, and hit the jackpot with program of solid circus acts largely handled by London agency of Lew & Leslie Grade. Civic-sponsored enterprise, rightly rated one of the three most certain sellouts in British show biz, annually scores frigid trade, weather, and brings 750,000 fanneseers into the building over a six-week period.

Midway, run jointly with the circus at this time, together with trade exhibitions in the hall throughout year, annually yields \$240,000 profit as a free gift to civic Common Good funds.

Repeated press theme that turnstile durability allows civic committee to sleep on, is met this year by a program that sent first-nighters home more than happy and drew rave notices from critics.

Responsible for rapid-fire running is A. R. Delbosq, resident ringmaster of Blackpool's famed Tower Circus, now emceeing Kelvin Hall for first time.

Heading animal importation is cavalry from Swiss circus Knie, in care of doyen horseman Wenzel Kossmayer. Routines include 12 Friesians with dummy riders presented by Kossmayer from horseback, the whole being in Foreign Legion motif, and 12 Lippizaner horses that draw gasps.

European circus sources say the firm of Knie has broken new ground in wheeling 12 Lippizaner stallions from the famed "Spanish School" in Austria, founded by the Hapsburgs 380 years ago and saved from Communist advance in 1945 by U. S. General Patton, himself a cavalryman. Seems certain that this is the world's most expensive ring of horseflesh. Knies are fortunate in having Kossmayer. Probably only Schumann could present this group to equal advantage.

Crocker's Bears, one of Europe's most polished wild animal acts, has three brownies running scooters, doing courting scenes with Eden Crocker, and riding a bicycle seven feet high. Bear's antics get sure bellies, but act suffers from bulldogmatic presentation and heavy Nordic accent of Miss Crocker.

Charly Wood brings real acting talent to saloonatic characterization on unicycle and does technically excellent juggling meanwhile. Number goes off to the best reaction of show. Les Oliveras, Spanish fixed bar act, do heavy tricks interlarded with good Groucho Marx stuff, and get solid credits. Rogge Sisters, three oversized Nordic chorines, roll globes up a perilous incline circling the ring. Wolfcals alternate with heartfelt applause as the lush Amazons triumph over imminent spills and gain the summit.

Los Ona (two males) have foot-balancing perch routine slightly more spine-chilling than British audience generally go for. Climax is headstand on arm of perch 30 feet up, while top man aims knife drop at recumbent bearer. Bearer catches dagger by his face, as it plummets towards his face.

Duart Sisters & Anton, British fixed-trapeze number, score more for neatness and dressing than for tricks. Three Bragazis, rate sold with hark-caricature of "Barber of Seville" clown entree. Routine is ancient, treatment is 20th century, and stubholders show they appreciate the novelty.

Duncan's Colliers, famed to grandparents of present-day toddlers here, are surefire success anywhere. Scots motif and simple natural tricks call up uninhibited palming.

Two offerings of British Paulos show peril of putting domestic horse numbers beside Continental nags. A pony routine of passable standard looks ripest corn against the perfection of Kossmayer's work. The other Paulo number has the family doing whirlwind capers on and off galloping equines. They score with this, but the act won't compare with the familiar British act of Baker Bros. Gord.

Rio's 1st. French Orch Since WW II at Gloria

Rio de Janeiro, Dec. 10.

First French orchestra to play Rio since Ray Ventura's combo was here during the war has opened at the Beguin room of the Hotel Gloria. Fronted by Bernard Hilda, the band has Jackie Kern and Berta Cardona as femme vocalists.

Despite brisk competition, the new Beguin reportedly is doing "terrific" business. Elsewhere in town the Copacabana Palace has French baritone Paul Perry, the Vogue books local talent, and the Night & Day imports Continental names.

N.Y. Law Gives Aerialists Right to Cancel Contract Where Safety Is at Stake

Aerial acts have the right to walk away from any engagement, irrespective of contract if they feel that safety equipment in use fails to offer sufficient protection, according to the New York State Dept. of Labor, which has been placed in charge of enforcing the Hatfield-Ten Eyck law passed by the Legislature in the 1952 session.

Law, which went into effect Monday (15), was promulgated by the N. Y. State Board of Standards and requires the appointment of a safety supervisor for each aerial act, testing of safety devices and has provisions for safety belts, harnesses and life nets.

Under interpretation by the State Dept. of Labor, no act is required to live up to his contract if there are inadequate safety devices or if the devices on hand do not appear to be adequate. Regulation also requires that all persons, even if connected with the act, must keep away from "zone and area of possible fall."

YOUNG GOP'S TO TRY MOPS ON MPLS. SPOTS

Minneapolis, Dec. 16.

Ramsey County Young Republican League has taken upon itself the task of "policing" St. Paul night spots. It has appointed a "cleanup-of-nightclubs" committee to study the conduct of cafes.

Instructions to the committee are to see what the various floorshows are like, which spots, if any, are serving liquor to minors, and standards of conduct they require both from their performers and patrons.

After the committee reports back to the league it, in turn, will turn over the findings to the city council.

Chi Theatre Pacts Arnold Icer Plus Aces, Step Bros.

Chicago, Dec. 16.

Chicago Theatre is importing an ice show for the holiday bill starting Dec. 26 for two weeks. Truly McGee is producing the blade revue which will star June Arnold, of the New Yorker Hotel ice shows in Gotham. Production will feature 25x45 tank. If innovation is successful, Nate Platt, Balaban & Katz booker, will keep the show on and possibly tour it in other of the circuit's houses.

In addition, Platt is setting two strong acts behind the skaters with the Four Aces and Four Step Bros.

Blake Makes Icer

Bobby Blake, originally slated for the icer in the Hotel New Yorker, N. Y., has finally gone into that display.

He was injured prior to the start of rehearsals and was forced to bow out, with his spot being taken by Ray Frost.

Philly Cafe Ass'n Affiliates With Nat'l Nitery Org

Philadelphia, Dec. 16.

Cafe Men's Assn. of Greater Philadelphia has affiliated with the new national nitery organization, Theatre Restaurant Owners of America, following a series of conferences with Lenny Litman, Pittsburgh cafe op and vice-president of the new TROA.

The affiliation followed within 48 hours direct action by the American Guild of Variety Artists' local branch, which scuttled a concerted move on the part of the cafemen to pay the new welfare fund assessment "under protest." Nitery owners' checks bearing the "protest" notice carried a provision that the money would be returned in the event the welfare plan were found illegal by the courts or the National Labor Relations Board. AGVA promptly returned the checks and asked for either cash or unmarked checks.

One of the cafes that balked was a North Philly spot, Peacock Gardens, which features weekend entertainment. AGVA yanked the show. With their holiday business threatened, most of the local clubs paid off, with cash.

Philadelphia association lined up with TROA although immediate benefits were not apparent. Principal point of difference between the cafe owners and the actors is the question of employee-employer relationship. The cafe group prefers to view the actors as independent contractors.

TROA's ace-in-the-hole is its refusal to sign minimum basic agreements with AGVA unless the welfare clauses are dropped. This is an academic gesture in Philly where no minimum basic agreement exists, due to lack of a contract. One result of the cafe conferences is that Philadelphia owners are linking forces with Pittsburghers in the legislative fight against the Saturday midnight closing curfew, which is anathema to all Pennsylvania nitery ops.

Puerto Rico (N.Y.) Yule Bills

The Puerto Rico Theatre, Bronx, N. Y., Spanish vaudefilmer, will have two holiday stagshows during Christmas and New Year's weeks.

Carlos Montalban, who signs the talent, has set the Nicholas Bros. for the Jan. 1 shindig.

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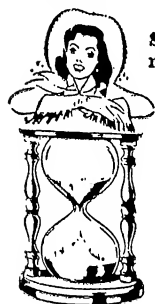
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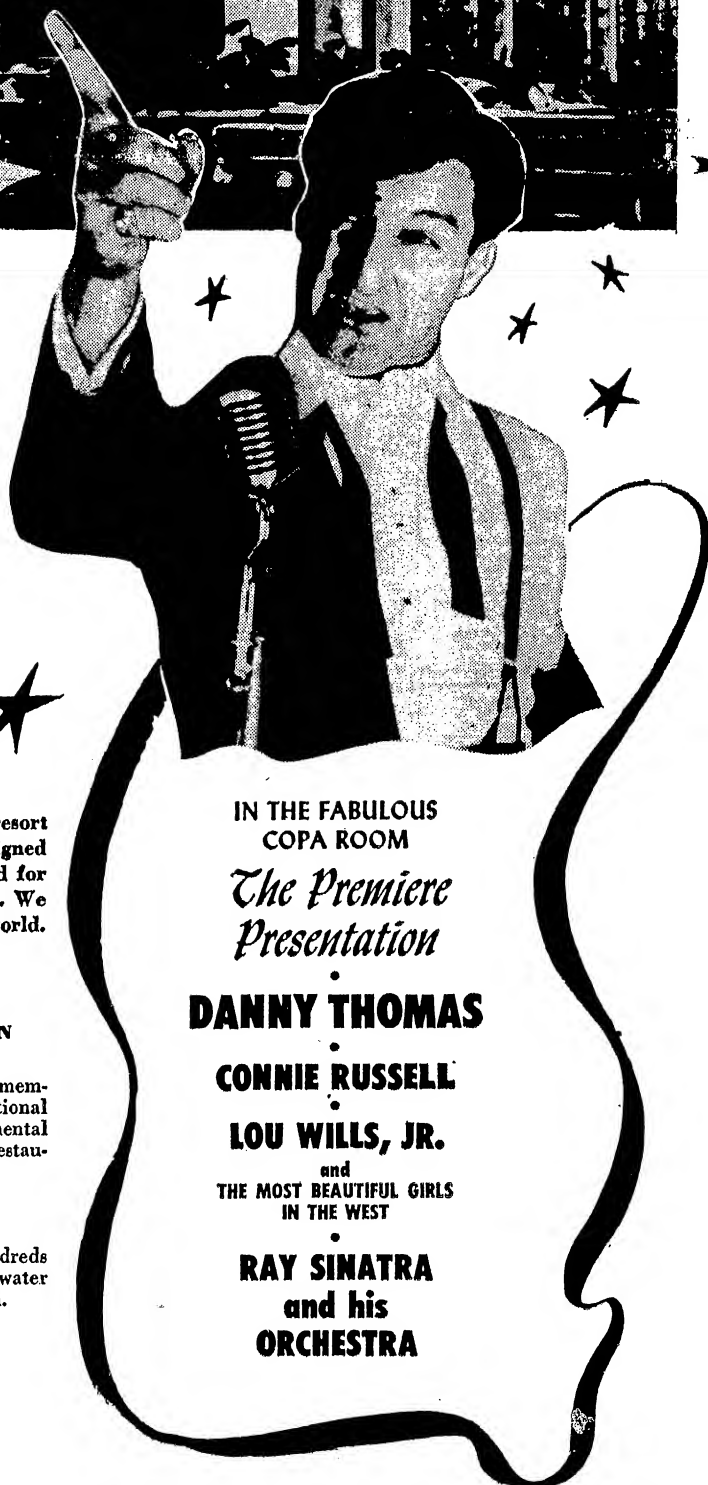
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Chi Agents Lam ARA in Fund Fuss; Operators Powwow With AGVA

Chicago, Dec. 16.

Chicago bookers, who had indicated they would break away from Artists Representatives Assn. if parent group persisted in demanding welfare fund benefits for American Guild of Variety Artists, last night (Mon.) took the final plunge and disassociated themselves from the New York group, stating they would not pay the AGVA levy. Group revived Entertainment Managers Assn. with same officers as Chicago ARA. Motion was unanimous and board of governors sent wire to ARA advising them of decision. In secret ballot last week, when meeting lacked quorum, vote was 40 to 3 to cut off from New York.

Although notices were sent to 160 members, 40 club-date bookers showed up and swung vote after discussing proposition for more than two hours. Altogether, these agents represent more than 3,000 acts, many in the outdoor field, where AGVA is not too strongly entrenched, and in addition, they book most of the smaller clubs in this area.

Meanwhile, Chi cafe owners' representatives flew to New York this morning (Tues.) for conference with AGVA administrative secretary Jack Irving over possible concessions for \$800 acts, twenty strippers, who, Dec. 3, formed the Chicago Entertainment Union as owner-inspired protest against demands of \$2.50 per performer for welfare fund. Cafe owners claim AGVA's disciplinary action was arbitrary in that there was no negotiation and acts are, in their view, independent contractors. With ops going to Gotham, indi-

cation is that some settlement will be made. If not, an official of Chicago Federation of Labor said that bartenders and waiters will be asked not to cross picket lines. AFM bandsmen, however, will probably not be asked to respect picket lines as traditionally they do not join any joint labor action.

Decision of Chicago agents not to pay the \$1 casual AGVA bite poses problem of who will. Most of these dates, numbering up to about 50 a day now, are being held in hotels. Latter, however, have no control over such acts and generally don't know names of performers on bill. Likewise, sponsoring firms won't pay this tax.

Many of the agents who acted on voting down the \$1 levy also book strip spots and if bistros give in to AGVA, the percenters would be in a spot. They'd risk being put on AGVA unfair list for failure to assess club-date tax and thus could not book for theatres, cafes, etc.

AGVA

Continued from page 48

striking and some 50 others have locked out AGVA performers and are operating with acts who signed with the rump union. Most of the cafes aligned with the CEU are on the list.

The cafe owners who came in to confer with the union are Ben Orloff, Silver Frolics; Ben Rykus, Gayety Village and Dave Keller, Rendezvous. They explained that they resented the method by which the assessment was put to them. They said that it was the welfare payment "today," and bigger things "tomorrow." They declared that they wanted agreements that are arrived at mutually. They are not opposed to the principle of welfare payments, they said, but opposed paying for insurance for any performer except chorus members. It is also their position that since they would be making welfare payments, they should have a voice in administration of the fund.

AGVA is expected to use every means of quelling the Chicago uprising by both performers and cafe operators. It feels that not only is the success of the current welfare payment contingent upon a successful conclusion to the Chi episode, but that every future undertaking will depend upon the outcome.

Gunning for Bookers

It's not only processing against the cafes that are involved; the union will also take action against recalcitrant club-date bookers. It plans to take out liens against both casual producers and bookers as well as cafe owners in order to get the cash for the welfare fund for which payments were not made.

Any negotiations by the CCOA and AGVA will put the former in a peculiar position. The boniface group has already recognized one union, and it would be reversing its stand by any negotiations with AGVA.

All entertainers now working in the spots operated by CCOA are members of CEU. One of the conditions of employment was the joining of the union sponsored by the employers. Operators declared that AGVA members could work their spots only if they joined CEU.

Ice Review

Holiday on Ice
(HALLENSTADION, ZURICH)
Zurich, Dec. 9.

Morris Chalfen production of ice revue in two acts (25 scenes). Produced and directed by Marie Carr; musical arrangements and conductor, Andre Muscat; additional arrangements, Earle Moss, Dolores Pallet; costumes, Billy Livingston; costumes for "Carnival in Rio" finale, H. R. Fost; sets, Andre Pelegry, G. Grobols. Vocalists, Marcelle Normand, Arthur Lincoln.

With Hazel Franklin, Jo Ann McGowan, Olive Robinson & Bernard Spencer, Chet Nelson, Guy Pigier, Ted Deeley, Ria Baran & Paul Falk, Lydia Cloots, Harry Reddy, Claude Pigier, Harry Glick, Peter Van Gils, Mel Olive, Steve Pedley, Rosina Blackburn, Buddy & Baddy, The Percellys (2), The Glamour Iceers, The Ice Squires; Horst Schimmelpfennig, Hammond Organ.

Continental edition of "Holiday on Ice" winds up its Swiss tour, which started at Berne and Geneva, with a 12-day stand at 10,000-seat Hallenstadion where it registered a mild total of about 50,000 visitors for the entire Zurich run. Show moves on to Brussels from here. It has a cast of 125.

Contrary to last year's "Rhapsody on Ice," starring Barbara Ann Scott, Michael Kirby and Heinie Brock, a rather poor affair as to production values, "Holiday on Ice," though boasting no star names, is a beautifully mounted and lavishly presented ice revue in grand style, living up to expectations set in a U.S. show. It receives a lot of miffing, and press reviews were unanimously favorable.

Out of 25 scenes, seven are big production numbers. These are: "Under the Snow," eye-filling "Champagne Cocktail" number with giant-size champagne glasses complete with blowing bubbles and all; first-act finale, "Symphony in Pink," featuring Hazel Franklin; second-act opening number, "Drum Roll," with pert and pretty drum major Claude Pigier leading the parade; "Paris, I Love You," one of the weaker spots; "In a Persian Market," biggest of them all production-wise, with fluorescent effects at end; and finale, "Carnival in Rio," with entire cast.

Solo stints are neatly carried out by Hazel Franklin, Olive Robinson and Bernard Spencer in several duos, Jo Ann McGowan in a Hawaiian solo, inevitable in every ice or other show, Chet Nelson in a brilliantly executed rhythmic jazz number and Guy Pigier in a "romantic" solo. Top honors as well as miffing, however, are carried away by German duo Ria Baran & Paul Falk, who won the Olympic world championship, in their first pro assignment. Their three stints in this show, "Dreams in the Moonlight" (done to an arrangement of "La Ronde"), "Olympic Program" and "Mambo . . . Mambo . . ." are remarkable for their precision. Personable young couple rates watching.

There is only one vaude act, the Percellys (2), head-to-head balancing and acro, which has style and quality with a comic touch. Although more vaude could do no harm for a change of pace, this lack is more than made up by rich general production values of show. Comic relief is offered in topnotch fashion by Ted Deeley in a hilarious "drunk" number done in Scotch kilt, as well as in a rapid-fire "Scene in An Old New-York Street," where he is assisted by Harry Reddy; and finally in an act billed "No More Flats to Let," poking fun at housing problem. Two Swiss comedians, Buddy & Baddy, are also prominently featured in several numbers, but rate only mild response.

German Hammond organist Horst Schimmelpfennig has two solos preceding act I and II and pleases by his able rendition of U. S. and local faves. The orch, directed by Andre Muscat, who also did most of the musical arrangements, is uneven and not always up to show's high standard. Vocalists Marcelle Normand and Arthur Lincoln are just average. Costumes, made entirely in Paris, are among main assets. They are tasteful, rich in color and imagination and help a lot to provide "Holiday on Ice" with that touch of glamour without which the best show would only be a half-breed affair.

No Yule for Tex. Balinese

Galveston, Dec. 16.
The Balinese Room will not open for the Christmas holidays, according to a Maceo & Co. spokesman. Famed beachfront niterly has been closed since Labor Day for remodeling.

Copa City Foreclosure

Continued from page 50

pearing at Ciro's, which is being enlarged to an over-400 seating capacity. A definite contract switch from Copa to Ciro's is singer Joni James.

Heavy mortgage-holder Sam Kaye (who, incidentally, has a big hand in operations of Nautilus and new Biltmore Terrace hotels, with both going in for the better acts), through nephew Ralph Resnick, grabbed control of Copa City via the foreclosure and public sale proceeding. Understood the Norman Bel Geddes-designed idea in niteries which cost close to \$1,000,000 to build and required an oversized staff to run, is available for lease. That means someone who can come up with \$8,000 a year ground rent, \$18,000 in real estate taxes, \$5,000 for liquor licenses, plus other operational charges which total up to approximately \$80,000 a year. Figuring that the plushery is good for strictly a winter run of some 10 weeks or perhaps 14, with that big nut for names to draw them, it adds up as an expensive deal.

Glamour Gimmick

Thus the hotel cafes are taking up where Copa City left off, in the sense of providing the glamour seekers places to be seen in and to patronize.

New Algiers Hotel has Doretta Morrow, who closed last night (Tues.), for its 200-seater, with Joyce H. Ross and Johnnie Earl Wrightson, and Beatrice Kraft Dancers on the agenda. Sans Souci has booked for its Blue Sails Room Sacasas orch and Lenny Kent, Beverlee Dennis, Betty Reilly, Phil Foster, Johnny Johnson, Dick Shawn.

Saxony, with two rooms, the Pagoda and the Veranda (formerly the Shell-I-Mar, since converted into a theatre-restaurant) gets Los Chavales de Espana, Pupi Campo's orch and Trini Reyes for Pagoda, and for the Veranda, Val Olman's orch plus local acts and one top name.

Nautilus has entered the competition with a solid lineup which includes Mel Torme, Jan Murray, Luba Malina and has bids out for others in the \$2,000 class. Another newie is the Biltmore Terrace, far up the line near Surfside, with ops dickering for Xavier Cugat and his unit, Morton Downey and Connie Boswell.

Casablanca fills out the two-week date list with comedy-angled bookings of Myron Cohen, Billy Vine and Jackie Miles.

Of the group Saxony, Casablanca and probably Biltmore will run

two shows nightly. All add as lures for performers, room and board in their swankeries, with a 1 o'clock closing law making the hours more attractive.

Clover Sets Names

For the niterly run, Clover Club is set with Al Bernie and Joanne Gilbert, to be followed by Johnnie Ray, Lena Horne and possibly Tony Martin. Latin Quarter, ready to open, advanced date of annual preem to Saturday (20) with the usual Lou Walter lush production and load of imported faces. With it he's added Joe E. Lewis for a February date to play for the late biz the comedian always attracts in this town. As noted, Ciro's will fill out the bidders for top acts.

Big question mark is the Beachcomber. Former ops, the Schuyler brothers, had subleased to Ed Fielding, Philly steel magnate, when they joined forces with Copa City two seasons ago. Sublease confined Fielding to booking acts that could not fit Copa ideas. Now, with that setup gone, observers are awaiting decision on his policy. It may still turn into a big femme production with perhaps one name for draw. The former rival of Copa is expected to open Christmas week.

With competiish from established spots of the Vagabonds and their backers and Martha Raye at her Five O'Clock Club, plus the 40 or so other clubs and lounges featuring late-hour offerings up and down the county and Beach line, it adds up to the fiercest battle for the tourist buck in the history of this pastel belt.



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House Reviews

Paramount, N. Y.

Jack Carter, Janis Paige, Honey Bros. (3), Buddy Morrow Orch. (13) with Frankie Lester: "Stop, You're Killing Me!" (WB), reviewed in current issue.

Despite competition from Christmas shopping, the Paramount appears to have suitable customer bait in its current stage bill headed by comic Jack Carter and Warner's "Stop, You're Killing Me!" on the screen. Live entertainment is further augmented by songstress Janis Paige, acrobatic troupe of the Honey Bros. and Buddy Morrow's band.

Carter is on for 21 minutes to display a line of rapid-fire gags and varied impressions. His miming ranges from President Truman to Menasha Skulnik. There's nothing subtle about either the comedian or his material. However, the direct approach seemed effective upon the light house when caught. And, after all, that's what counts.

With experience in both films and legit behind her, Miss Paige goes about her yarbaling chores with an understandable air of assurance. She's attractively draped in a décolleté gown that fittingly complements her appealing figure and coiffure. In chirping five numbers, the songstress shows a breezy style whether the tune is the ballad "You Belong to Me" or a boogie-woogie opera ditty. She rated a solid reception.

Honey Bros., three lads with a flair for acrobatics, have a slick repertoire of tumbling, routines. They open with some fair hoofing, then uncork a series of somersaults in unison and kindred feats. At one point the boys impress band-leader Morrow into service to round out the turn. It's a touch that's good for laughs. However, the trio's other comedy is too much on the order of the Three Stooges and only serves to accent their acrobatic ability.

Morrow, who currently has several RCA Victor hits to his credit, fronts an outfit of four reed, three rhythm and six brass. It's a commercial combo that adequately meets the demands of the house. Aside from capably cutting the show, the band reprises its discock of "Greyhound," and has a hep arrangement in "Stairway to the Stars." But its discordant "Bring My Baby Home" has little value except possibly as a novelty. Vocal chores are handled okay by Frankie Lester.

Palace, N. Y.

Cycling Villenaves (2), Don Hooten, Jelly Roll & Zazu, The Savoir Faires (5), Maurice Colleano (4), Felo & Bruno, L. B. Fields, Kanazawa Trio, Jo Lombardi House Orch.; "The Raiders" (U-I), reviewed in VARIETY Oct. 8, '52.

There's a lot of interest in this pre-holiday bill, despite some weak spots. Maurice Colleano, the zany, gob-garbed acro, hoover and what-not, rates the loudest reaction in his fifth niche (he should have been in the traditional next-to-closing). Another big winner, opening the bill, is the Cycling Villenaves (New Acts), with the girl, Julie, being of the Colleano clan.

Colleano is strictly in the mad-cap vein, building his nonsense into a boffo payoff. His balloon dance with a straight is a classic in its sex overtones that do not offend. For this, he changes from sailor rig to femme briefs and a red flightwig. It's a different kind of ballroomology lampoon, with Colleano's pashy antics and sock timing an education in showmanship. He's also an eccentric acro and hoover of considerable weight.

With a cafe scene as theme, Colleano is supported in relief spots by a crackerjack femme dancer who also ballerinas with a balloon to precede the star's turn with the prop. A fourth member operates fountains. Colleano peddles his dippy stuff to the hilt.

Felo (Borgaza) & Bruno (Tarranza) are Cuban duo-pianists with nifty background since they U. S. debut a year ago. They're a stylish, virtuosos pair in their arrangements on "Rhapsody in Blue" and "Malaguena," plus some comedy bits away from the instruments. It's evident, however, that they need to establish better rapport with a vaude aud, and that would include a couple of pop tunes. Overall, they're a minor tick in this house in their unusual stint.

L. B. Fields (ex-Leon Fields) occupies next-to-closing with his gab and offbeat impressions and raises only a titter. He's a genial sort of guy, but without any particular

style and only a small parcel of material.

Kanazawa Trio provide a brisk closer with their rapid-fire risley and barrel teaser, for plaudits. Reviewed under New Acts are Don Hooten, rope twirler; Jelly Roll & Zazu, Negro comics, and The Savoir Faires, singing quintet. Jo Lombardi backs the bill in his customary authoritative fashion.

Trau.

Capitol, Wash.

Washington, Dec. 15.
Joni James, Harrison & Fisher, Harry Martin, Jin Wong, Troupe (4), Sam Jack Kaufman House Orch (18); "Turning Point" (U).

This is a pleasant enough lineup sans one sock act to give bill the lift it needs. Pace is slower than usual here and while payees are pleased, they're seldom enthusiastic.

Headliner Joni James makes a flashy entrance with a few offstage bars of her M-G-M records click, "Why Don't You Believe Me?" and a dazzling red gown, then fails to live up to promise. Chantosee hits a few high spots and shows a keen sense of the dramatic in some of her numbers. General effect, however, is spotty, and her slow, torchy style tends to become monotonous.

Pace-setter, "Wish You Were Here," gets Miss James off to good start with its torchy, self-conscious style and she seems to be well on her way with "Birth of the Blues." Latter impresses as best bet, with a pipe to top effect and hep mitt action. Sags, however, with "You Belong to Me," with the slow, almost monotone treatment failing to come through to aisles. "My Baby Just Cares for Me" is okay, as is a new tune, "Have You Heard?" but customers never recover enthusiasm of first segment of act. Makes fine windup with the "Believe" tune that catapulted her to top of the jukebox heap, and walks off to warming, but not all-out, reaction.

Harrison & Fisher, trailblazers in the art of comic terperly, still garner beaucoup chuckles for their caricatures of the Martha Graham technique. Theirs is a high, wide and handsome kind of terperoolery, and they score with both their numbers. Team has some neat twists in Oriental dance, with both subtle and obvious lobs at the current mode of modern terpering. Crowd gives this top reception of bill.

Harry Martin, billed as "pride of the English music halls," mingles humor and music with a toy-size electric uke. Does okay musically and in the laugh department with such tunes as "Blue Heaven," "Hot Canary" and his own "Ukulele Boogie," among others. Patter is funny in spots, but it's the technician with the strings that seems to please the galleries.

Jim Wong, quartet have an above-average acro-tumbling-concoction act. Their colorful costumes and hair-raising antics make a fine curtain-raiser for any bill.

Lowe.

Casino, Toronto

Toronto, Dec. 12.
Woo Shee, Tien Tsi Liu, Troupe (4), Marr Kim, Kim Yen Soo (3), Peter Chan, Manhattan Rockettes (10), Archie Stone House Orch; "Confidence Girl" (Col).

Billed as "Oriental Follies," this all-Chinese vaude package (with exception of 10-girl line) is a brisk stage sesh, strong on flash and customer-pleasing diversity.

Manhattan Rockettes, in Chinese costumes, get proceedings underway on "Chinatown" motif with neat tap routine and ball drill. Segues to Woo Shee, in white gown, for a shout-style opening medley, a ballad switch to "So Madly in Love" and a peppy variety of song-style imitations, including Merman, Shore and Hutton, all well done and rating a begoff.

Tien Tsi Liu troupe, two boys and two girls perform table acro and swift balancing feats, plus the traditional foot-spinning and crosstossing of brightly-hued cylinders, and a whirlwind finale of dangerous double-table mounts and risley work to another ovation. Line gals, in Grecian draperies, are back for silver disk arm drills, with Marr Kim on for an outstanding full-stage ballet specialty complete with spins.

Kim Yen Soo, with two comely femme assistants, opens second half with standard magic and a costume transformation for finale. Top returns also go to Peter Chan, in mandarin costume, who opens offstage with an Irish tenor medley and then walks on to whom

over "There's No Tomorrow" and then into further Irish and Italian songs. These are interspersed with genial patter plus a pleasant personality for lots of audience approval. Line finishes with a hick-finale, tops on precision, with whole bill high on entertainment.

McStay.

Olympia, Miami

Miami, Dec. 13.
Frances Langford, Marc Ballero, Christine & Moll, Chet Dixon's Marionettes, The Marcos (2), Les Rhode House Orch; "Scotland Yard Inspector" (UA).

Tecoff bill for return of vaude to this lone showcase for the medium in south Florida doesn't add up as too exciting, though solid biz did mark opening weekend, with partons who made a weekly habit of entertainment, back again.

Frances Langford, in topliner spot, sets up a smartly arranged show of pops. There's nothing showy about her stylings and delivery, the vet thrush basing her appeal on straight approach to her lyrics. Nifty coiffure and gowning add to impact and mitting earned on her stint, which leans to the ballads.

Emcee spot is held down by Marc Ballero. Works okay therein and on own gets by with standard group of carbonings of the stars.

Terp department is held down for top returns by Christine & Moll. Heel-and-toe and comedy-angled routines sell all the way. Black-light effects utilized by Chet Dixon for his marionette ideas rate fairly well.

In opening act are the Marcos, who start slowly but garner fair hands at finish with their adagio lifts. Les Rhode house orch backs show in highly capable manner.

Lary.

5-Branch Union

Continued from page 2

to the individual's annual earnings in all fields, would be assigned by the parent group to whichever unit the member was working in at a particular time.

'Organic' Merger Later

Although even the "federation" setup is more drastic than anything the affiliated unions have ever been willing to accept before, the Equity official is confident that it will soon be passed by all groups. Moreover, he believes that the "federation" consolidation will probably lead in a few years to a full "organic" merger. That would involve complete consolidation of all affiliates into a single union, with no affiliate groups retaining identity or autonomy.

The Equity official says that although the union's council recently voted down the five-branch merger proposal, it did so because the specific terms of the plan were unacceptable, not because it is opposed to merger per se. On the contrary, he claims, the council shares the strong sentiment of the Equity membership in favor of effective and equitable unification. In predicting that the two film guilds and the American Federation of Radio & Television Artists (the latter having recently effected its object of consolidating the American Federation of Radio Artists and Television Authority) would accept the new merger plan, the Equityite implied he has been assured of the support of those unions.

Jessel-Skelton

Continued from page 2

don't get the same Danish doctor who transformed that GI into a woman."

Skelton, whose recuperation from an operation for diaphragmatic hernia is expected to keep him from work until mid-January, leaves the hospital next week. Due to the doctor's ordering him to rest for another three weeks, Metro has shelved "The Great Jewel Robbery" until star can return to work. Pic had been before the cameras for four days, with Cara Williams, Dorothy Stickney, Kurt Kaszner and Reginald Owen in the supporting cast.

Twainites Cite Jessel
In recognition of his contributions to American humor, George Jessel was elected an honorary member of the International Mark Twain Society.

Other honorary members include Harry S. Truman, Winston Churchill, Clement Attlee, Mrs. Eleanor Roosevelt, Dwight Eisenhower and Alben Barkley.

Unit Review

Jimmy McHugh's Song Stars of Tomorrow (RIVERSIDE, RENO)

Reno, Dec. 16.

Jimmy McHugh, with "Song Stars of Tomorrow" — Dorothy Coulter, Judy Clark, Eve Marley, Beverly Richards, Darla Hood; The Appletons (3), Riverside Starlets (8), Bill Heathcock Orch; orch direction by Matty Malneck for McHugh songs; arrangements, Norm Haives; staged by Sammy Lewis; no cover or minimum.

The Jimmy McHugh songwriting package is supposed to be breaking in during this two-week frame, but from the first show the group appeared to have been in business for years and is simply playing another successful date.

The Riverside, chosen as the quiet proving ground for the show on its distance from Hollywood, evidently knew what it was buying, too. As a matter of fact, this is probably one of few acts which has been booked so far in advance in quality spots without so much as a look-see. William Morris Agency has the unit skedded next for Ciro's and then Las Vegas.

Sammy Lewis, who built such packages as Edward Arnold's "Diamond Jim Brady Revue," has been training this one for months. McHugh himself has spent several years rounding up the remarkable blend of singing talent which the show is built around.

McHugh says, "After several years of persuasion I have finally succumbed to playing the larger cafes." The job of persuasion and the long wait were worth every minute of the effort.

McHugh is the lovable, rather shy m.c. of the show. He has a script with some cute lines which he has so far declined to use extensively. Instead, he sort of fathers his brood of beauties with short introductions and an obvious personal pride in them, leaving them alone with the spotlight. He sits quietly behind a grand piano, strikes a few chords to start off the orch and songstress, and then is heard occasionally through the rest of the arrangements.

Each girl has distinctive style and looks. As they trade off numbers, they change gowns so that besides a nice song parade there's a good fashion show.

Format is set up in chronological order dating back to "Blackbirds of 1928." All five of the lovelies are on to introduce McHugh, standing in line and stepping up mikeside to sing a few bars each of his outstanding songs, ending with a parody on "When My Sugar Walks Down the Street" by the quintet—"When Jimmy Walks Down the Street, Meet Jimmy McHugh."

Songsmith briefly describes his show and introduces Dorothy Coulter for her first number, "I Can't Give You Anything But Love." Miss Coulter is a refreshing, blue-eyed blonde, who has a sweet to concert voice which she uses to best advantage on buildup endings.

Clown of the quintet is blonde, vivacious Judy Clark, and all American type with sex to boot. She explodes provocatively for "Digga Digga Do" wiggling and prancing in brief red feather costumes of the era. Bursting with energy, she leaves an echo with her first charge on-stage.

Sultry chanteuse of the group is luscious Eve Marley, breathtaking in a clinging red satin gown. The olive-skinned, black-tressed miss fastens some frank dark eyes on ringsiders and dishes out "Porgy" in low, soft tones.

Beverly Richards, with an Esther Williams frame and dressed as briefly in nifty costume, highhat and tails, has Riverside Starlets with her for production number of "Sunny Side of the Street," for sock response on voice and appearance.

Darla Hood is the last of the five delicious flavors in the first run-through. Petite, with turned-up nose and wide-eyed, her voice is strong, steady, big for her size. She stays a while to start the run back through the quintet. A little exchange of dialog with McHugh after her initial song, "I'm in the Mood for Love," gets her in a medley. This includes "Let's Get Lost in Each Other's Arms," "You're a Sweetheart," "Exactly Like You" and "Got a Touch of Texas in My Heart." Then she and McHugh put their heads together at the piano for "When You and I Were

Young Maggie Blues." Miss Hood closes her term aboard with a production, "Don't Blame Me."

Miss Richards checks back in a tight, bare-shouldered, ruffled ankle gown for "Cuban Love Song." The handsome, broad-shouldered femme gets a chance in this one really to sing out. Exotic Eve Marley makes her second intro after a buildup by McHugh on the history of "Lost in the Fog" (which he wrote for the old Tommy Dorsey orch. (This time she appears in shimmering blue and fits into her moody number like the dress).

Judy Clark bounces back on in slacks and sweater for a frantic "Murder He Says" which out-Huttons Betty. Complete with acro and mugging, Miss Clark somehow stays in tune in the middle of her flips.

Back in a white ballerina skirt with red shoes right out of Vogue, Dorothy Coulter is thrilling as she sings "It's a Most Unusual Day," with vocal trills and all.

There's a double climax to this show almost; first when all the girls are back for some community singing. Tent cards are on all the tables imprinted with "I'm in the Mood for Love," "Sunny Side of the Street" and "I Can't Give You Anything But Love." Miss Clark and Miss Hood have handmikes which they pass around ringside for some solo work by customers.

This goes unusually well for this sort of thing, mostly because of the complete friendliness. Second climax is Miss Coulter's introduction of McHugh's "Coming in on Wing and a Prayer," with an almost patriotic gleam in the girls' eyes. The quintet sings it with fervor.

Mixture of entire package is so well conceived as to proper doses of nostalgia, fun clowning, production and just plain good music, it would be hard to improve from here.

Package itself is self-sustaining and needs no supporting acts although there is one in this show. This is a wild Apache dance by the Appletons, with all the flying furniture and hair-pulling. Action takes place in front of a Paris bistro set and ends excitingly as the brute of the outfit impales a girl on the door with knives.

All this would seem to be enough, but to tack a sure hit sign on the show, George Moro has introduced two Christmas numbers, the opener in red skirts with snow frills and the closer a medley of Yule tunes with a prance in brief Santa outfits.

Marc.

London Fog

Continued from page 2

was the 20th-Fox "Sailors of the King" unit filming at Shepperton. They called a dubbing session for Saturday but two members of the cast got lost in the fog and were unable to reach the studio. A full unit had been kept standing by at overtime rates.

With the blackout still persisting on Monday, artists and technicians arrived late at a number of studios, and consequently production was delayed well beyond the normal starting time.

In London's West End, many theatres closed their doors early in the evening and moved the few patrons they had as close to the screen as possible. This step was taken in an attempt to prevent too much fog entering the theatre and obscuring the screen. It had been found that each time the swinging doors were opened to permit another customer to enter a little more fog would creep into the auditorium. The visibility was better, of course, close to the screen.

Legit houses, which are facing a heavy seasonal slump, were also adversely affected. A performance at Sadler's Wells had to be called off because the cast could not see the conductor a few feet away. Several radio artists failed to get to Broadcasting House on schedule and last-minute program changes were announced over the whole weekend.

With public transport at a standstill, and taxicabs paralyzed by the fog, the late night spots were particularly hard hit. Niteries normally look to Saturday night as the best of the week; in the great fog, it was understandably the reverse.

Versailles, N. Y.

Nick & Arnold present George Hale's "More About Love," two-act revue staged by Hale; songs and arrangements, Bernie Wayne; book, Norman Zeno & Bill Derman. Features: (alphabetically) Bobo (Lewis) & Bobby (Barry), Jean Bradley, Glenn Burris, The Cabots (Marianne, Dick & Frank), Ann Cardall, Jim Hawthorne, Aina Shields, The Love Notes (Christine Mathews, Ellen Martin, Louise McMullen), and Patricia Bright; Salvatore Gioe and Panchito orchestras; gowns, Florence Lustig; costumes, Billy Livingston (executed by Angie); \$5 minimum.

Nicholas D. Prounis and Arnold Rossfield, to give them their square handles, and producer Georgie Hale have done it again. A little more than a year ago they clicked by adventuring with a no-name niterly revue—book, lyrics, songs, plot—in "Everything and the Moon." "More About Love" paid off in many months. The score is titled "More About Love," and upsets precedent by clicking twice in the same place. None knew better than they, undoubtedly, that the challenge and the traditional show biz jinx were there, but they've met the former and overcome the latter successfully.

Whether authors Bernie Wayne (songs), Norman Zeno & Bill Derman (sketches), producer Hale or publicist John O'Malley thought of the sub-billing, "The sweetest story ever told on a night club floor," it is that. Ingeniously, they have furthered the amour-amour saga, as Aphrodite and Apollo (Ann Cardall and Glenn Burris) play their ageless worldly wisdom against ingenue Jean Bradley and juvenile Jim Hawthorne, with comedic interruptions by Patricia Bright (who gets special billing), sophisticated punctuations by Aina Shields, knockabout footnotes by Bobo & Bobby (Lewis & Barry), musical footnotes by The Love Notes (Ellen Martin, Louise McMullen and Christine Mathews), terpsichorean footnotes by The Cabots (3), and expertly batoned by Salvatore Gioe, the new maestro (ex-Hildegard), succeeding Emile Petti who has shifted to Florida engagements.

There is lots of thought, imagination and good taste to both acts of "More About Love." It has a plot of sorts which, taken to its conclusion in the second half (midnight show), is as sturdy as most Broadway musicomedy librettos.

However, what makes the new Versailles show is its freshness and tempo. It's a brisk 50 minutes which gathers accumulative pace as it proceeds. It has good songs, talented people, not a little bit (with wholesome overtones) as the boy-girl spurn Apollo and Aphrodite's sophistication which they interpret in song, "Too Much Talk, Not Enough Action." To this, Miss Bradley and Hawthorne, as the young lovers, vocally rebut "More Than I Should" and "I'll Spend the Rest of My Life Making You Happy."

Interlaced are the terping Cabots with "Brief Interlude" and their highlight dance number, "Veradarado," which songsmith Bernie Wayne wrote for this show but which already has been waxed and considerably aired. It almost threatened to stop the show.

The comedy is well handled by Bobo & Bobby's "Darling, Aren't You Bored?" And Patricia Bright, who has been around a little more than the rest of her colleagues in this revue, has a devastating satire on the glamorous Gabors—the "fourth sister," in this case, being the slave ("Messa they call me") who is left behind while her glamorous kin push up in the posh joints.

The action takes segues from the Bradley-Hawthorne wedding duet, "More Than I Should," to an ethereal boudoir set as the god and goddess of love decide to steam things up on earth. Aphrodite "Comes to Town" and she (Ann Cardall) and Apollo (Burris) duet "This Can't Happen to Me." Miss Bright has a bright taxi scene with the two; Burris has another barytone opportunity with "Wild Grapes," and Miss Cardall engages in a kaleidoscopic seduction scene with the juve (Hawthorne) which is saved by the bell.

Withal, "More About Love" carries forward the technique of a new idea in niterly revue entertainment form. It's the answer to formula shows. It's the answer also to "new talent," because unquestionably many of these bright young people will be heard from importantly. It did much for the predecessor revue's personnel.

The observation a year ago that the TV production people could learn plenty on how fresh ideas can be made to pay off without any Fort Knox deals, still goes. One day TV will "discover" a George Hale, who has been around in Broadway and Hollywood mu-

sicals, although it probably won't be long now.

As for "More About Love," it rates and undoubtedly will do plenty of business at the Versailles. It's one of the best \$5-minimum-check's worth anywhere. Abel.

Chez Patee, Montreal

Montreal, Dec. 12.
Joe E. Lewis (with Austin Mack), Darvas & Julia, Bob Harrington Orch (8); \$3 minimum.

Joe E. Lewis is in Montreal for his first cabaret date and the first time here since he played a vaude stint at the Princess some 20 years ago.

With the local factions who have caught this glib comic on the New York-Miami-Chicago circuit he is an established fave, and judging from the reception in current layout he has added plenty of depth to his following.

Starting in his usual slow, easy-going fashion, Lewis warms up the room spiking his stories with many references to Chez Patee patrons and then wanders into his "Woman in the White House" song for okay mitting. Aided by an almost continuous flow of drinks from ring-siders, Lewis manages to get through his "Catskills" routine, "Three Beers," which got lost in the shuffle of Lewis losing interest and a very funny session about American subtitles for English pix. As casual as Lewis is during his session, he is away ahead of anyone in the room as a comedian has the temerity to open up on the guy, he is quickly flattened by a sharp Lewis barb. His closing songs, "The Roper for the Green" and "Zipper on His Vest," were a little too rushed on show to carry the obvious impact.

Darvas & Julia, also making their first appearance here, more than live up to their notices. Acrobaticwise, this is probably the best ever to play this saloon. Julia's trim figure and looks do much to enhance overall values and her amazing routines on Darvas' outstretched arm draws solid appreciation from patrons. Their clincher on a raised platform with femme starting from her partner's shoulder, going into a somersault and then landing in a full split is a thriller from every angle.

Bob Harrington orch shows much improvement since its start several weeks ago and gives all acts fine support. As with several other niteries in town, Chez Patee will close over the holiday season because of the Quebec laws which forbid the sale of liquor after 10 p.m. on Christmas Eve and after 11 p.m. on New Year's Eve.

Newt.

Algiers, Miami Beach

Miami Beach, Dec. 13.
Doretta Morrow, Tony & Renea, Mal Malkin Orch; \$2.50 minimum.

Newest plushery to open along the oceanfront hotel line is this lush idea of what an Arabian Nights story might unfold if transformed to modern ideas. It's a solid entry for patronage among the pub-crawlers looking for a smart spot to visit, with the Aladdin Room the main attraction.

Intimate layout holds 200 persons and makes for good viewing for acts, what with no posts and most of the tables practically ring-side, thanks to clever arrangements.

First of the lineup of acts to be presented during the season is Metro and musicomedy songstress Doretta Morrow. This is her first hotel date here and from manner in which she set up her song-stylings, she's more than ready for the class hotel-cafe circuit. She has looks, savvy and approach, smooth delivery and top gowning. The one fault a minor one that's easily corrected—is ordering of eyes make-up. Potent factor in overall-click is warmth and charm that gets ring-siders on her side from teedoff.

Miss Morrow reprises her song-along from "King and I" to follow opening number done opposite Marie Lanz in "Because You're Mine." Initial arrangement is a surprise and effective, what with most expecting the tune to be purveyed later in the stint. Interpretation of "Ist Si Bon" in English and French, is handled well, with lead-in to medley of Parisienne favorites for additional build. Milt builder is version of "They Can't Take That Away From Me" Adds "Whistle A Happy Tune" for change of pace and comes back for another "King and I" topper in "Hello, Young Lovers" for a wrap-up.

House, dance team, Tony & Renea, offer fair versions of a tango and a mambo. Local disk jockey Hal Murray was brought in for the encephalic chore on opening weekend and handled the job in straight fashion. Mal Malkin orch is a small unit (8), but okay on show-backs and for dansapation.

Lary.

Flamingo, Las Vegas

Las Vegas, Dec. 11.
"Flamingo Cavalcade of 1952," with Georgie Price, Maxine Lewis, Mitchell & Petrillo, Don Corey, Herb Flemington, Lucille Vanelli, Bobby Page Orch (4), Flamingo Starlets (8), Torris Brand Orch (10); produced by Sid Silvers; no cover or minimum.

Special contrivance to showcase several moderately-priced acts, "Flamingo Cavalcade" is a light, bright 75 minutes, with Georgie Price skipping the entourage. Biz will not overload tables for next two weeks, but attendees are in for an agreeable surprise as the revue unfolds. Sid Silvers has stamped the production with his touch, with result that everything moves along at good clip.

Price receives his intro following a Flamingo Starlet prance and special song couplet by Maxine Lewis. Takes over guidance after "Smile, Darn You, Smile," and gab about "big time." Each act then takes on carbon of various top names—Lucille Vanelli as Kay Starr; Don Corey as Danny Thomas; Mitchell & Petrillo as Martin & Lewis; Bobby Page as Harry James; Maxine Lewis as Ethel Merman and her vis-a-vis Herb Flemington as Russell Nype.

Closing spot helmed by Price is a nostalgic meander through bygone days of Gus Edwards, Al Johnson, Eddie Cantor, George M. Cohan, plus his own marks on the oldtime slate. Melodizes such faves as "Rockabye My Baby," "If You Knew Sisyphus," "Caroline in the Morning," "Laugh, Clown, Laugh," "I'll Be Home for Christmas" and dance receives whopping mits. Brace of tunes identified with birds closes piece segment with "Hello My Bluebird," "Red Red Robin" and applause-grabbing "Bye Bye Blackbird" for rousing exit.

Maxine Lewis, who aids in booking talent and supervising production for the Flamingo, makes one of her rare jaunts onstage with this fortnight revue. She looks terrific, with special gowns, blonde tresses coiffed beamingly. What is more, she sells her Merman "Call Me Madam" period with Flemington the Nype foil. Miss Lewis may have lost some of the former voice quality through lack of constant work, but she's in full possession of footlight know-how. Flemington acquits himself very well as the underplaying or under-singing attache.

Mitchell & Petrillo hit big during opening moments, then begin to lose grip as they flounder in wads of poor material. Sammy Petrillo brings gasps with his positive aping of Jerry Lewis, but without strong partner to bat screwball gags back and forth, resorts to flip antics for attention. Duke Mitchell hasn't the hang of forcing his straight lines over, thus plenty of jokes go into oblivion. Lads could use their penchant for M. & L. effectively in a brief intro, then strike off into fresh fields. Petrillo has a funny gump, and is a wild man onstage, yet must latch on to something more stable than his present Lewisian kowtows.

Don Corey has an overlong seance with Danny Thomas excerpts before hitting into some of his own comedies. Brightening up his session would help entire show considerably with chopping of Thomas impression to minimum then ringing in a section of w.k. carbons and closing with funny "Polish Hour."

Lucille Vanelli makes her first niterly bow in brief song-along. Strong and full pipes catch nuances of Kay Starr phrasings on "Wheel of Fortune" for socker reception. Goodlooking brunt teenager (she's almost 17) settles into her own style with "Embraceable You," and judging from audience reaction, could take on more tunes.

Bobby Page brings his clear trumpet notes into play for a Harry James "Two O'Clock Jump," surrounded by his combo of piano, bass, and drums. Gets a driving beat going through for high-note tag and spanking returns. Torris Brand batons his newly organized crew with greater surety this stanza, backing entire revue with conviction.

Statler Hotel, N. Y.

(CAFE ROUGE)
Charlie Spivak Orch (16) with Joe Tucker, Eileen Rodgers; \$1.50, \$2 covers.

Charlie Spivak's orch is taking its turn in the Hotel Statler's Cafe Rouge, the only regular band showcase still operating in New York. This is a four-week booking which will carry Spivak's crew through the strong Christmas and New Year's trade.

Spivak is currently fronting a

well-trained outfit organized along conventional lines with five reeds, three on rhythm, and eight brass, including the maestro's horn. As usual with Spivak, this orch is tailored along tasteful lines with the accent on sweet music and a good danceable beat. Other bands may be getting better promotional breaks on disks, but this one's sound ranks with the top name crews. This is a listenable dance band and, in this era of mediocrity, few other orchs can boast of anything more.

Spivak is one of the few leaders now around who still actively fronts his band with his instrument. Spivak's clear high-toned trumpet is showcased in virtually every number with the rest of the band backing up in neatly styled and varied arrangements. The band's book covers an extensive library of standards, showtunes with a smattering of current pops.

Spivak's organization has a plus in its two vocalists. Eileen Rodgers parlayes her attractive physique with strong pipes which hit effectively both on ballads and rhythm numbers. Crooner Joe Tucker, formerly with Gene Krupa's band, also registers with an impressive attack that's somewhat reminiscent, without being imitative, of Billy Eckstine.

Herm.

Wonderbar, Montreal

Montreal, Dec. 12.
Edith Piaf, Sinclair & Alda, Max Shaffer Orch (9), Denis Drouin; \$1.50 cover.

Ignoring the established fact that the weeks before Christmas are generally the worst in the year for niterly biz, the management of the Wonderbar brings in Edith Piaf, pays her the highest salary ever shelled out to a café performer in Montreal (a reputed \$7,000 for seven days) and plays every performance SRO.

Even the preamble that went on before she appeared here such as a delegation from New York to see if the room was right for this diminutive chirper; the special curtain to background her offerings; the demands for certain lights; and four additional musicians to the house orch all seemed worth it after the preem returns and subsequent crowds who thronged the room for a glimpse of the chantoosy.

No singer, certainly none of the French world, has ever created such as legend about her chanting as Piaf, and in current showing she adds to this rep by doing all her w.k. songs and surrounding them with all the familiar Piaf touches to set her well above her competitors and imitators.

In a songalog of more than eight numbers, Miss Piaf includes "Autumn Leaves," "Padam," "Jezebel" and the inevitable "La Vie En Rose" to salvos. Her timing is faultless; her showmanship (the plain black dress, the demure bows, the heartbreaking interpretations of her sad items) and her waif-like appearance all give her that extra something that never fails to wow the customers. A mixed choir of six is heard occasionally behind the curtain to add depth to some of her more dramatic routines.

To keep an impatient house quiet before Miss Piaf goes on, dancers Sinclair & Alda do a set to a fair reception and localite Denis Drouin intros both acts nicely.

Newt.

Top's, San Diego

San Diego, Dec. 12.
Marty Allen & Mitch DeWold, Tommy Marino Orch, Sally Ann Davis, Bettl Hall Jones; no cover or minimum.

Comic quality of Allen-DeWold team (New Acts) is good for repeat biz despite scarce niterly dough around holidays. Bassman Tommy Marino—despite oddity of leader encumbered by overblown fiddle in front of musicians—leads smart band in difficult comic show and does well for terps. Well-stacked redhead, Sally Ann Davis does okay in brief song-along. Don Howard, KSDO disk jockey, also boosting biz with new nightly remote platter show and interviews from room.

Slam-bang septa songstress-pianist Betty Hall Jones is well into her second year in club's Blackout Room and is growing into biggest lure in city's niterly history. Honey gimmicks like remembering steady customers' birthdays—despite obvious corn—bring in the regulars who also go for Miss Jones' funny hat routine which is virtually a satire on every band comic who ever used an odd headgear for laughs.

Don.

Hotel St. Regis, N. Y.

(MAISONNETTE ROOM)
Russell Nype, with Kay Holley; Milt Shaw and Horace Diaz Orchs; \$1.50 cover weekdays, \$2.50 Sat.

Russell Nype, who made his major niterly bow at the Maisonnette after winning his spurs in Irving Berlin's "Call Me Madam" on Broadway, returned to the St. Regis' intimate cellar Thursday night (11). Still resembling a crew-cut collegian with the horn-rimmed specs, etc. (although he looks more like a senior now than a freshman), he's a fave here and should do good biz even in the pre-Christmas lull. While his baritone pipes are smooth enough and he projects well, his performance is still a little too much on the cute side and his choice of tunes leaves something to be desired.

Chief trouble lies in his special material, which is coy instead of being clever, and since he launches five such tunes in a row after his "Lovely Day Today" theme-opener, he's got a steady uphill fight to gain the needed rapport with ring-siders. It's not until he hits "Over the Rainbow," to which he gives a fine, sensitive going-over, that he's really in stride. Then it's a breeze as he mixes in some other standards with a couple of new tunes. He earns a solid begoff after being lured back for a final number which he claims not even to have rehearsed.

Nype still displays the studied relaxed manner, complete to sitting on a beat-up old bookkeeper's stool, for a couple of tunes. He also strays from the mike occasionally to parade around the room and, since his lungs are powerful enough to carry in this comparatively small boîte, it adds up to an okay bit. He's still doing his "Madame" click via "You're Just in Love" (natch), with the orch taking the counterpoint for the second chorus since he works sans partner. As an expected flip, it helps him bridge his early sequencing of n.s.g. specials.

Nype is tossing in a lot of upper-register work, which his obviously-trained voice works over well. He's equally good on the ballads or novelties, doing a particularly fine job on "The Ugly Duckling," new Frank Loesser tune from the "Hans Christian Andersen" film, and on "Amy," also by Loesser out of "Where's Charley?" Kay Holley, an attractive, neatly-gowned blonde, accomps him nicely from the Steinway in the orch shell, with Milt Shaw's crew also in for some good musical backing.

Shaw and his sidemen also do an okay job for the terp-disposed customers, alternating with the equally oke Horace Diaz ensemble.

Stat.

Carousel, Pitt

Pittsburgh, Dec. 11.
Earl Wrightson, Jackie Heller, Harrison & Patricia, Ralph DeStephano's Orch (5); \$3-\$3.50 minimum.

This room has always been a natural for singing personalities. Kyle MacDonnell and Maureen Cannon proved that, and now Earl Wrightson reaffirms it. He's not only doing business but hanging out the welcome sign for himself for the future.

Wrightson has voice, class and charm, and femmes go overboard for his clean goodlooks. They wouldn't let the guy get off the floor at show caught.

He delivers all the way. The pipes have power and quality, he's a lyric writer's delight and his repertoire has a nice consideration for different types of audiences. The guy's a good showman and a crack performer, and should be able to work the top cafes as often as he likes.

Because Wrightson's on for almost half an hour, Jackie Heller, the room's boss, host, m.c. and generally featured singer, isn't vocalizing this week, just sticking to the straight announcements and the Carousel's usual personalized greeting services on anniversaries, birthdays, etc. That's an important thing here and Heller smartly never overlooks it.

Show opens with dance team of Harrison & Patricia, a goodlooking couple and okay tapsters. Their routines are nicely mixed, with some softshoe vaude stuff, Harrison accompanying himself on the drums while tapping out a number and a couple of snappy musical comedy things. They work hard, perhaps a trifle too hard, and need just a little more polishing to go places.

Small, five-piece Carousel orch, now being batoned by Ralph DeStephano, trumpet player, since Herman Middleman's retirement from the music business, does a first-class job for both the acts and the dansapaters. Wrightson, by the way, is giving the room excellent b.o., particularly so during this pre-holiday lull.

Cohen.

Latin Quarter, Boston

Boston, Dec. 11.

Sugar Ray Robinson, with Joe Scott; "Prof" Irwin Corey, Bobby Baxter, Terri Stevens, Donn Arden Girls (8), Alan Martin, Henry Kallis Orch (9), Zarde Bros. Orch (4); \$4 minimum.

Having topped two titles in the fistful department, it appears on strength of showing here that Sugar Ray Robinson also has the makings of a champ along the nifty belt. He certainly has all the necessary ingredients. He's one of the most personable gents ever to appear on a local cafe floor, his showmanship savvy is tops.

Robinson makes a couple of appearances with partner Joe Scott for sashes of tapping and bantering and while there are better hoofers and straightmen, Robinson just does what comes naturally and results are bonfire from both the audience and boniface standpoint.

He's quite a guy to watch, for he apparently gets plenty of kicks via his new fling which is pointed up by the quip, "I'm not doing this for a living, but to keep from fighting." Kidding or on the square, he's doing okay and the Latin Quarter is having its best biz of the season.

Of surrounding lineup "Prof" Irwin Corey, held over from previous bill, fared best at show caught. Zany, dressed in outsize tails, struts around the floor aping previous acts, insulting customers, swiping drinks and winding with a nonsensical "treatise." In English and French, on World of Tomorrow. Stuff is ridiculous and customers love it.

Bobby Baxter, a comic magico, unveils some nifty card manipulations and tricks; but his chatter fails to impress ringsiders. Thrush Terri Stevens gives out with an overlong songology ignoring the venerable and astute axiom, "quit when you're ahead."

Donn Arden's girls swish through three production numbers, one providing a pulchritudinous background for Sugar Ray's solo tapping, the balance to Alan Martin's warbling. Henry Kallis orch backgrounds, splitting clientele's terping chores with the Zarde Bros. combo.

Elie.

Fairmont, Hotel, S. F.

(VENETIAN ROOM)

Guy Mitchell, Bill Clifford Orch (11); \$2 cover.

Guy Mitchell has an ingratiating style and personality and his melange of tunes, which ranges from the sentimental to the hep, is easy to take. It may be argued whether a larger and more vaudevis spot would not give him a better break in audience reaction, but there is no doubt that his chore surpasses many others who cut a larger niche in public appeal. Mitchell sings with feeling and considerable effectiveness and his choice of items succeeds in meeting the prevailing whims. Moreover, his keen sense of rhythm gives pace and color to his assortment, so that it's pleasing from his opener, "Gee, But You're Sweet," to his second encore, "My Heart Cries For You."

Mitchell also unwraps "You Belong To Me," in slow ballad tempo; "Pittsburgh, Pennsylvania," snappy and effective; "One of the Roving Kind," in which the audience joins with measured applause, and "Jambalaya." His "Sorrento," in Italian, while okay, does not carry the lyric impact usually associated with the piece. His first encore, "Pat-e-on the Po Po," is fast and entertaining and nets him a return for another pitch.

Mitchell has come a long way here in his own original balliwick and his first hotel stand on his home grounds is an indication that he is headed for click pastures in the boite field, particularly if bookings dovetail with his talents, which this one doesn't quite.

Music by Bill Clifford at opener was too loud and handicapped Mitchell's potential. Terping chore, however, was oke.

Ted.

Ruby Foo's, Montreal

Montreal, Dec. 12.

Jacques Peals (with Pierre Chab) Len Berger, Joska de Barbary, Fred Toldy; no cover or minimum.

Despite competition from the boites downtown offering the greatest array of talent ever to play Montreal at one time (Edith Piaf, his wife, at the Wonderbar; Joe E. Lewis at Chez Paree; Kay Thompson and the Williams Bros. at Mount Royal Hotel), Jacques Peals holds his own with ease in Ruby Foo's Starlight Room.

Affable fallic performer is no stranger to this particular spot and his easy song stylings are as effective as ever. Opening with his gimmick routine of a long explanation about his first song being a sad

one and then breaking into a wild inter of "I'll Be Glad When You're Dead." Peals sets a pace "I've Got You Under My Skin" that seldom slackens.

An Anglo-French version of "I've Got You Under My Skin" draws plaudits and his special about the girls labelled "I Hate Them" is cleverly arranged and lyrically amusing. A reprise of "Formidable" registers with the patrons and prefaces a solid group of French faves which Peals handles nicely. Clincher is a tribute to his spouse as he does "La Vie En Rose" in both languages for a socko exit.

Peals' own pianist, Pierre Chab, gives able backing throughout and the added accordion rhythms by Herman Apple round out a nifty show. Interlude music is by violinist Joska de Barbary and 88er Len Berger.

Newt.

Eddys', K. C.

Kansas City, Dec. 12.

Sonny Howard, Ricardo & Norma, Tony DiPardo Orch (8); \$1 cover.

The current lineup can be tagged a neat show packaging by the Eddys and a decidedly entertaining 40 minutes by the talent. It's the second time in town within a year for Sonny Howard, although his first in this deluxe spot, and it shows considerable new stature for the singer-impressionist. Duo ranks with the better bills presented here recently, although the prez, Christmas slump has edged off him, if only lightly.

Ricardo & Norma also are new to the room, and prove a smooth and polished duo in ballet-ballroom work. Opener is a lightly treated tango, followed by a full-blown ballet bit to "Warsaw Concerto" with Ricardo tossing his partner deftly in adagio lifts and spins. They turn to flirtation in pantomime for more novel effect from "Ma, He's Making Eyes at Me," and wind with fanciful Brazilian peasant dance with heels stomping and Latin rhythm interpreted in sprightly fashion.

Howard displays considerable entertaining ability beyond his accomplished straight singing. This time around he's showing a good store of original material and long list of impressions, all of them good and some of them topnotch. He gets started with a straight vocal of "You Made Me Love You," but quickly gets into "It's in the Style," a vehicle for impressions of Frankie Laine, Louis Armstrong, Nat (King) Cole, Rose Murphy, Tony Martin and the Ink Spots. All are on the comedy side, but there's enough genuine singing in each to merit applause and his version of Cole is a fine bit drawing a deserved heavy response.

"Talent Parade," as a parody on "Easter Parade" gives him the entry for Billy Daniels, Ted Lewis, Jimmy Durante and Eddie Jackson, again getting a rousing hand. "Story of Mr. P." is takeoff on Pinza, giving Howard opportunity to veer into operatic aria and back to "South Pacific" tunes for sock closing.

Quin.

Leon & Eddie's, N. Y.

Eddie Davis, Argo & Faye, Paul Judson, Midge Minor, Roseanna Milo, June Oliver Dancers (5), Art Waner Orch, Don Virgil Trio; \$3.50 minimum.

Leon & Eddie's is now working on its quarter-century anni which makes this spot the granddaddy of Broadway's nifty industry. It's the oldest cafe in the area and has retained its position as one of the tourist draws on 52d St., where most of the surrounding bistros have gone down the social scale with their current stripper displays.

Throughout the years, the major draw has been boniface Eddie Davis, who last week returned from a Florida vacation, and put the cafe back into its customarily lively stride. Davis will mark his 25th year with that institution next October, and during that span has showcased many acts who later hit name categories. Davis will have one of the heaviest scrapbooks in the entertainment field when he retires to a Florida hacienda, probably after his silver anni.

His current display is fitting fireman fodder. He has a batch of acts who indicate a potential for standards on the theatre-cafe route. Roseanna Milo, an Italian import, singer Paul Judson and Midge Minor are under New Acts. Sole act that has appeared previously on the local circuits is Argo & Faye, who did a stint at the Palace Theatre. This team has a good dance routine. Their execution indicates a lot of experience and they show a savvy that makes them eligible for other spots.

The June Oliver Dancers (5) have some lithe routines and show good costuming. The Art Waner orch showbacks and the Don Virgil Trio is the alternate crew. Jose.

Vagabonds Club, Miami

Miami, Dec. 15.

Vagabonds (4), Maria Neglia, Hal Winters, Carmen D'Antonio, Frank Linales Orch; \$4-\$6 minimum, food or beverage.

The Vagabonds have established themselves hereabouts as a top act via their annual long-runs at the Clover Club and latterly at their own spot. They have built a following that combines the tourist, locals and the top cafe society crowd in the area. Lure for tourists has been considerably hyped by steady appearances on the Arthur Godfrey TV show; fact is, they've named the adjoining cocktailery the Godfrey Lounge, with the Lipton man a regular when he hits town through the winter months.

Their is a profitable operation; based on modest budget for supporting show, they should mark up neat split for themselves on the partnership angle, via their 40% piece. Quartet have come back with a complete new set of comedy-angled instrumental and song material to mark themselves almost a new act for their patrons. It was a wise move, the zanies having switched little from their stuff seen here originally some years ago, and played through last season. They're in and out of the proceedings, opening the show with a twist on "Mention My Name In Sheboygan" with Italian, Chinese and other dialect ideas incorporated. Makes for a fast-pace setter.

Follows Carmen D'Antonio, a sultry-looking flamenco-terper. On her first sequence, the heel-and-toe work comboed with cape swirling proves an aud rouser. Lets down in her second routine which adds up as nothing more than a high-class grind session. It's a mixture of Latino, boogie and Afro-Cuban music with contortions worked to the rhythms.

Vagabonds come back for a howl-making original, a satire on western medleys titled "One Hour Ahead of the Posse." Biz on setting stage with two cactus plants and mask adornments sparks the giggles for build into laughs.

Hal Winters is a regular here and per usual holds them with high-ranging tenor with the Vagabonds on after first number to join in "Donkey Serenade," "Granada" and "Lady of Spain." They follow with another newie, "Diesel Smoke, Dangerous Curves," for another sock bit in the comedy vein.

Maria Neglia, violinist who played most of last season here, is another returnee. Pert and vivacious approach to her fiddlings is an aud winner. Blends "Hora Staccato," "Ave Maria," novelty on train rhythms, "Off the Rails," and "Hot Canary" for show-stop. Winds with antics with the ever-present Vagabonds.

In finale slot, the quartet purvey a medley of minstrel tunes; requested repeat on their now standard "Hula" featuring bass player Pete Peterson; a satire on "Takes Two To Tango" and wine number done on TV, "Mulberry Street." All of their stuff is rugged for laughs and they get them all the way into a begoff.

Frank Linales orch is tops on the showbacks.

Lary.

Tropicana, Havana

Havana, Dec. 10.

Chiquita & Johnson, Ana Gloria & Rolando Amparo Garrido, Miguel Angel Ortiz, Tropicana Chorus; no cover, minimum only at table (\$3.50).

Tropicana's show is sporting one of the best dance teams to come to Havana in recent times. Chiquita & Johnson gracefully, eyecatching and acrobatic dancing. A bit of contortionism is thrown in to add extra interest. The unusual combo of talents is understandable in view of the fact that Chiquita at one time danced ballet with the State Opera in Czechoslovakia and Johnson was part of a troupe of acros.

Johnson tosses and twirls 115-pound Chiquita (which means "little one" in Spanish) with a minimum of effort and maximum of elegance. In one routine he attaches a strap around his neck and her legs and whirls her around like a pinwheel. At another point he holds her aloft with one hand while she calmly places one leg behind her head in what appears to be a mid-air split. Despite the rough treatment, however, Chiquita claims that she prefers her present dancing to ballet.

Chiquita, a Czech, and Johnson, a Hungarian, formed their act in Prague seven years ago. They left Czechoslovakia two weeks before the Communists took over, because "we knew something was going to happen." Since then they have danced in Asia, Africa and South

America. They are booked up to March at Tropicana.

Also on the bill are Ana Gloria & Rolando, tops in native hoofing. They put liberal quantities of verve into their mambo, and the femme adds enough naughty-girl puckeriness to give the act some laughs. Amparo Garrido combines singing and dancing, specializing in Spanish numbers. Her "Soy Gitana" (I Am a Gypsy) is catchy.

Rodney's production numbers, "Orchids for You" and "The Merry Widows" (one for each of two shows nightly), provide colorful, musical finales. These feature Miguel Angel Ortiz.

Far more colorful than any act, however, is Tropicana itself. The recently completed glass and concrete arch over the tables and dance floor is a striking architectural structure. The large portions of glass and trees growing among the tables provide an unusual outdoor atmosphere. Setup was built at a cost of about \$350,000.

Another \$150,000 is being expended to fix up an adjoining patio where tables will also be placed. Plans are to inaugurate this open-air patio Dec. 22 with a gala show, consisting mainly of native production numbers. Chiquita & Johnson are to participate, doing Cuban routines for the first time. Jama.

Cafe Grinzang, N. Y.

Gypsy Markoff, Livia Manyoky, Carlo Hatvany, Bela Villanyi Trio; \$3.50 minimum.

Gypsy Markoff is back with her songs and accordion at Eric Rosen's gemutlich, wine-and-waltz emporium in the Wienerwelt belt, to spark a very pleasant 45-minute show. Entertainer has been abroad the past two years, mainly recapping in Cairo from old injuries, although she did spend last Xmas in Germany for three weeks playing for troops, as well as doing a little radio work in Paris. Attractively garbed in white, graceful and charming as ever, singer-musician offers a pleasing melange of songs and tunes, with good variety of fare in styles, languages and moods. Some songs are sung sans accompaniment, others with accompaniment. Piano and double-bass furnish good backing, too.

Miss Markoff introduces her own numbers, starting off with a flashy Second Hungarian Rhapsody on the accordion to show her digital virtuosity. She sings a French tune, "Madame," next; followed by an Israeli folk song, "Tira Tira," also in French. A Roman gypsy number on the squeeze-box, tender and sentimental, is next. Boff number follows, in a cute takeoff on the Trolley Song, about a troika in Moscow, sung in English sans accompaniment. Another tune, "Amour," in Spanish, is also pleasing. Act closes with an accordion solo, "La Petite Valse," which has plenty style and flourish.

Livia Manyoky, creamy coloratura soprano, shows a bold personality and surging style in her song renditions of "Erst Ein Kuss," "Kiss of Fire" and "Ich Bin Von Kopf Zu Fuss."

Carlo Hatvany, vet baritone and emcee, in addition to introducing the various acts, lends a resonant voice to "Frag Nicht Warum" and a Hungarian rhythm number.

Violinist Bela Villanyi shows an accomplished, lush tone to lead his trio in support of other acts, as well as to shine in a medley of tunes of their own. Trio makes up for lack in numbers, for instance, in a schmaltzy rendition of Enesco's Roumanian Rhapsody, spiced by Villanyi's tingling fiddling.

Bron.

La Macumba, Paris

Paris, Dec. 10.

Aissata, Renato Orch (7); \$2 minimum.

This is a new boite in the Opera district going in for the carolico decors and atmosphere that is paying off here in Gallic fad appeal. Bamboo walls and the usual Latino trimmings give this intine spot the ambience that is catching on here, and when reviewed the joint was jumping to the continuous strains of the South American music of the Renato orch (7). Drinks are in ordinary category and main attraction is dancing in the underlit surroundings.

Combo hostessing; and the brief solo floor spot is done by Aissata, a dusky, well-built Martinique gal whose pleasant gladhanding and six-minute interper to Afro-Cuban backgrounding is the only thing that interrupts the dancing. Gal, who spent six months in the Katherine Dunham group, uses her fine torso to good advantage as she writhes to rumba and momba tunes. She would be as asset to any choral line or for specialty stints in revues.

Biz was tops when caught.

Mosk.

El Rancho, Las Vegas

(FOLLOWUP)

Las Vegas, Dec. 10.

Second edition of "Windmill Review" comes off far better production-wise than the first of a fortnight ago. Tom Douglas has smoothed backstage operations to point of good flow from scene to scene, although he has overloaded his confection with acts. He is not, however, totally to blame for this.

Louis Prima was booked long before Douglas concocted his framework for thrush Joanne Gilbert. That he doesn't quite fit the surrounding filigree built for Miss Gilbert's Las Vegas debut is understandable, and not the fault of the guttural-voiced trumpeter. His session takes on a good bounce mood and infectious warmth as he grunts and wails "Way Down Yonder in New Orleans" and "Basin St. Blues." Trumpet choruses are in the groove. Goes into commercial tangent with his w.k. "Angelina," plus new lyric frame for "Figaro." Spice is injected into "Can't Tell the Depth of the Well" before entrance of Keely Smith. Well-stacked brunet lambasts "Lover," then a vis-a-vis of "Kiss to Build a Dream On" points to amusing "Beguine." In this Prima attempts to show Miss Smith various gestures to sell the song, with lukum results. Screamer "Oh Babe" retires twain for okay mitting.

Harry Mimmo is another entry into the already devised packet. Import comes slowly but moves into some fair yucks. Bit of hand biz and nervous gestures pall after a while, and could be chopped considerably in the concealed coathanger episode. Fling at American tap terp is kidding, with segues into old pic scene depicting various nationalities that's moderately funny.

Mimmo's best exhibit is impress of Fred Astaire, with yocks coming from hand motions. Should exit after this instead of following with old panto stuff of sculpting man and woman. He has a wonderful puss, and some bits that could be built into real honeys, but as is, spotty turn obviates socko reception.

Rest of "Windmill" is much the same as introductory two frames with Miss Gilbert held over and displayed at close of stanza. She has added two new tunes to her setup, "Crazy Rhythm" as starter, and a beaut, "The Unhappy Clown." Latter, clefted by her father, Ray Gilbert, will become a high point in her future songspies. Miss Gilbert, as in previous two weeks, whams over with tremendous force.

Allan & Ashton continue to receive top kudos for both solo and duo terps and dialog; Doodles & Skeeter bring fresh and dynamic ideas into their record panto scenes. El Rancho Girls have their colorful "Bowery" fling with Bill Damian, and Ted Fio Rito orch places knowing emphasis upon all backgrounds.

Will.

Hotel Jefferson, St. L.

(BOULEVARD ROOM)

St. Louis, Dec. 10.

Yvette, Tom Parris Trio, Line (6), Les Elgart Orch (7); \$1-\$1.50 cover.

Making her first bow in this heavily patronized spot, the No. 1 in the downtown sector, honey-blond, eye-filling Yvette is scoring solidly with her old and new ditties. With the Tom Parris Trio, also new faces here, on hand, the customers are getting plenty for their money. And the line of shapely lookers with new costumes and routines, are garnering their share of audience okay.

Yvette, in a wine colored off-the-shoulder gown, tees off her stint with a special "Lovely To Look At" during which she drags the mike around the floor. Then she gives ringsiders a snappy lesson in French as she thrushes "Sur Les Quais de Vieux Paris." A novelty ditty, "Hotels Are Smarter Than People," beamed at delegates attending a convention in the hotel, drew a solid mitt as did "Movie House in Manhattan." A neat bit of lighting is employed as she socks over "Molly Malone" with the spot illuminating only her head and shoulders in the blacked out room. After "White Christmas," Yvette switches from the demure to the coquette as she belts over "Dearie" for her final chore.

Parris Trio, two muscular males and a solidly constructed gal, are exponents of the trampoline, working on a collapsible device. This is the first act of this kind to be presented in a local niter. Individually and collectively, they turn double and triple twists, alight on each other's shoulders and one of the lads skips a rope while bounding up and down on his back. All of it cops hefty approval.

Sahu.

New Acts

JOSE GRECO & CO. (12)

Dance
Hotel Waldorf-Astoria, N. Y.
Jose Greco, the Brooklyn-born flamencoist, who made good on the homegrounds of this style of terping, has been a concert, legit and even a two-a-day vaude draw in New York. With his debut at the Empire Room of the Waldorf-Astoria, Greco and his gifted colleagues indicate that they can work upper-crust cafes as well.

Greco and his troupe, comprising four femme and equal number of male dancers, two guitarists and a pianist, are probably the most skilled of Iberian terpers making the rounds today. Their work is picturesque, violent and intense.

At the outset of their turn, it's difficult to associate the wild gypsy work with the formal Empire Room surroundings. It takes several numbers to whittle down the audience, but when they get going, the crowd is quick to yell "ole."

Greco knows concert as well as folk interpretations. As solos, Greco performs the Farruca from De Falla's "Three-Cornered Hat" and does a brilliant interpretation of La Argentinita's choreography of Ravel's "Bolero." The violence inherent in Greco's interpretation is sufficient to put the audience on its feet at times.

Withal, Greco hits the Waldorf with a highly polished troupe. In Lola de Ronda, there's a looker who knows her way around the Spanish dance, and who imparts a touch of fragility in her interpretation of Albeniz's "Midsummer Night's Dream." Probably the most fiery of the terping is "El Cortijo," which Greco performs with Juanele Maya, Luis Olivares and Julio Torres. Malena Vargas, Violeta Diaz Salome de Cordoba, and Gracia del Sacramento similarly contribute telling and picturesque bits to the festivities. Guitarists Juan & Manuel Hidalgo put the right note of violence to back the rhythmic heel-pounding and Roger A. Machado ivories in a brilliant key. The costuming is on the authentic and colorful side. Finale with all performers is one of the most colorful terping jam sessions ever on a Waldorf-Astoria floor.

One of the great aids to the Greco mob is the backing of the Alex Alstone band. Alstone, composer of "Symphonie" does a yeoman turn in executing the intricate and expressive score, and he provides pleasing dancability as well. Mischa Borr's alternate crew Latinizes.

The Greco troupe should attract the concert-goers as well as upper-crust Castilians in addition to the regular Waldorf clientele. Jose.

ROLY & ARRY

Comedy Musicians

10 Mins.

Theatre Royal, Glasgow

Continental duo offer unusual twist to musical clowning. At show caught ("Cinderella" pantomime), they opened as a couple of bowler-hatted ragged scarecrows, with backs to audience. Each holds a violin in his hand, scarecrow fashion. Clowning follows as they play instruments, falling, tumbling and catching each other in nonsensical style, to continuous yocks, particularly from juve stubholders.

Twain, real brothers named Porro, hail from Budapest and Austria, of Finnish father and Estonian mother, and are third-generation vaudeurs. Okay for variety.

JELLY ROLL & ZUZU

Comedy

10 Mins.

Palace, N. Y.

Negro mixed pair is of the old school of racial-type comedy in its dialog, song and dance. He's over-sized and she's a shorty, some of the gab stemming from that setup. Gal (Zuzu) is an okay eccentric hooper.

Just a fair act, largely for special spottings. Trau.

ROSEANNA MILO

Songs

8 Mins.

Leon & Eddie's, N. Y.

Roseanna Milo, from Italy, has a comparatively unusual voice. Her registers are well set in the contralto area, and she gives a deep vocal warmth that can enhance any type tune. During her short turn at this cafe, she indicates that she can handle most songs. Her "Black Magic" has a lot of sexy overtones, and she gives "I Want to be Loved" a good rhythmic sendoff.

Miss Milo is ready for the general run of cafe work, but needs more time in the lesser spots before branching out. She's nicely groomed and makes a striking appearance. Jose.

ALLEN & DE WOOD

Comedy

25 Mins.

Top's, San Diego

A smash hit in this city's only class nitery, Allen & DeWood seem on verge of being ready for bigger and smarter rooms. Fast-moving routine bears a slight resemblance to Martin & Lewis in format, with Allen frequently acting out vocals by DeWood, handsome possessor of a rich baritone. But kinship to M & L is only surface, for where Lewis is alternately brash, manic and juvenile, rubbery-faced Allen has a subtle Jimmy Savo quality, depending more on character bits than zany weirdities.

Limb-relied Allen also is an able hooper in eccentric style, perfect for visual interpretation of partner's piping of Harlem-styled blues, "Smooth Sailing," and dated but still dramatically effective "Kiss of Fire." Well-acted takeoff on "Perry Mason" private eye nonsense is followed by "Life of King Farouk" skit for biggest boff on night caught. With turban-garbed Allen as the broad-minded monarch, DeWood keeps up electric tempo in March of Time-type announcer role. Classic burley bit, "Hey Joe," concerning fight over chipped beer mug given by old friend—all imaginary—is revived with such happy results that the skit seems contemporary and fresh. Bit brings continuous mounting yocks and tremendous mitt at finale. Genuine begoff follows.

Together less than four months, team has solid foundation. DeWood's vocalizing has strong distaff appeal for contrast that's right down Allen's alley. Teams eschew blue and/or racial material, yet hefty laughs are earned on crisp humor ranging from very broad to subtle. Although more sophistication could be added for better supper clubs, daffy duo appears ripe for big things. Don.

Robert Wilson & Co.
Songs
25 Mins.
Alhambra, Glasgow
Scottish songs are among the most tender and most stirring, and Robert Wilson, Scot tenor, handsome and kilted, has sung them in many lands. However, he has sung them in few scenes so beautifully dressed and backed as at show caught here, with imaginative terping by accompanying girl dancers garbed in typical Highland cloth.

Singer has manly, simple style, uses pipes to top effect, and chooses a repertoire which ranges from the Highlands to the Lowlands of Scotland in a sort of musical tour. Numbers include "Down in the Glen" (his attractive signature tune), "Bonnie Galloway," "Oh, Lovely Polly Stewart," "Hieland man's Umbrella," "Jock McKay," and "The Clans Are Gathering." At final song, "Scotland the Brave," chorines march down, each carrying a different clan crest of the Auld Lang Syne land. Act is impressive, colorful and would have much potential for U.S. vaude and TV. Gord.

THE SAVOIR FAIRES (5)
Songs
9 Mins.
Palace, N. Y.
Harmony quintet (two femmes, three boys) are better than average sellers whether they bounce, jump or straight it. Songaloy is good, too, outstanding being their "You Belong to Me" and a neat arrangement of "What Is This Thing Called Love?"

Combo shows fine blending and is niftily groomed, the girls in vivid red gowns and the three boys in dinner jackets. Good bet for cafes, vaudeurs and TV. Trau.

MIDGE MINOR
Taps
6 Mins.
Leon & Eddie's, N. Y.

Midge Minor, petite tapper, shows a fine precision in her cleat work. The terps are well-designed and hit a nice rhythmic pace that gives her a well-balanced and nicely presented act.

Miss Minor needs further indoctrination in the fine points of this terp form. More experience and she'll be hitting the plush spots. Jose.

CYCLING VILLENAVES (2)
Bicycle
7 Mins.
Palace, N. Y.

Here's a bike team that's been getting a heavy play on the outdoor circuit. They're smartly groomed and their tricks are snappily executed with grace and projection.

Aside from straight work they sock over postures and acro on both stationary and moving vehicles, and duo operates slickly in a two-high on a on-a-wheeler. Male has a series of solos, including a

"bronco bustin'" bike, and attractive gal also does a rope-skipping stint with the unl.

Their double work is a model of perfection and, with the solo efforts, an overall scorer appropriate for all situations. Trau.

DON HOOTON

Rope Twirling

7 Mins.

Palace, N. Y.

Big, handsome fellow bills himself "The Broadway Cowboy," squaring the blurb via silk top, cane and smart blue tux. Opens with a ditty, but quickly gets down to his forte, rope-twirling, which he relieves with an occasional tap and other exertions in comedy vein. Does a series of standard tricks and knottings with various lengths of the hemp, also employing a prop horse for one stanza. Reaches a high point and act climax via clefting while twirling.

An okay novelty that could stand development in the patter department. Trau.

BARLETT & ROSS

Comedy

10 Mins.

Theatre Royal, Glasgow

Comedy duo are a buff act that is high in risibility value. Lively, exuberant males, they specialize in femme impersonations, aping the distaff mannerisms and voice to near-perfection. Range of costumes worn is wide, being of most unusual variety. For instance, one hat sported is in shape of a teapot. Comedy props include mats, brushes and hot-water bottles.

Act, currently in pantomime here, brings much audience participation from moppet stubholders, via hissing and booing at realistic characterization. Exit mists are big. Good for intimate bistros. Gord.

ALEC FINLAY

Comedy

10 Mins.

Alhambra, Glasgow

Smallish Scot offers humor in fresh simple vein, having neat and dainty appearance and appealing smile. Patter is topical and typically Scotch, as is his accent.

Old man characterizations are worth note for sly, homely humor. Gimmick is kilted garb and playing of bagpipes, and act exits to good mitting. Okay for video as a "typical wee Scotsman." Gord.

LES CHIVAS (2)

Acro

9 Mins.

French Casino, N. Y.

Les Chivas are a hand-to-hand pair recently imported from France. The understander is a heavy-set ofay and he's partnered by a small Chinese lad who is capable of some excellent tumbling and is lithe enough to add a lot of spark to the act. Most of their tricks are those usual in the catalog of such acts, but there are variations to differentiate them from the usual turn of this type.

The Chinese boy works like he's been told that in America you have to smile and show personality. Sometimes he remembers that admonition and shows the effort, but it's a self-conscious creak. However, that facet doesn't diminish their acro ability. Jose.

PAUL JUDSON

Songs

9 Mins.

Leon & Eddie's, N. Y.

Paul Judson is a nice-appearing youngster who depends on well-rounded pipes to put him over. There's excellent timber in his pipes which show a smooth texture and good melodic accent.

Judson needs to make use of some of the vocal tricks employed by most singers. He depends on straight renditions, which serve him comparatively well at this time. When he develops more personal appearance experience he'll be eligible for lucrative returns. Jose.

Some U. S. Gos.

Continued from page 5

ing one for almost \$1,000,000. There is a delay, too, in unblocking about \$2,500,000 in frozen earnings in Japan. Foreign managers meeting in N. Y. Monday (15) heard that a change in the Japanese government would hold up transfer of the coin.

Attempt to unthaw these funds had been made by Richard T. McDonnell, special rep of the Motion Picture Export Assn., who earlier had been successful in unthawing more than \$5,000,000. Total currently in deep freezer comes to about \$4,500,000, of which almost \$2,000,000 are to be reserved for taxes.

VARIETY BILLS

WEEK ENDING DECEMBER 17

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (F) Famous Players (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 18

Peter Gladke

Jack Drummond

Patricia Rayney

Nip Nelson

Janeys Dogs

Rockettes

Corps de Ballet

Sym. Orc

Palace (R) 19

B. Howell & F

Radcliff

Shooting Mansfields

Milton Douglas

Carla & Fernando D

Goffers

Freddie Martelli

Linon

St. Clair

Paramount (P) 17

Jack Carter

Janis Paige

Monk Bros

Buddy Morrow

Orc

Blackstone Rev

Capitol (L) 18

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CHICAGO

Chicago (P) 19

Dolmoff & Rava

Robert Maxwell

Chris Cross

Bill Lawrence

Miami

Olympia (P) 17

Miami H S Glee

Club

Bob Hammonds

Birds

Mr. Kizel

Divina

Asia Boys

Blackford

Palace (I) 19-21

Bernadette Phelan

Dancers

Johnny Masters

Kit Kats

Stagg McMann

1 to fill

Washington

Capitol (L) 18

Blackstone Rev

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'Gangster Culture' on 'Aida'

Vienna, Dec. 9.

Following is a verbatim translation of a story about "My Darling Aida" as carried in Esti Budapest, organ of the Budapest Communist Party Committee:

"There is a new sensation on Broadway, the ill-famed street of the unartistic 'manufacturing of art.' They have performed the Americanized version of Verdi's opera 'Aida.' They have not done anything less than changing the date of the story from the time of Pharaoh to 1952 and the place from Egypt to America. Aida wearing a dress coat has seemed so utterly tasteless that a reporter asked the manager of the play what Verdi would have to say in connection with the new version. The manager replied:

"There is no very great difference between our 'Aida' and the original one. The people speak and act differently, but the basic trend of the opera remains unchanged. 'Aida' is a drama of love and passion and wherever Verdi was applying force we do the same; where Verdi was erotic we are being erotic, too, and where he includes dance, so do we... with a huge ensemble. If Verdi were aware of our problems of today, he would be most satisfied with the transformation of his works."

"Thus you can imagine how wonderful it is when Radames rushes past the King in a motor-bike, who waves with his hat. The drama obviously ends with the happy end that the Negroes whose duty it was to walk in the lovers rather support their escape in exchange for a check."

"This is apparently an excellent example of the 'gangster culture'."

Equity In Administrative Revise; Executive Group to Ease Council Jam

Drastically revised administrative setup, involving an executive committee and a system of permanent committees, has been adopted by Actors Equity. The realignment, suggested by president Ralph Bellamy, has been accepted by the union's council.

The executive committee, in operation about two months, involves a group of top officers, executives and committee chairman, who meet every Monday night and study all matters on the council agenda for the following afternoon. The executive group has no formal authority and doesn't attempt to take any final action or decide matters of policy, but merely serves a clarifying and expediting function by discussing issues on the council agenda and making recommendations.

Since Bellamy, because of a daily tele-film commitment, can rarely attend council meetings, the executive committee also gives him a chance to discuss union actions and policies with a group of Equity heads, and thus be represented at the council sessions. In addition to Bellamy, the executive committee includes vice-presidents Maurice Evans, Raymond Massey, Frederick O'Neal, Margalo Gillmore, recording secretary John Effrat, executive secretary Angus Duncan, treasurer Paul Dullzell, assistant executive secretary Willard Swire.

(Continued on page 61)

Gershwin Orch, With 100 Dates in 1953, Jumping The Gun for 2d Season

With its new Gershwin Concert Orchestra Co. set for 100 dates this season, in a 16-week schedule starting in January, Columbia Artists Mgt. is already booking the attraction for next season, and plans for a third season the following year. The 30-piece group includes vocalists, a 25-man symph ensemble under Lorin Maazel, and pianist Jesus Maria Sanroma. Howard Lanin is producer, with Andre Mertens, Columbia veepee, as personal director for the tours.

The current tour starts Jan. 25 in Norwalk, Conn., and ends May 16 in Cincy, covering Middle Atlantic and western states and Canada. Next season, the troupe will do 12 to 14 weeks in the southeast, east and south, as far as Texas. It will be the same package, with perhaps different vocalists. Second year tour will be shorter than the first, to leave nucleus of territory for a third season. Sellout of dates for the current season has cued preparations for the next two.

Switch 'Girl Dreams'

"Girl of My Dreams," new American-Yiddish musical costarring Edmund Zayenda and Irving Jacobson at the Second Ave. Theatre, N. Y., will open there Dec. 29 instead of Christmas as previously announced.

The bi-lingual production by Joseph Rumshinsky will have a book by William Siegel and lyrics by Jacob Jacobs. It will feature Yetta Zwerling, Mae Schoenfeld and Miriam Kressyn.

Special Road Flack Set For Touring 'Fourposter'

Washington, Dec. 16.

Scott Kirkpatrick, D. C. theatrical flack, has been retained by the Playrights Co. to do special promotion and organizing of theatre parties for the "Fourposter" road company. Job will be largely that of "lecturer," plugging the show before audiences of college students, women's clubs, etc.

Kirkpatrick starts in Pittsburgh in advance of the Jan. 5 week stand of "Fourposter." Then he comes to Washington ahead of the two-week run here.

'Rouge' Title Nix For Coast Group

Hollywood, Dec. 16.

Pierre La Mure has withdrawn use of his title and his name from the projected world premiere of the stage version of "Moulin Rouge," but the Circle Theatre is going forward with plans for an intimate musical "based on" La Mure's novel. "Rouge" opening was slated for Thursday (18). The new version, which probably will be called "Montmartre," will open Dec. 26.

Musical probably will have closely to the original but La Mure is retaining all his stage rights. Novelist said he felt that his own script, a "French mood piece," did not lend itself to central staging. He's mulling Broadway offers for the script and has also been asked for German and Italian production rights.

Yorke Handling 'Wagon' Alone; Kaufman III

Wolfe Kaufman, who had a recurrence last week of a recent heart ailment, has withdrawn as co-producer with John Yorke of the touring edition of "Paint Your Wagon," starring Burl Ives. The pressagent is currently in Park West Hospital, N. Y., for precautionary treatment, but expects to be discharged over next weekend. His next p.a. assignment will be "Camino Real," Cheryl Crawford's production of the new Tennessee Williams play, to be staged by Elia Kazan.

"Wagon," with Yorke as sole producer, has extended its currently Philly engagement an extra week, through Dec. 27, then playing the Shubert, Boston, for two weeks beginning Dec. 29. Kaufman, who sustained a fractured leg about two months ago in a fall in Detroit, only last week discarded crutches in favor of a cane.

Ben Victor takes over the Amato Opera Theatre, N.Y., Dec. 30-Jan. 4, for his two-act revusical, "Merry-Go-Round," for which he has written the music and lyrics.

Stagehands' (Local) Demands Kill Extra 'Sixpence' Theatre Party Show

Lambs-20th Honor Sousa At N.Y. Dinner-Preview

The memory of John Philip Sousa was honored Sunday night (14) by The Lambs, in conjunction with 20th-Fox, upon the occasion of a special showing of 20th's "Stars and Stripes Forever." The latter, based on incidents in the life of Sousa, was held at the Rivoli Theatre for members of The Lambs and their guests. Sousa, a Lamb, is portrayed by Clifton Webb.

A dinner attended by many notables at The Lambs clubhouse preceded the film's showing, serving as the first official function presided over by William Gaxton since he recently was returned as Shepherd of the actors-showmen's organization. The dais included Gaxton as toastmaster, Webb, Harry Hershfield, Winthrop Rockefeller, Dist. Atty. Frank Hogan, Otto Harbach, Ralph Bellamy, Commerce Commissioner Walter Shirley, 20th-Fox's sales veepee Al Lichtman and John Philip Sousa 3d, grandson of the composer.

"Stripes" opens for a run next week at the Roxy.

Thesp Convicted in Cal. Crackdown on Kickbacks In Little Theatre Groups

Hollywood, Dec. 16. Having established a pattern in a successful test case last week, the California Dept. of Employment is prepping a series of legal actions designed to end the prevalent practice of "kickbacks" among local little theatre groups. Department's fraud and investigation section, under special agent-in-charge R. C. Truesdale, has been compiling evidence for several months.

Probe started when the Department discovered that actors collecting \$25 weekly in unemployment benefits were actually working during the weeks in which they collected—but had turned their pay back to the management of the little theatre in which they were appearing. The first defendant, Manley H. Goodman, Jr., known professionally as John Sheppard, pleaded guilty to charges that he had collected \$175 during a seven-week period when he was actually one of the leads in "On the Town" at the Gallery Stage. He was placed on summary probation for one year and sentenced to 30 days in the city jail, but the sentence was suspended when he made immediate restitution of the \$175.

Agents of the fraud and investigation section reported that they have several similar cases ready to take to court.

Scheduled theatre party next Monday night (22) for "I've Got Sixpence," at the Barrymore, N. Y., has been cancelled because of a ruling by Local No. 1, of the stagehands' union. As a result, the John van Druten play will fold this coming Saturday night (20).

Although the theatre party involved is for only a portion of a house and would therefore bring only a tiny profit, producers Gertrude Macy and Walter Starcke were anxious to play it, rather than cause the complications and possible financial loss to the benefit organization that had booked the performance. Equity and the stagehands' international were willing to go along for one-night and one-sixth salary, respectively, for the extra showing.

However, Solly Pernick, business agent of the local stagehands union, demanded a full week's pay for the three department heads and four other grips, even though the international had okayed the one-sixth rate (representing one day's pay) for the four-man production crew. He explained that he was not authorized to make any concession and could do nothing to modify the situation pending a meeting of the local board next Friday (19), but suggested the producers wait until then to decide whether or not to play the extra show next Monday.

When Miss Macy turned down that proposition with the statement that she had to give final word immediately to the benefit organization, Pernick first suggested that a "ground rule" would permit the show to pay merely the department heads a full week's salary, with the others getting one-sixth. Subsequently, he phoned to say that the added show could be played on the payment of twice the "Sunday fee," or \$60.22 each, to the department heads.

According to Miss Macy, such an arrangement would be unfair to Equity and the stagehands' international, besides which it would involve a probable loss for the show. So she refused the offer and announced the closing for Saturday.

Greta Keller Prepping German-Language 'Joey' For European Stands

Greta Keller leaves for Europe early next month to finalize details on a German-language edition of "Pal Joey." If plans jell, it will be the first American tuner to be produced in that tongue, according to Miss Keller, a veteran musiccomedy and cafe singer, who'll co-produce and star in it. Her co-production status will be played down, however, in favor of plugging native technicians.

Miss Keller will play the Vivienne Segal role and she's been negotiating with Willy Dirl, a Vienne, for the title part, and Ilse Werner for the Gladys Bump role, with direction by Axel Ambesser, Gerard Willem van Loon, son of the late historian Hendrik Willem van Loon, will refashion the lyrics and possibly work on the book.

Miss Keller hopes to put "Pal" into a Berlin house for a run, after tryouts in Vienna and probably also Munich, with the Berlin preem slated for next fall.

New Revue to Bow Season For Frisco Pro Troupe

Berkeley, Cal., Dec. 16. The Straw Hat Theatre, opening its new season Feb. 3 at Marine's Memorial Theatre, San Francisco, will present a new revue, "One Moment, Please." The troupe, professional but non-Equity, will continue with the same personnel it has had for the last several seasons.

Outfit closed its 1952 season several weeks ago with a nine-performance engagement at the 424-seat Palo Alto Community Theatre, grossing a profitable \$5,100 at \$1.65 top (plus tax). Two weeks previously it grossed nearly \$6,000 in nine-performances at a \$2 top in the 450-seat Eaglet Theatre, Sacramento. The show for both engagements was "No Worse For Wear," another of the group's original revues.

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Equity 5-Day Rule Stuns Barn Mgrs.; Guest Star System Seen On Way Out

Strawhat managers are running a fever over a new set of stock rules passed last week by the Equity council. Although the revised regulations haven't been officially announced, word of their adoption circulated among managers last week, arousing almost unanimous indignation.

Two chief rules changes are a revival of the five-day rehearsal requirement for guest appearances and a so-called "summer unit contract" along the lines of the regular Equity production contract, but with several minor modifications. The revised regulations become effective early next April.

The new rules, passed by the Equity council on the recommendation of its stock committee, were first discussed with representative stock managers, most of whom expressed violent protest. However, a few have subsequently indicated either approval or no strong feeling one way or the other. In any case, the Stock Managers Assn. board of directors will meet shortly to plan a campaign of opposition.

Hayloft producers generally offer the same arguments against the measure that they used a couple of seasons ago when Equity adopted a similar version. In that instance the union subsequently dropped the rule. Managers claim that if stars are forced to rehearse five days for each guest appearance with a local company, they cannot play consecutive weeks. Since that will mean they can be booked for only half as many engagements, they will tend to demand twice as much money per week, in order to make as much over the full summer season.

Pay Ceiling

Most leading barns are now established on a guest-star policy, and it's feared they would lose substantial patronage if they tried to revert to no-name operation. Moreover, it's widely agreed, even

(Continued on page 61)

Zorina Takes Joan of Arc Role With Chi Orch Group

Chicago, Dec. 16.

Vera Zorina will narrate the Joan of Arc role again in Arthur Honegger's dramatic oratorio, "Jeanne d'Arc au Bûcher," at Orchestra Hall here tonight (16). Paul Stassevitch will conduct the DePaul U. Symphony Orchestra, augmented by Chicago Symphony members; Halloran Choralists and combined DePaul U. choral groups, and a quintet of soloists. Everett Clarke will narrate the priest's role.

This will mark the second time this season that Miss Zorina has appeared with an orchestral group in the Honegger opus. She appeared with the Philadelphia Orchestra in presentations in Philly, Baltimore, Washington and N. Y. last month.

Guthrie in Ontario To Ready Bard Tent Setup With Guinness as Star

Toronto, Dec. 16.

Tyrone Guthrie, director at the Old Vic, London, arrived here over the weekend to complete arrangements for the forthcoming five-week Shakespearean Festival at nearby Stratford, Ontario, when Alec Guinness will star in a tent-show version, commencing with "Richard III," of a series in the Shakespearean tradition when the audience sat not only around three sides of the stage but also on-stage. Guinness, who has a large film following in this country, is also scheduled to play the title roles in "Hamlet" and "Julius Caesar" for the Canadian engagement.

Guthrie will direct the productions here and is currently auditioning Canadian talent who will support Guinness and the London visitors. Tanya Moiseiwitsch of the Old Vic has been inked as scenic designer for the 1,500-seater tent setup here; ditto Cecil Clarke as stage manager. Tom Patterson, who lined up the local group of businessmen to finance the venture, has been appointed business manager.

Guthrie, who says he has been waiting for this opportunity for 15 years, believes that the modern proscenium stage is not conducive to Shakespeare's plays as planned by the Elizabethan author; that the forthcoming Festival will reconstruct the theatre presentation plan when the audience sat all around the stage, on three sides. He admits it is a theatrical gamble, from the boxoffice standpoint, but will be entered into with keen anticipation by all involved in the venture; hence the pacting of Guinness, who judges the undertaking a "novel and jolly good idea."

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Bat" (D)—James W. Elliott, prod.; Jonathan Seymour, dir.
"Be Your Age" (D)—Alexander Cohen, Joseph Kipness, Morris K. Bauer, prods.; Reginald Denham, dir.

"Dial 'M' for Murder" (D) (2d Co.)—James P. Sherwood, prod.; Maurice Evans, Emmett Rogers, dirs.; Richard Greene, star.

"Fifth Season" (D)—George Kondolf, prod.; Gregory Ratoff, dir.; Menasha Skulnik, Richard Whorf, stars.
"Hazel Flagg" (MC)—Jule Styne, Anthony B. Farrell, prods.; David Alexander, dir.; Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, stars.

Josephine (C)—Leonard Key, Luther Greene, prods.; David Pressman, dir.

"Love of Four Colonels" (CD)—Theatre Guild, Aldrich & Meyers, prods.; Rex Harrison, dir.; Harrison, Lilli Palmer, stars.

"Mid-Summer" (D)—Paul Crabtree, Frank J. Hale, prods.; Crabtree, dir.

"Wonderful Town" (MC)—Robert Fryer, prod.; George Abbott, dir.; Rosalind Russell, star.

War Correspondent
Burnet Hershey
has written a show biz vignette
(in a peacetime locale) titled
Curtain Time for Nettleton
an interesting byline piece in the
soon-due
47th Anniversary Number
of
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Current Road Shows

(Dec. 15-27)

"Anonymous Lover" (Larry Parks, Betty Garrett)—Cass, Detroit (15-20); Hanna, Clevel. (22-27).

"Be Your Age"—Locust, Phil. (25-27).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Paramount, Toledo (15-16); Colonial, Akron (17-18); Aud., Rochester (19-20).

"Call Me Madam"—Forrest, Phil. (15-27).

"Constant Wife" (Katharine Cornell, Robert Fleming, John Emery)—Murat, Indianapolis (15-16); Indiana U., Bloomington (17); Selwyn, Chi. (22-27).

"Country Girl" (Robert Young, Dane Clark, Nancy Kelly)—Blackstone, Chi. (15-27).

"Dial 'M' for Murder" (Richard Greene)—Wilbur, Boston (26-27).

"Don Juan in Hell" (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead)—Civic Opera House, Chi. (15).

"Fifth Season"—Shubert, New Haven (25-27).

"Gigi" (Audrey Hepburn)—Harris, Chi. (15-27).

Gilbert & Sullivan (Chartock)—(Shubert, Wash. (15-20); Shubert, Chi. (25-27).

"Good Nite Ladies"—Shubert, New Haven (15-20); Nixon, Pitt. (22-27).

"Guys and Dolls"—Royal Alexandra, Toronto (15-27).

"I Am A Camera" (Julie Harris)—Curran, S.F. (15-27).

"Intruder" (Eddie Dowling, Margaret O'Brien)—Ford's, Baltimore (15-20); Shubert, Wash. (22-27).

"Love of Four Colonels" (Rex Harrison, Lilli Palmer)—Colonial, Boston (25-27).

"Maid in the Ozarks" (Bert Wheeler)—Davidson, Milwaukee (15-20); Erlanger, Buffalo (27).

"Mister Roberts" (Tod Andrews)—Coliseum, Sioux Falls, S.D. (15); Orpheum, Sioux City, Ia. (16); City Aud., St. Joseph, Mo. (17); Memorial Hall, Independence, Kan. (18); Memorial Hall, Joplin, Mo. (19); Convention Hall, Hutchinson, Kan. (20); Forum, Wichita (22); Convention Hall, Enid, Okla. (23); Municipal Aud., Oklahoma City (25); Robinson Aud., Little Rock (26-27).

"Oklahoma"—Memorial Aud., Richmond, Cal. (15-17); Community, Berkeley (18); College of the Pacific Aud., Stockton, Cal. (19-20); Geary, S.F. (22-27).

"Paint Your Wagon" (Burl Ives)—Shubert, Philly (15-20); Shubert, Boston (22-27).

"Paris '90" (Cornelia Otis Skinner)—Capitol, Salt Lake City (15); Biltmore, L.A. (25).

"Point of No Return" (Henry Fonda)—Nixon, Pitt. (15-20); Shubert, Detroit (22-27).

"Shriek" (Van Heflin)—Cleve (15-20); Qox, Cincy (22-27).

"South Pacific" (Janet Blair, Webb Tilton)—Municipal Aud., San Antonio (15-20); Waco U., Waco (22-23); Rogers Men. Aud., Ft. Worth (24-27).

"Stalag 17"—Erlanger, Chi. (15-27).

"Strike A Match" (Pat O'Brien, Eva Gabor)—American, St. Louis, Mo. (27).

"Top Banana" (Phil Silvers)—Great Northern, Chi. (15-27).

NCAC's

Marks Levine

details why

Concerts March On Depite TV

an interesting editorial feature in the soon-due

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of

VARIETY

Inside Stuff—Legit

By an unplanned set of circumstances, almost everyone actively associated with the "The Fourposter" is in New York this week. With the touring company laying off this week and next, costars Jessica Tandy and Hume Cronyn are in town to see the new Broadway plays and audition a radio series for NBC. Marjorie Winfield, who was stage manager and production assistant for the play's strawhat tryout tour, the Cronyn's Broadway run in the comedy and the road trip until about two months ago, has come east to join the original production as stage manager. Jose Ferrer, on his way from Europe to Hollywood, has stopped off to direct Sylvia Sidney and Romney Brent, who are taking over the leads in the Broadway edition next week, succeeding Betty Field and Burgess Meredith. Victor Samrock, Playwrights general manager, and Roger L. Stevens, the member of the firm who was responsible for its doing the play on Broadway, are regularly in town. Even Rex Harrison and Lilli Palmer, stars of the Stanley Kramer film version, are here for rehearsals of the Theatre Guild production of "Love of Four Colonels." Only key principals absent are author Jan de Hartog, reportedly on the Riviera, and pressagent Bill Fields, who is in Havana with the Ringling-B. & B. circus.

Fredd Wayne, whose contract to play Luther Billis in the London edition of "South Pacific" was due to expire Jan. 10, has signed an extension through next June 13. The U. S. player is also teaching a course in acting for ensemble members of the troupe during offstage hours, and the group is planning a public performance of "Twelfth Night" some time in January. Writing about the recent spell of abnormally foggy weather in the British capital, Wayne says, "You've never in all your life seen anything like it. We've been absolutely cut off from the outside world for three days. It's impossible to see more than four or five feet in front of you. The theatre yesterday was completely filled with fog, and we could scarcely see each other onstage. But the English take it all in their stride and, fog or no fog, we're still at it. Regarding the acting class, it's kind of fun. And who knows, I may get to play the life of Jose Ferrer some day."

Reviews of last week's single Broadway premiere, "Whistler's Grandmother," were unanimously thumbs-down, but there was at least one instance of diametrically opposite opinion. Walter F. Kerr, of the Herald Tribune, called the dialog "relentlessly fey" and cited several examples. But Robert Sylvester, subbing for John Chapman, of the News, thought the comedy had "some funny lines," and offered several examples. Catch was that one line, "I don't care if a person lies as long as they're sincere," was quoted by both reviewers. Incidentally, while panning the play, all the notices praised Josephine Hull's performance as a star.

Backers of "See the Jaguar," the recent Lemuel Ayers-Helen Jacobson production of a drama by N. Richard Nash, included James Jacobson, the co-producer's husband, 15,000; co-producer Ayers, \$5,850; CBS executive Oscar Katz, \$1,800; former actress Whitney Bourne, \$900; souvenir program agent Kal Efron, \$900; the show's company manager, Morry Efron, \$900; Andrew Geoly, head of Eaves Costume, \$900; composer Alec Wilder, who supplied the show's incidental music, \$900; director Margaret Perry, \$450, and producer Elaine Perry, \$450. The production was capitalized at \$90,000, including 20% overcall.

Legit Bits

Florence Weinstock, daughter of the late Elias Weinstock, booking manager for the Shuberts, has joined the theatre party agency of Frances A. Drill. . . . Karl Nielsen, production stage manager of "Millionaires," Katharine Hepburn starrer closing next week, has switched to a similar stint with the incoming Theatre Guild production of "Love of Four Colonels," starring Rex Harrison and Lilli Palmer. . . . Katharine Cornell, taking a pre-Christmas layoff with her touring "Constant Wife" revival, is at her new home at Sneed's Landing, N. Y. . . . Mike Goldreyer, company manager of "Pal Joey," is moving over to a similar assignment with the incoming "Hazel Flagg," with Joe Grossman taking over the spot with the Rodgers-Hart revival. Jack Tooney is pressagent for both musicals.

Marjorie Winfield, who withdrew as stage manager and production assistant on the touring "Fourposter" a couple of months ago, to be married, joins the Broadway company next week when Sylvia Sidney and Romney Brent take over as stars in place of Betty Field and Burgess Meredith. Her author-husband, J. P. Cahn, is moving east from California. . . . Michel Mok and associate Peggy Phillips will pressagent the incoming musical, "Maggie," for which British actress-singer Betty Paul has been signed as title player. . . . Phyllis Perlman, co-pressagent with Marian Byrnam for "Seven Year Itch," is ill with pneumonia. . . . Author-scenarist-playwright Robert Ardrey is from the Coast to catch the new shows.

Ethel Linden Reiner will be associated with Cheryl Crawford in the production of "Camino Real," the new Tennessee Williams play, and will bring in a substantial portion of the \$115,000 capital (plus provision for 20% overcall). . . . Leo Freedman, pressagent for "Wish You Were Here," doing a hitch of jury duty. . . . Joshua Logan is over-financed for his half of the new William Inge play, "Picnic," which he's co-producing with the Theatre Guild. . . . Since the end of the hunting season, theatre owner-producer Anthony B. Farrell is back in town and concentrating on "Hazel Flagg," in which he and Jule Styne are partnered.

Fred Schader dropped out Saturday night (13) as company manager of the Slavenska-Franklin Ballet, to go out ahead of "Strike

A Match," the Eva Gabor-Pat O'Brien starrer. Hal Oliver is back with "Match." William Wilson, who was on the road with the Jose Greco troupe, replaced Schader.

For a recent nitery appearance in Philly, actor Guy Raymond was advertised as "The star of the Broadway hit, 'Hook and Ladder'." . . . The League of N. Y. Theatres, acting on the protest of co-producer Shepard Traube, is requesting the stagehands' union to rescind its requirement that "Time Out for Ginger" pay for three department heads, master electricians, master carpenter and property man (in addition to the regular ones employed by the theatre), because the play was tried out in strawhat last summer. The union claims it is applying an old, seldom-enforced rule. "Fourposter" and "Evening with Beatrice Billie" have been similarly affected. . . . If script revisions are satisfactory, Norma Shearer will appear on Broadway as star of John Merriek's production of "Margaret," by Lester Judson.

Martin Feinstein, pressagent on the Renaud-Barrault Co. at the Ziegfeld, N. Y., and publicity head for the Sol Hurok office, is marrying his associate, Bernice Richmond, in N. Y. tomorrow (Thurs.). Couple will spend two weeks in Key West. . . . John Griffin flies to Toronto today (Wed.) to direct the Jupiter Theatre production of "The Lady's Not For Burning," opening Jan. 12.

50th Serafin Baton Anni To Be Marked in N.Y., Chi

Italian conductor Tullio Serafin is celebrating his 50th year on the podium this season. Both Chicago and New York will pay tribute to the maestro with gala musical performances. On Dec. 31, the opera "Lucia," with Lily Pons, will be given in his honor at the Chicago Civic Opera House, with the maestro conducting.

On Jan. 10, at Carnegie Hall, N. Y., Licia Albanese, Ezio Pinza, Lily Pons, Giovanni Martinelli, Gladys Swarthout, Salvatore Baccioni, Mario del Monaco, Cesare Siepi and Ann McKnight will join the vet maestro in a benefit concert to aid young American conductors.

Serafin made his debut Dec. 26, 1902, conducting Verdi's "I Lombardi" in Ferrara, Italy.

Slavenska-Franklin Co. Extends N.Y. Run in Wake Of Boff Notices, 19C Take

The Slavenska-Franklin Ballet, originally set for last week only at the Century, N. Y., racked up a \$19,000-plus gross on the basis of some of the strongest b.o. notices a ballet troupe has garnered hereabouts, and troupe now plans to stay on at the house through Jan. 3. Its choreographic version of "Streetcar Named Desire" especially caught the reviewers' fancy. Instead of laying off, as first planned, for the two pre-Xmas dull weeks, troupe stays on, at request of the Shuberts, who reportedly are giving it the house rent free for the 10 days till Xmas. Biz arrangements revert to original terms Xmas night. Troupe is selling seats for New Year's Eve at a hiked \$6 top.

Troupe premed two works on opening night, (8), in "Symphonic Variations" and "Streetcar," and followed with two more the following evening. Of these, "Mlle. Fifi," choreographed by the Met Opera's ballet master, Zachary Solov, is a cute Frenchy bonbon about a flighty Parisian ballerina whose chief suitors are a rich father and his handsome son, and who resolves this dilemma by sharing herself with both. Confection, concocted especially for the troupe's guest artist, Alexandra Danilova, suits the ballerina's talents admirably, and she carries it off handsomely.

"Portrait of a Ballerina," choreographed by Mia Slavenska, is a study of a young dancer's devotion to her art and her worship of the great dancers of yore, and makes a pleasant balletic diversion, especially with Miss Slavenska playing the girl yearning to be like the great ballerina-painting on the studio wall (Miss Danilova). Fredrick Franklin has some fine dancing moments as the maestro. Bron.

'S.P.' \$68,000, Okla. City

Oklahoma City, Dec. 16. "South Pacific" stood this town on its ear last week with a sizzling \$68,000 gross at the Municipal Auditorium.

Musical is playing San Antonio all this week.

Conventions Keeping Chi Legit Up; 'Banana' \$32,500, 'Girl' \$21,200

Chicago, Dec. 16.

Chicago legit is bearing up very well, with several large conventions helping the boxoffice.

The Chartock Gilbert & Sullivan company opens Christmas Day at the Shubert and "Constant Wife" is set at the Selwyn for four weeks beginning Dec. 26.

Estimates for Last Week
"Country Girl," Blackstone (2d wk) (\$4.20; 1,535) (Robert Young, Dane Clark, and Nancy Kelly). Bright \$21,200.

"Gigi," Harris (6th wk) (\$4.40; 1,000) (Audrey Hepburn). Okay \$16,900.

"Stalag 17," Erlanger (16th wk) (\$4.40; 1,334). Reached \$12,700 for the fourth month windup; three more weeks to go.

"Top Banana," Great Northern (3d wk) (\$6; 1,500) (Phil Silvers). Sharp \$32,500 for the lone musical.

Smart Promotional Drive Gives 'Ladies' \$13,200 In Hartford Via Twofers Use

Hartford, Dec. 16.

A smart promotional campaign in the use of twofers gave "Good Nite Ladies" an okay \$13,200 at the New Parsons here last week (Monday through Sunday) in nine performances. Two weeks before the show opened, nearly every business house in the city and surrounding area received a Chicago-style letter and hatful of twofers. Letter explained to business exec that he could have more by calling the house.

According to house management, only promotional aid asked of house was loan of two phone books from which mailing list was made. With the exception of opening night, showed played to standees. Opening night—despite a driving rain—was about two-thirds full. Strong word-of-mouth and excellent press aided.

Virtually all ticket sales with the exception of Saturday, when regular prices prevailed—were via the twofers route, with house lowering admish tariff from \$4.20 to \$3.60 top.

"Ladies" this week winds up a full year of solid bookings. A low-nut operation (it has a company of nine), with virtually no sets or scenery, it's under the banner of Jules Pfeiffer-Dan Goldberg. Plays the Shubert, New Haven, this week, to good-sized advance sale.

New Parsons is dark until Dec. 31, when the new Vlna Delmar drama, "Midsummer," has its try-out here.

N.Y. CITY BALLET BOFF \$38,350 IN 6TH WEEK

The N. Y. City Ballet, finishing the sixth and last week of its regular fall run at City Center, N. Y., Sunday (14), racked up a sock \$38,350 on the stanza, for an overall \$238,780 take on the engagement.

With biz so good management decided a couple of weeks ago to extend the original run, and troupe is now continuing at the Center until Jan. 3.

'Shrike' Drops to \$14,500 In Week at Toronto

Toronto, Dec. 16.

In its poorest week on tour, "The Shrike," with Van Heffin, grossed a disappointing \$14,500 at the Royal Alexandra, the 1,525-seater being scaled at a \$4 top, tax included. Piece got rave reviews here, and everyone is puzzled at the flop.

"Guys and Dolls" repeat engagement here, at \$5.50 top with tax, for fortnight—commencing last night (15), has advance close to \$50,000.

'Affairs' Down to \$11,900, 'Story' Sad \$1,500 in L.A.

Los Angeles, Dec. 16.

Only two legit houses were in operation last week, and both suffered from the annual pre-Christmas blues.

"Affairs of State" dipped to \$11,900 in its 11th frame at the Carthay Circle, and "Philadelphia Story" folded Saturday (13) after nine days at the 400-seat Las Palmas, with a \$1,500 total, for a loss around \$4,000.

"Affairs" will finale Jan. 24 after 17 weeks, to be followed by "Life With Mother," starring Billie Burke, opening Jan. 25.

'Wife' \$22,100, Cincy

Cincinnati, Dec. 16.

Legit is recessing here this week after an excellent \$22,100 grossed by Katharine Cornell in "Constant Wife" last week at the 1,300-seat Cox at a \$4.31 top. Theatre offers Van Heffin in "The Shrike" next week and "Fourposter" the week following.

BALLET THEATRE NEAT \$15,305 IN FOUR SHOWS

Ballet Theatre, in a four-performance week before laying off for the Xmas holidays, racked up a neat \$15,305 last week, getting \$3,620 in Portland, Me., Monday (8), \$4,850 in Providence (9), \$3,275 in New London (10), and \$3,560 in Trenton (11). Troupe resumes its tour Dec. 26-27 with dates in Baltimore with the National Symphony, following with a week in Washington at the National Theatre.

Troupe, incidentally, will be on CBS-TV's "Omibus" Sunday (21), doing Agnes de Mille's "Rodeo" for a full half-hour, with Miss de Mille staging, and John Kriza, Jenny Workman and Kelly Brown in the leads. This will mark Ballet Theatre's fifth full ballet production to be seen on TV.

'Camera' Solid \$22,150; 'Match' Weak 9G, Frisco

San Francisco, Dec. 16.

"I Am A Camera," with Julie Harris, opened Monday night (8) at the Curran to mixed reviews. "Strike A Match," with Eva Gabor, Pat O'Brien and Richard Egan, opened at the Alcazar Tuesday (9) to generally warm notices.

Randolph Hale has set "On Borrowed Time," with Victor Moore and Beulah Bondi, for a Dec. 30 opening at his Alcazar.

Estimates for Last Week
"I Am A Camera," Curran (1st wk) (D-\$4.20; 1,758) (Julie Harris). Solid \$22,150.
"Strike A Match," Alcazar (1st wk) (CD-\$3.60; 1,157) (Eva Gabor, Pat O'Brien, Richard Egan). Weak \$9,000.

'Roberts' Bucks Pre-Xmas With 16G Midwest Split

La Crosse, Wis., Dec. 16.

"Mister Roberts" bucked the Christmas shopping opposition to roll up a profitable \$16,000 gross last week in an eight-performance spread over three stands. The Tod Andrews starrer grossed \$6,300 in two shows Monday-Tuesday (8-9) at the local highschool auditorium, Oklahoma City; pulled \$6,600 more in three times Wednesday-Thursday (10-11) at the Denfield auditorium, Duluth, and added \$3,100 in two evenings and a matinee Friday-Saturday (12-13) at the La Crosse here.

Leland Hayward production is playing six one-nighters this week.

'Bell' \$23,700, Split

Columbus, Dec. 16.

"Bell, Book and Candle" garnered \$10,400 at the Hartman, Columbus, in four performances the first part of last week. Joan Bennett-Zachary Scott starrer had a \$4.35 top.

Show added another \$13,300 in four performances at the Victory, Dayton, last half of week, for total of \$23,700 on the week.

'Paris' \$11,800 for Five

Cornelia Otis Skinner, in "Paris '90," garnered \$11,800 in five performances during a split week last week.

Des Moines take was \$1,500; Omaha, \$2,500; Colorado Springs, \$2,000, and Denver, \$5,600.

The 12th Night Club, composed of professional theatrical women, must vacate its present New York quarters and is looking for two large rooms and a kitchen for new headquarters in midtown Manhattan. Maida Reid, head of the club, can be contacted at its current headquarters, 21 West 47th St., N. Y. C., for further info.

Theatre '52 Fall Gross Up 20% From Last Year

Dallas, Dec. 16.

Theatre '52, after two stagings in six weeks, showed a 20% better gross than last year, with each week's take ahead of the '51 season. With the most consistent biz in seven seasons, arena theatre has played to SRO audiences on weekends, and above-average weekly attendance.

Opener, "Goodbye, Your Majesty," had a near-capacity (around \$3,680) take weekly, showing a boff \$9,900 in three weeks of the new Vivian Connell comedy. First week of "Hamlet" drew \$3,170; second stanza pulled \$3,545, with a \$10,015 b.o. total expected for the three-week run.

Both plays are in repertory this week. "The Rising Heifer," new comedy by Robin Maugham, opens Monday (22) for a three-week run.

'Wagon' \$24,000, 'Grey' \$7,400, Philly

Philadelphia, Dec. 16.

Aided by good reviews, "Paint Your Wagon" topped the town and looked strong enough to add a third week to the originally scheduled fortnight at the Shubert.

Heavy advance sale plus American Theatre Society-Theatre Guild subscription gave a fancy kickoff to "Cal-Me Madam," which started a four-week stand last night (15) at the Forrest.

Estimates for Last Week
"Summer and Smoke," Academy Foyer (4th wk) (350; \$3.25). Weak \$2,800.

"The Intruder," Locust (2d wk) (1,580; \$3.90). Margaret O'Brien starrer got solid panning and never picked up. Out of money with less than \$5,000.

"Paint Your Wagon," Shubert (1st wk) (1,870; \$4.55). Fine notices and good word-of-mouth may help musical on its return visit to house where it was launched in September, 1951. Fair \$24,000.

"The Grey-Eyed People," Walnut (2d wk) (1,340; \$3.90). Comedy hurt by Christmas shopping and lack of marquee strength. Dropped to \$7,400.

BALI DANCERS \$22,650 IN FOUR COAST STANDS

Dancers of Bali grossed \$22,650 last week, in stops at Fresno, Sacramento, Berkeley and San Francisco. This included three Frisco performances.

Troupe had two more showings Monday-Tuesday (15-16) in Frisco, to be followed with dates in Phoenix, New Orleans, Orlando and Miami. Group closes Jan. 7 in Miami, then flies directly from Florida to Brussels and to Rome, for a limited European tour before going home. Columbia Artists Mgt. has been booking the U. S. portion of the tour.

'Return' Fine \$30,600; Chartock \$14,800, D. C.

Washington, Dec. 16.

"Point of No Return" wound up its two-week D. C. stand with a handsome \$30,600 take last week at the National Theatre. House now goes dark for two weeks until after Christmas.

The Chartock Gilbert & Sullivan troupe, starring Martyn Green, got off to a slow start last week with only \$14,800 in the till. Green's performing drew rave notices in the local papers, with the critics also saying nice things about the full offerings. Early sales indicate that business will wind up stronger this week.

'Lover' Feeble \$7,500 For Pitt's Low Mark

Pittsburgh, Dec. 16.

They just wouldn't buy the Larry Parks-Betty Garrett "Anonymous Lover" last week at the Nixon, and show wound up with a weak \$7,500, poorest legit gross of the season here so far. Notices weren't of any help, although both the stars got bundles of okay publicity in town and management took out extra space in the newspapers quoting critics' comments on audience reaction, which was good even if the reviews were sour.

Nixon currently has "Point of No Return," then gets return of "Good Night, Ladies" for a fortnight, "The Fourposter" and "Guys and Dolls," opening Jan. 12 for four weeks.

B'way Has Those Pre-Holiday Blues; 'Ginger' 15G, 'Sixpence' \$16,700, Folds; 'Wish' 51G, 'Guys' \$38,600, 'Joey' \$32,300

Business on Broadway declined further last week as the traditional pre-Christmas slump began to be seriously felt. Attendance was off almost all week, registering a pick-up only at the Saturday (13) evening performance.

Virtually all shows were clipped, several seriously. Only four entries went clean at all times: "Dial 'M' for Murder," "Evening with Beatrice Lillie," "Millionaire" and "Seven Year Itch."

The decline is continuing this week, but is due to end next Wednesday (24) with the start of the Christmas-New Year boom. Receipts always high-dive for the post-New Year week, but then recover and there's generally upbeat business until the traditional Lenten lull.

There were no closings last week, but "I've Got Sixpence" and the Renaud-Barrault company exit this week and "Mrs. McThing" leaves Jan. 10 for the road.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Bernardine," Playhouse (9th wk) (S-\$4.80; 999; \$21,500). Nearly \$12,700 (previous week, \$14,300).

"Deep Blue Sea," Morosco (6th wk) (D-\$6.40; 912; \$26,000) (Margaret Sullivan). Over \$24,000 (previous week, \$25,700).

"Dial 'M' for Murder," Plymouth (7th wk) (D-\$4.80; 1,063; \$30,495) (Maurice Evans). Went clean again, with party commissions limiting the gross to over \$29,800 (previous week, \$30,600).

"Evening With Beatrice Lillie," Booth (11th wk) (R-\$6; 900; \$24,184) (Beatrice Lillie, Reginald Gardner). Standees at all performances again; almost \$24,600 (previous week, \$24,600).

"Fourposter," Golden (60th wk) (C-\$4.80; 769; \$19,195) (Betty Field, Burgess Meredith). Almost \$10,500 (previous week, \$13,000); laying off this week, but reopening Dec. 22 with Sylvia Sidney and Romney Brent as costars.

French Repertory, Ziegfeld (5th wk) (C-\$4.80; 1,628; \$38,750) (Madeleine Renaud, Jean-Louis Barrault). Just missed \$22,000 (previous week, \$28,000); closing Saturday night (20).

"Guys and Dolls," 46th St. (108th wk) (MC-\$6.60; 1,319; \$43,904). Got \$38,600 (previous week, \$42,200).

"I've Got Sixpence," Barrymore (2d wk) (CD-\$6.40; 1,060; \$28,000) (Edmond O'Brien, Viveca Lindfors). Over \$16,700 (previous week, \$15,900 for first seven performances and one preview); closing Saturday night (20).

"King and I," St. James (90th wk) (MC-\$7.20; 1,571; \$51,717) (Yul Brynner). Over \$47,800 (previous week, \$51,100).

"Male Animal," Music Box (33d wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Nearly \$13,300 (previous week, \$15,500); Buddy Ebsen and Nancy Coleman took over last night (Tues.) in place of Nugent and Miss Scott; and Lawrence Fletcher succeeds Robert Preston next Saturday (20).

"Millionaire," Shubert (9th wk) (C-\$6.40; 1,361; \$39,000) (Katharine Hepburn). Almost \$39,200 (previous week, \$39,600).

"Moon Is Blue," Miller (93d wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). About \$8,500 (previous week, \$10,600).

"Mrs. McThing," 48th St. (36th wk) (C-\$4.80; 925; \$22,927) (Helen Hayes). Nearly \$14,700 (previous week, \$17,300).

"My Darling Aida," Winter Garden (7th wk) (O-\$7.20-\$6.60; 1,519; \$51,881). Almost \$29,000 (previous week, \$36,000).

"New Faces," Royale (31st wk) (R-\$6; 1,035; \$30,600). Topped \$24,000 (previous week, \$27,200).

"Pal Joey," Broadhurst (50th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Nearly \$32,300 (previous week, \$34,900).

"Seven Year Itch," Fulton (4th wk) (C-\$4.80; 1,063; \$23,228). Solid at all performances for \$23,800 (previous week, \$23,400).

"South Pacific," Majestic (191st wk) (MC-\$6; 1,859; \$50,186) (Martha

Wright, George Britton). Over \$31,500 (previous week, \$36,200).

"Time of the Cuckoo," Empire (9th wk) (D-\$6.40; 1,082; \$25,056) (Shirley Booth). Almost \$23,600 (previous week, \$24,300).

"Time Out for Ginger," Lyceum (2d wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Just reached \$15,000 (previous week, \$18,000).

"Whistler's Grandmother," President (1st wk) (C-\$3.60; 300; \$7,000) (Josephine Hull). Opened last Thursday night (11) to unanimous pans; first four performances drew \$2,900.

"Wish You Were Here," Imperial (25th wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$51,000 (previous week, \$51,800).

Opening This Week

"Children's Hour," Coronet (D-\$4.80; 1,027; \$28,378). Kermit Bloomgarden revival of the Lillian Hellman success of 1934-36; opens tomorrow night (Thurs.).

"Grey-Eyed People," Beck (C-\$4.80; 1,214; \$28,000). Albert Selden production of play by John D. Hess; opens tonight (Wed.).

"Two's Company," Alvin (R-\$7.20; 1,331; \$47,167) (Bette Davis). James Russo & Michael Ellis production, originally scheduled for Dec. 4, opened Monday night (15) to three favorable notices (Hawkins, World-Telegram & Sun; McClain, Journal-American; Winchell, Mirror), three pans (Atkinson, Times; Kerr, Herald Tribune; Watts, Post) and one inconclusive (Chapman, News).

'Don Juan' Nice \$24,400, 7 - Performance Spread; Tour Ended Monday (15)

Indianapolis, Dec. 16.

"Don Juan in Hell" grossed a total of nearly \$24,000 in a seven-performance spread over four stands. The Shaw reading, costarring Charles Laughton, Vincent Price, Cedric Hardwicke and Agnes Moorehead, started with \$5,900 for two shows Monday-Tuesday (8-9) at the State, Toledo; added \$2,500 for a one-nighter Wednesday (10) at the Municipal Auditorium, Dayton; got almost \$7,600 in two Thursday-Friday (11-12) at Taft Auditorium, Cincinnati, and finale with \$8,400 for Saturday (13) matinee and evening here.

Paul Gregory offering wound up its tour last night (Mon.) at the Civic Opera House, Chicago.

'FOURPOSTER' \$30,500; 'OZARKS' 11G, DETROIT

Detroit, Dec. 16.

"The Fourposter" grossed a big \$30,500 in its last week at the 2,050-seat Shubert. Theatre now is dark, reopening next week with a fortnight of "Point of No Return," starring Henry Fonda.

"Maid of the Ozarks" grossed \$11,000 at the Cass. Current attraction is "Anonymous Lover," starring Larry Parks and Betty Garrett, in for a week.

'Madam' Languid \$27,900 For Loss in Rochester

Rochester, Dec. 16.

"Call Me Madam" ran into the pre-Christmas doldrums and the competition of an ice show directly across the street last week, and came out a mediocre second with a \$27,900 gross at the Auditorium here.

It was the most disappointing booking the house has had in several seasons, and the first losing week the musical has had on tour.

'Guys' Profitable \$43,900 In Wheeling-Youngstown

Youngstown, O., Dec. 16.

"Guys and Dolls" had a satisfactory split last week between Wheeling, W. Va., and here, chalking up a total of \$43,900 for the two stands.

Musical drew a fair \$17,000 for four performances Monday-Wednesday (8-10) at the Capitol, Wheeling, and a hefty \$26,900 in four more showings Thursday-Saturday at the Palace here.

Plays on Broadway

Two's Company

James Russo & Michael Ellis production of revue in two acts (20 scenes), with sketches by Charles Sherman, Peter Delaney, music by Vernon Dury, lyrics, Ogden Nash; additional lyrics, Sammy Cahn, Sheldon Harnick; additional sketches, Arnold B. Horowitz, Mort Green, George Foster; ballet music, Genevieve Pittot. Stars Bette Davis; features Hiram Sherman, David Burns, Nora Kaye, Bill Callahan, Stanley Prager, Ellen Hanley, George Irving, Maria Karnilova, Buzz Miller, Oliver Wakefield, Peter Kelley, Robert Orton, Francis Edwards, Henry Miller, Gilbert Sholey, Armstead Sholey, Norman Sholey, Michael Mann, Earl Renard, Sue Hight, Maurice Brenner, Art Carroll, Clifford Pearl, Bill Krach, Robert Neukum, Franklin Neil, Leonore Korman, Tina Louise, May Muth, Basha Reitz, Deborah Resen, Teddy Tenner, Doris Wolf.

Dancers: William Ingalls, John Kelley, Ralph Linn, Robert Paget, Joe Sanders, Stanley Summons, Florence Baum, Jeanne Beldin, Eleanor Beyley, Barbara Heath, Dorothy Hill, Julie Marlowe, Helen Murielle.

"Two's Company" turns out to be a surprisingly entertaining show, with Bette Davis supplying, the boxoffice draw and such talented featured players as Hiram Sherman, David Burns and Nora Kaye providing the performance. Because of its virtually solid party bookings into next February, the revue is already set to run that long, and it seems likely to span the season.

Having taken a week and a half off to recover from a severe case of laryngitis, Miss Davis appears to have plenty of animation and vitality. As one of Hollywood's leading emotional actresses, the star obviously needed extraordinary daring, if not audacity, to make her return to the stage, after a 22-year absence, in a song and dance show. Moreover, she proves a game trouper, essaying not only vocal and repertory but appearing in an assortment of drab characterizations in the sketches.

But there's no escaping the fact that Miss Davis is woefully out of her element in a musical show. She is a poor singer, with minuscule melodic sense, a harsh voice (perhaps, allowing for her recent throat ailment, "hoarse" would be a fairer word) and apparently no instinct for phrasing or otherwise putting over a song. As a dancer, she attempts only a few simple steps, with no suggestion of style. And in the sketches she seemingly lacks the technique of comedy playing.

More surprising, the film star doesn't reveal stage authority, but only assurance. Moreover, she lacks warmth, or an ingratiating quality that might redeem her inadequacies as a song and dance performer. Just as it takes more than willingness, or even determination, for a comic to play Hamlet, so is Miss Davis' gameness no substitute for the talent and experience she so transparently lacks in the song and dance field.

But "Two's Company" is generally shrewdly designed and skillfully produced to present the star at maximum advantage. In all but one of the musical numbers she is surrounded by a large, varied and kinetic ensemble production. In the sketches, there are almost invariably such seasoned comedy foils as Hiram Sherman and David Burns to set up the jokes, supply the momentum and drive, run interference and virtually carry the scenes. Thus, the star's single solo turn, a serio-comic lament titled "Just Like a Man," is her worst. In what resembles a virtual parody of lyricist Ogden Nash, her inadequacy becomes almost embarrassing.

Sherman and Burns are just as diverting as their material allows, which is occasionally excellent. In addition, Nora Kaye, a star ballerina on lend-lease from the N.Y. City Ballet, scores one of the most spectacular hits of legit memory in a trio of smash repertory appearances. In the first, a comedy routine, she does some hilarious slap-

stick clowning. The second is a fairly standard but beautifully staged and performed ballet with the ensemble. In the third, a vividly sexy melodrama number with Bill Callahan and Buzz Miller, Miss Kaye gets a deserved ovation.

In another of Jerome Robbins' eloquently choreographed numbers, Maria Karnilova clicks in a Latin-American satirical dance, with Burns and Miller as willing victims. Among the other notable bits in the show, Burns whacks the laughs in a roughhouse skit about a hammy legit star beset by a scene-stealing moppet actor; Sherman does what he can with a patter song about Frank Lloyd Wright houses; Miss Davis impersonates her kooky enemy, Tallulah Bankhead attending and disrupting a Bette Davis stage appearance (Miss Bankhead could play it better), and the star is a monosyllabic, grubby wife of a jealous husband (Burns).

Also, Oliver Wakefield does a passable parody of British after-dinner speakers; Miss Davis plays Sadie Thompson in a musical burlesque of "Rain" and partners with Sherman in a charade-like sketch about a man and wife colliding on the street as Coward, Sartre and Saroyan might write it; the star plays a nympho Hollywood actress in a skit along the lines of the recent "In Any Language" legit comedy about Italian film-making (with Burns as the eccentric director), and she portrays the pseudo backwoods maw in a parody of hill-billy acts.

The Vernon Duke-Ogden Nash songs, while generally acceptable, contain no likely pop hits, but the general restaging of John Murray Anderson, who was brought in near the end of the show's Boston engagement, has apparently added considerable smoothness and pace. Ralph Alswang's scenery and lighting are tastefully simple and Miles White's costumes are properly decorative. No one is billed as orchestrator or arranger, but the orchestra under the direction of Milton Rosenstock has the brassiness of an augmented burley pit crew.

Whistler's Grandmother

Anthony Parella presentation of comedy sketches by Robert Alnch. Stars Josephine Hull, features Alan Carney, Lonny Chapman, Dick Bernie, Lou Gilbert. Staged by Eugene O'Sullivan; sets and lighting, Leo Kerr. At President Theatre, N. Y., Dec. 11, '52; \$3.60 top.

It is good to welcome back Josephine Hull to the Broadway scene after a two-year absence (spent mainly in films), but the visit is likely to be brief. For though she is her old reliable, enjoyable self in a familiar, flavorsome role, Robert Finch's "Whistler's Grandmother" is a thin, draggy, one-note affair which even Miss Hull can't put over. It won't hold.

Playing the role to the hilt, and giving it much more life and flavor than playwright deserves, Miss Hull thumps a beer-guzzling housekeeper, tired of her chores, who meets a young saloon-keeper trying to marry a dancer. Young people love each other and want to marry, but the girl balks, wanting a white cottage in the country, or something to suggest an old-style home with security. Saloon-keeper hires Miss Hull to impersonate a "long-lost" grandmother. She borrows furniture from her former employer, and fixes up a cozy in-town home above the saloon which fascinates the young girl. She moves in, as do three free-loading tramps who frequented the saloon.

It's all one happy family, till the rich man shows up and exposes the fraud. But he too is lonely, and the dilemma is resolved with the rich man moving into the menage, and everybody determined to make a phony situation real by maintaining the happy family setup after all.

There are some tender and feeling moments in this concoction, especially in the third act. But there aren't enough comedy situations or laughs to make this a success. Too much is contrived

Definitive Crix Rating

A N. Y. producer whose show met with sharp mixed reception was recently asked what he thought of the drama critics. "Those who raved are sheer geniuses; the others are downright idiots," he declared. "What if the critics' opinions had been vice versa?" he was asked. "Then my rating of them would be vice versa," he said.

and slick to be acceptable or real, while the writing is labored or coy as often as it is cute.

Miss Hull, holding the stage constantly, makes the evening endurable. There's one scene, wherein she goes into a long, involved story about her Kentucky background, that's a honey. Lonny Chapman is good as the saloon-keeper and Peggy Nelson highly decorative as well as appealing as the family-hungry young dancer. The three boozing hangers-on are strictly caricatures, but at least Lou Gilbert, Dick Bernie and Alan Carney play them with skill and relish. Eugene O'Sullivan's staging is stock. Leo Kerr's sets are fine, and much superior to the script.

Play Abroad

The Holy Terrors

London, Dec. 1. London Arts Theatre Committee presentation of drama in three acts by Jean Cocteau, in English version by Edward O'Marsh. Stars Fay Compton. Directed by John Fernald. At Arts Theatre Club, London; \$1.50 top.

The Arts Theatre wound up their year's production of foreign and mainly period plays with this modern comedy by Jean Cocteau. As in most of these cross-channel comedies, the subject is marital infidelity, but in this instance centers around a too-accommodating wife. It is an amusing satire on stage folk who act just as strenuously off stage as on, and provides a bright evening's entertainment.

The complete happiness of a married couple is shattered after 20 years when a young girl calls on the wife and announces she and her husband are lovers. The pair are famous stage stars, each with their own theatre, and when the girl invades Madame's dressing room, starchy-eyed and eulogistic after seeing the other's performance, hee adulation peters out, revealing the true purpose of her visit. She is a newcomer in the husband's company at the Comedie Francaise and falls a victim to his nature charm. When the wife confronts her husband with his immaturity, immorality, he repudiates the coquetry as nonsense.

Older woman walks out, leaving the love nest undisturbed. The actor soon gets sick of his juvenile mistress, realizing she has only used him as a stepping stone to further her career. The youngster is anxious for them both to accept a Hollywood contract, which he refuses, so the girl changes for the wife's return so that she can skip off happily to fresh fields and wider fame. The injured spouse takes back her rightful place, never having had it in her heart to hate anyone or feel revengeful.

Fay Compton has plenty of opportunity to display a range of histrionics as the temperamental artist but unnaturally conniving mate. Ballard Berkeley surreys and overacts in braggadocio style. Marcia Ashton is attractive and exhibits true feline cunning as the opportunist sharer of the lover's, and Noel Hood gives a good character study as an inquisitive old-time actress. Eileen Thorndike and Alec McCowen register in smaller roles as an old dresser and a radio announcer. John Fernald directed the comedy with pace and precision.

'Moulin Rouge' Author

Now Cleffing Times

Hollywood, Dec. 16. Novelist Pierre La Mure branches out in a new field next month when Criterion Music publishes his first tune, an instrumental ditty tagged "Tango Triste."

La Mure wrote the best-seller "Moulin Rouge," recently filmed by John Huston with Jose Ferrer starring. He has also scripted a stage version and contributed lyrics to a Jimmy McHugh-Harold Adamson score. Latter was to have been tried out this week here but La Mure withdrew the script from the Circle Theatre and may make a deal for a Broadway production next year instead.

College Plays

Ham 'n Legs

Princeton, Dec. 11. 61st annual production of Triangle Club of Princeton; a revue in two acts (22 scenes) by Robert S. Goldman '33, H. Barry Knower '34 and Z. Taylor Vinson '35. Additional dialog by John S. Burr '33 and Jack Rand '55. Songs, Glenn G. Paxton '33, Goldman, Fred Stewart '34, Frederick Coudert '33, Vinson, and Knower. Costumes and settings, Hugh G. Hardy '34; lighting, Knower. Musical direction, Glenn G. Paxton '33; orchestration by Earle Moss assisted by Charles L. Cooke; dances, Bill Powers; entire production directed by Bill Butler. At McCarter Theatre, Princeton, Dec. 11, '52.

In its 61st annual production, the Triangle Club of Princeton has really hit its stride with a well balanced revue that has plenty of sock. Having dropped the idea of a straight musical, as in last year's show, "Never Say Horses," the club has come up with an ideal format for its abundance of talent. The show features an all-student cast and orchestra plus an original score.

The opening scene is a boff title number that features the entire ensemble and sets a sizzling pace that is generally maintained throughout the first act. From the hot kickoff on TV flubs called "Off to the Air," "The Worrybird" features good dancing and singing with introductory solos by Francis Riley and Franklin Hatch. The only ballad in the show, "Lonely Night," has good lyrics and melody but needs work to shape up to the other hits. The "Flagpole Sitters' Holiday" is the best skit in the act, with excellent dancing and clowning by the chorus. These lightly stepping chorus numbers are really the meat of the show and do much to carry the weaker bits. The next skit, "Odyssey from Ossining (How Shocking)" is another good one about the delinquent daughters of a prison warden. "The Outcasts" provides a good change of pace in the form of a group of hillbilly guitar players. "Don Juan in Heck (A Good Clean Show)" is an excellent takeoff on The First Drama Quartet and is the funniest non-musical skit in the show. The act ends on a somewhat slower pace in "The Gravy Train" which is not up to par with the earlier hits.

The second act is a bit slower than the first and tends to drag in spots. The Misplaced Sextette, or "Ain't This the Gaiety Theatre" is an excellent burlesque ballet. Best skit in the act is "Easy for the Man" by Charles Schultz, that stopped the show. Other good bits included: "Culture's Not for Me," and "Gamesmanship." Act ends in sock finale on a circus theme, "Bring on Barnum & Bailey" which features chorus and excellent costumes. Outstanding in their various roles were Robert S. Goldman '33, Charles Schultz '54, Pierce J. Lonergan '53 and Dudley C. Smith Jr. '53.

The score is tops. The orchestrations by Earle Moss, assisted by Charles L. Cooke, are excellent and do much to bolster the show. The all-student orchestra performs admirably under the able direction of Glenn G. Paxton '33. Sets by Hugh Hardy '54 are excellent and the choreography by Bill Powers is tops. Costumes by Brady are well above average and do much to put the show across. Bill Butler has done a fine job of direction.

After three days here (Dec. 11-13), the show hits the road to Montclair, Dec. 18; Wilmington, 19; Baltimore, 20; New York, 22-23; Buffalo, 26; Cleveland, 27; Chicago, 29; St. Louis, 30; Indianapolis, 31; Louisville, Jan. 1; Cincinnati, 2, and winds up in Pittsburgh on Jan. 3.

In Good King Charles's Golden Days

Northampton, Mass. Dec. 10. Smith College Theatre Dept. production of satire in three acts (two scenes) by George Bernard Shaw. Directed by Day Butler. Setting by Denton Snyder. Costumes, Gene Jones. At Students Bldg., Northampton, Dec. 10, '52.

Between 1930 and 1939, Bernard Shaw wrote nine plays, and this one, which had its first production at the Malvern Festival in 1939, just happens to be one of them. It has no distinguishing features to set it apart from any other Shavian effort, except possibly that it's a long, long way from being his best. (This is its U. S. premiere.) All the well-known landmarks are there, with people being used as sounding boards for the old master's mocking commentary on mores, men and morals, with a dash of the church thrown in to liven the brew.

This is a conversation piece, with

action at ceiling zero, as it presents Isaac Newton, King Charles, his Brother James, the Duke of York, the "middle middle-class" of English life in the person of a prim housekeeper, a subject of a still lower strata, played by a housemaid, the founder of the Order of Friends, Nell Gwynn and a couple of patrician courtesans.

Having gathered his people together, Shaw then sets them at each others' throats, with Catholics arguing with Protestants, and the Quaker crying shame on both of them; the women siding with whichever man seems to offer the most promise of the moment, and Newton, the philosopher, trying to prove by logic that everybody is wrong and that only natural laws govern men and the universe.

If it is tiresome, and it is, the fault lies in the fact that the wit is not particularly shrewd or biting. There is none of the depth of "Saint Joan"; none of the impassioned crusading of "Major Barbara"; none of the slyness and fun-poking of either "Pygmalion" or "Candida." This is just Shaw playing with words, and inasmuch as it comes right at the end of his 1930 cycle, it might be the man was just plain tired. If he wasn't, his play is.

Three acts of languid theatre is two-and-a-half acts too many, particularly when there is nothing to relieve the tedium, and the varying philosophies keep repeating themselves. You can stand so much of this type of dialogue, "A man who believes in nothing is afraid of everything," and then you start looking for the exits.

The Snyder interiors, a study and a boudoir, are both stylish and economical; the costumes nicely contrasted, the acting generally good, with Robert Boland a puttering convincing Newton; Martin Jones a foppish, yet shrewd Charles, and the women bouncing, or haughty, as befit their characters.

If this ever gets to Broadway, it will have to be listed as curious, and tucked into a Shaw festival, somewhere, to prove that even Homer can nod.

Harl.

60th 'Charley's' Anni to Be Feted in London, Gotham

The 60th anniversary of the first London production of "Charley's Aunt," which took place Dec. 21, 1892, will be celebrated in London and New York by artists who have participated in many of the film and stage production.

In London there will be a small dinner party at Gennaro's Restaurant, a few yards from the old Royalty Theatre in Dean Street, Soho, where the Brandon Thomas farce had its first West End production. Among those who will be present will be A. E. Matthews, now 85 years old, who appeared in the original edition; John Mills, who played the starring role in London in 1930; John Gielgud; Brandon Thoms, the son of the author, and Charles Penley, now manager of the Empire; Leicester Square, and son of W. S. Penley, who starred in the first presentation.

On the same day there will be a luncheon in New York. Those participating will include Jose Ferrer, who played the role in New York in 1940; Ray Bolger, who starred in the musical version on Broadway, and subsequently in its British film version; Sydney Chaplin, who made a silent film of "Charley's Aunt" in 1925.

Isaac Stern Set for 50 U.S. Post-Xmas Concert Dates

Isaac Stern, who arrived in the U. S. Monday (15) after a three-month concert tour of Europe, will be soloist with the Kansas City Philharmonic tomorrow (Thurs.). After a holiday rest, violinist will do a four-month, 50-date tour of the U. S., starting Jan. 3 in St. Louis.

Violinist, who is managed by Sol Hurok, played 42 concerts in Europe from end of September to last weekend.

Theatre '52 Preem

Dallas, Dec. 16. The season's third production for Margo Jones' Theatre '52 will be Robin Maughan's "The Rising Heifer," in its initial stage bow next Monday (22).

Currently the group is presenting its first week of repertory, with "Hamlet" and "Goodbye, Your Majesty" splitting honors during the week.



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Literati

Tallu Over 100,000

Book trade concedes that the wealth of show biz books this year, as against the diversified competition in themes in preceding season, has militated against many sons, has militated against many becoming better sellers than they deserve to be. Hedda Hopper's "From Under My Hat" is an example of the relative disappointment, because it is a readable book. Doubleday reports a 25,000-copy sale (with orders still coming in) while very good, is less than might have been tallied in this competitive year. Doubleday syndicate, incidentally, has sold "Hat" to several dailies.

Tallulah Bankhead's "Tallulah: My Autobiography" (Harper) is head and shoulders on top of the heap; it's current No. 1 bestseller, whether of show biz or other vintage. It has gone over 100,000 copies in the trade book edition, and more than justifies Harper's derring-do with what was considered a "crazy" deal when the publisher guaranteed Tallu \$30,000.

Fancy Way of Sayin' It

Broadway p.a. Dick Maney re-lays a new word which New York writer Phil Wrenn has unearthed: egrasiphobia. Means "a morbid dread of work"—something which afflicts Broadwayites, writers and contiguous characters.

New Albany Reviewer

Harold Henderson, reporter on the Albany (N. Y.) Knickerbocker News for five years, has been assigned to reviewing motion pictures and plays. He succeeds Cliff Bradt, who has received an editorial assignment. Henderson worked on papers in Beaumont, Tex., and Wichita, Kan., before joining the Gannett daily.

Dick Joseph's Tourist Bit

Esquire travel editor Richard Joseph, prolific author of travel books for Doubleday, is taking 15-18 VIPs on a 77-day world tour starting Jan. 17, sailing from San Francisco on the SS President Wilson and making the globe-girdle by ship and air. Under auspices of the Bankers & Merchants Travel Service, the \$5,850-per-head deluxe tourists will have semi-official State Dept. blessing, will meet the latest press, airline and kindred representatives around the world, since many will be writing for their hometown papers, club journals and the like.

Joseph's pitch comes from the fact that "writers meet the most interesting people," and his general worldwide savvy, as a travel veteran, gives him extraordinary entree. His wife's illness most likely will prevent her making the trip; she recently underwent hospitalization for minor surgery, but a less hectic vacation has been deemed advisable for Mrs. Joseph.

Hamilton Salute

Doubleday saluted Russ Hamilton, account exec for the publisher in Franklin Spier ad agency for many years, on occasion of his leaving to establish his own business in Greenfield, Mass. It included a gag photo of Hamilton in a satiric ad for Nicholas DiMinno's "Half a Dollar is Better Than None," some ribbing the advertising-radio-tele field.

Hamilton has been with Spier for 21 years and was Doubleday ad manager from 1945-47.

Barris' Candid Shots
Fawcett Books has just issued "Candid Photography with Hi-Speed Flash," first tome by George Barris, N. Y. photographer who does a good deal of work in show biz. Paper-back, 75c volume has text by Barris, with most of the accompanying pix his.

Text includes yarns on Hollywood film photos, and descriptions of work in the N. Y. field of legit and the dance.

Nashua Guild Concedes
Conceding defeat in its five-month strike against the daily Nashua (N. H.) Telegraph, the Nashua Newspaper Guild officially suspended picketing at the plant Dec. 10. The walkout had begun July 10 when 15 local members demanded "a decent union contract."

During the strike, the Guild published a weekly newspaper and sponsored a daily radio broadcast. A temporary court injunction issued Oct. 1, limiting Guild pickets to three, was dissolved by mutual agreement just before the picketing was ended altogether.

Albert Spendlove, general manager of the Nashua newspaper, said employees hired while the

strike was in progress would be retained, but added that management would accept applications for employment.

Centennial Editions

Doubleday is launching a new series, Centennial Editions, comprising new editions of important books republished on the 100th anniversary of their original appearance and illustrated by a w.k. artist. One tome will be released each year. First, Charles Dickens' "Bleak House," will be issued next spring. Donald Friede will be editor and write the intros.

Ken McCormick, editor-in-chief of Doubleday, is on a trip to the Coast (L.A. up to Seattle) seeing authors and looking in on the firm's Frisco office. With Howard Cady, its Coast editor, having resigned to become editor of Little, Brown, Mary Lou Mueller, who had been working with Cady, has taken over the western office.

Pearl Harbor Report Hassle

Board of Control of the U. S. Naval Institute at Annapolis, which meets today (Wed.), will discuss action regarding American Weekly's publication of an article, "I Led the Air Attack on Pearl Harbor," by Capt. Mitsuo Fuchida. Commander J. K. Taussig, Jr., secretary-treasurer, told VARIETY that the Institute feels that AW's piece "violates the copyright" of the Institute's mag, Proceedings, which published the Japanese officer's account of the Pearl Harbor raid in September. Proceedings had granted exclusive rights to reprint Capt. Fuchida's article to Parade magazine, which ran sections of the article, along with an interview it took with Fuchida, and pictures it took of him as a missionary.

Proceedings had demanded AW "withdraw any material whose publication would infringe its copyright" and added it would hold AW "fully accountable for any infringement." Parade also wrote AW, hinting legal action. It's contended by Parade and the Institute that AW's piece was merely a "re-write" of the Proceedings account, without its permission. AW view is that it had cabled Fuchida for permission to use his byline over an account prepared from public domain and "other sources." However, the Parade claim is that the only authorized source in this country is the Proceedings piece.

Scots Attack U. S. Comics

U. S.-comics are attacked by the Educational Institute of Scotland in a special report. It says there is "too much fighting and killing, and human life is cheap." If right triumphs in the end, it's because it is identified with might, says the report, which comments on a tendency for the hero as well as villain to take the law into his own hands.

"Allied to this is a pseudo-scientific glorification of force with which are associated supernormal powers, death rays, comet ships, Martian characters and out-of-this-world events." Report deprecates the horrific, nightmarish fantasies in comics, and also expresses alarm about the influence of American slang.

CHATTER

Jack Shurman upped to news-trend promotion director for Esquire, Inc.

Martha Shaeffer has been named press editor of Seventeen magazine. She succeeds Tess Williams.

Frances Goldwyn wrote an article on "Hans Christian Andersen" for the Woman's Home Companion. Frank Jeter, Jr., son of the VARIETY mugg in Greensboro, N. C., named managing editor of Rock Hill (S. C.) Evening Herald.

Random House publishing "Man on the Tightrope," Jan. 19. Film version of the tome was recently completed by 20th-Fox, based upon Robert Sherwood's adaptation.

Oscar Lewis checked in at El Rancho Vegas, Las Vegas, from Frisco for Doubleday assignment on Nevada gambling, theming mainly whether such biz could be operated successfully in any other state.

Herman G. Weinberg, writer of subtitles for various film imports, was named U. S. correspondent for Cinema, an Italian pic mag. He already holds similar posts with Cahiers du Cinema (Paris), Bianco Nero (Rome) and Filmkunst (Vienna).

Winter trade tomes on Prentice-Hall's lineup include "Radio and Television Announcing," by Lyle D. Barnhart, who has worked for CBS and NBC; "Play Direction" by John E. Dietrich, and "How I Learned the Secrets of Success in Advertising," by G. Lynn Summer.

Wilmington Playhouse Deal Pulling Plays In, Hypoing Boxoffice

Wilmington, Dec. 16.

The Playhouse, which is making a strong effort to establish itself as a preferred tryout and touring spot, has had a very successful record so far this season. For its first six bookings it has averaged \$3.5% attendance, with an average gross of \$8,904 for the split-week stand.

Unique angle of the deal offered by the Playhouse is that it gives intensive publicity via local television, radio, daily and Sunday papers, disk jockeys, etc., plus a complete advertising program at no cost to the show. The ad coverage includes a week of TV spot commercials, at least 12 radio spot commercials, plus lengthy plugs on 50-60 local radio programs through giveaways of passes to the show, newspaper teaser campaigns and display ads, direct mail to a list of 7,000 theatregoers, heralds in the incoming mailbox of each of duPont's 7,000 employees, sign cards in the 28 elevators of the company's buildings and cards on the tables of the Hotel duPont's two dining rooms.

Except for "Climate of Eden," which proved not to have boxoffice draw elsewhere during its tryout or in a brief Broadway run, and "Good Nite, Ladies," which failed to appeal to local taste, every show so far this season has pulled over 85% capacity, three getting over 90%. A one-nighter of a concert-style "Carmen" pulled a capacity-plus \$6,490.

"Time Out for Ginger," had 95.6% attendance for a \$10,915 gross in four performances. "The Shrike" had 90.5% attendance for \$14,578 gross in five performances. "Time of the Cuckoo" had 85.7% attendance and \$9,965 gross in four performances. "Ladies" got only 67.5% attendance and \$8,555 gross in six performances, and "Climate" merely 60.3% attendance and \$6,490 gross in four.

5-Day Rule

Continued from page 58

among stars and agents, that star guarantees and percentage terms for the citronella circuit have reached a ceiling. In fact, there are signs that a general modification is already in progress.

Under the circumstances, then, the new rule may not actually boost star terms, but is more likely to discourage top names from accepting cowshed commitments. There has already been a notable lessening in the number of top names available over the last two summers.

The barnyard Belascos therefore see the five-day rule either drastically hiking star terms or, more probably, cutting the supply of box-office names to a mere handful. They fear this will seriously crimp patronage and thereby slice or even wipe out the operating margin, and as an inescapable consequence, force the curtailment of barn production and perhaps the closing of some spots now just about getting by. Such a result would seriously cut actor employment, it's claimed.

The haymow Haywards appear to differ on a supplementary Equity rule permitting stars and others to play consecutive-week engagements without additional rehearsals for each, provided the company is employed under the "summer unit contract." Most managers dislike it, but a few who operate large-capacity spots appear to object only mildly. They are the ones who went along on the booking of "packages" last summer after the general SMA rule boycotting them.

With relatively big-grossing

Broadway's Nostalgia Columnist

Louis Sobol

takes another trip

Down Memory Lane

* * *

an interesting byline piece in the forthcoming

47th Anniversary Number

of

VARIETY

houses, they are committed to a star policy. And although they try to keep operating costs from running away, they're able to afford the higher outlay for package shows on modified Equity production contract terms (with \$100-a-week minimum and no apprentices or local supers).

Small Barn Crisis

The smaller barns, however, operating on a slim margin, cannot support package shows, particularly if they will henceforth be on touring production scales. Neither can they afford higher terms for stars playing alternate weeks. So they view the new rules as a hardship at best and ruinous at worst.

A few smaller-capacity spots which have been able to retain public support without guest stars or package shows will presumably not be directly affected by the new rules. For example, the Berkshire Playhouse, operated by Williams Miles at Stockbridge, Mass., uses a high-calibre resident company, with only occasional semi-name guests. Although he has only about \$5,000-\$6,000 capacity, Miles has made a consistent profit over the years with his resident players in his own productions (which naturally rehearse a full week).

A managerial fear that general application of package booking, with companies on Equity production-contract terms, might open the door for craft union organization of the strawhat field appears to be unwarranted. Despite its surface cooperation with the Theatrical Fact Committee setup (in which all legit unions are represented), Equity has consistently refused to help the stagehands, musicians, or even the pressagents and managers union, to take over the mosquito circuit. Without Equity, the other unions apparently have no better chance to move in than ever.

Equity council members generally dismiss the arguments against the five-day rule as unwarranted and hysterical. As one member expresses it, the star situation has been getting more and more out of hand in recent years, with the silo producers squealing about inflated fees but doing nothing to correct the situation. There's little prospect of the union reversing its stand on the matter, as it did several years ago, it's said.

Council members, while conceding that the five-day rule may hurt some barns for a while, believe that in the long run it will put the whole strawhat field on a sounder basis. They have reached this view, they explain, on the basis of careful consideration of the union's stock committee, which held long discussions with virtually all leading stock producers.

Equity Revise

Continued from page 57

Chorus Equity exec-sec Ben Irving, attorney Rebecca Brownstein and chairmen of any committees concerned with matters at stake.

Maze of Groups

The revised committee setup in the union follows the recommendation of a "committee on committees" formed some time ago to study the maze of active and moribund special groups, some temporary and some permanent, named by the council to deal with numerous problems. Some of the fairly active committees have been enlarged and revitalized with new appointees from council, while others, some of which had never filed reports and had held no meetings in years, were eliminated.

Under the new setup, every member of the council has been assigned to at least one committee, and will be expected to participate actively in its affairs. Henceforth, every issue not immediately decided by the council will be assigned to one of the standing committees for study and a recommendation. Any council members unable or unwilling to serve on committees, or who fail to attend council sessions regularly (without a valid excuse, such as being on tour or having a conflicting commitment, like Bellamy's vid-pic series) will be asked to resign, so a replacement may be appointed.

The five standing committees will include inter-union, management-union relations, membership welfare, house affairs and miscellaneous. The members of the committee-on-committees that worked out the plan included Frederick O'Neal, Mildred Dunrock, Rusty Lane, John Effrat, George Britton, with executives Duncan of Equity and Irving of Chorus Equity ex-officio.

Toronto Melody Fair Will Shift to Another Site; Brill-Kamsler Prep Tabs

Toronto, Dec. 16.

Because midtown Dufferin Park gets evening harness racing next summer, Melody Fair, theatre-in-the-round, must move to another site. The 1,640-seat tent setup grossed just under \$260,000 this season on 13 weeks of Broadway musicals at \$3.40 top.

Planning in from the Coast last week for a five-day stay here were Leighton K. Brill, Melody Fair producer, and Ben Kamsler, general manager, to line up one of four spots they have been offered for next season's tent operations.

Duo, financed by a trio of Toronto brokers, headed by R. S. (Monty) Lampard, have completed a deal whereby Melody Fair will introduce the Toronto setup in Montreal next summer, with site selected, plus further financial backing by a Montreal group. Negotiations are also underway for including Calgary in the projected trans-Canada chain of theatre-in-the-round tent musicals under the Brill-Kamsler attractions shuffle setup.

Apart from activities in Canada, Brill and Kamsler have reputedly signed with Dave Greenbaum to produce tab versions of Broadway hit musicals at the Flamingo Hotel, Las Vegas, commencing March 19. Hour-shows will be presented twice nightly, with three shows Saturday nights. On lineup with Associated Booking Agency, Brill-Kamsler team also plans to book the tabs into other Coast cities.

Equity Show

The World We Make (LENOX HILL, N. Y.)

Equity Library Theatre is presenting Sidney Kingsley's "The World We Make," a sincere, somewhat pat and untidy exhibit of love among the lowly, at the Lenox Hill Playhouse. It isn't much of a contender for legit revival. As an actors' showcase, it has its pitfalls, not always avoided in this production.

Heavy demands of the leading role are only partially met by Gerry Jedd, who portrays hysteria with outward embellishments rather than inner strength. As the young girl who escapes from a mental hospital, she is best in her quieter moments, when she is befriended by a laundry worker, but in her mad scenes, she is out of control and downright embarrassing.

Jack Klugman, as male lead, seems to be an actor of considerably more range and experience, turning in a sensitive, moving performance as the strong, lonely man who shelters and later falls in love with the insecure heroine.

Director Ray Boyle brings out all the vitality and punch of the scene in the laundry, where the heroine seeks work, but he is hampered in the latter half of the play by the cramped quarters designer William Roberts has provided for the hero's cheap apartment. Murray Perlman, Ella Playwin and Walter Witcover contribute to the laundry scene.

The neighbors come close to caricature in the scripting, and the actors, unrestrained by director Boyle, finish the job—Katharine Calee, Sanford Bickart and Virginia Mattis as the fretful but lovable Polis family, and Jerry Stiller as a happy-go-lucky Italian dog-lover.

Jay Barney, as Dr. Schiller, and Elizabeth Wilson, as the heroine's high-strung mother, are definite assets, and Frederic Warriner, as the heroine's gruff father, again demonstrates topnotch character acting.

Vene.

Scheduled B'way Openings

"Grey Eyed People," Beck, to-night (Wed.).
"Children's Hour," Coronet, tomorrow (Thurs.).
"Fifth Season," Cort, Jan. 13.
"Be Your Age," 48th Street, Jan. 14.
"Love of Four Colonels," Shubert, Jan. 15.
Arthur Miller play, Beck, Jan. 17.
"Bat," no theatre set, week of Jan. 19.
"Mid-Summer," no theatre set, Jan. 22.
"Hazel Flagg," Hellinger, Feb. 5.
"Josephine," no theatre set, week of Feb. 9.
"Wonderful Town," Century, Feb. 25.

Broadway

Rita Hayworth in from Europe Saturday (13).

Producer Arthur Hornblow, Jr., due in from the Coast Friday (19).

Ed McCaffrey, circulation manager of VARIETY, out of St. Luke's Hospital following minor surgery.

Francis Winikus, United Artists' ad-pub director, off to the Coast for a week of huddles with indie producers.

Otto E. Koegel, 20th-Fox attorney, writing a book about his father-in-law, the late Charles Evans Hughes.

Eddie Foy, Jr., back to the Coast after exiting hospital. Will be ready to resume film work in six to eight weeks.

Robert Vogel, head of censorship at the Metro studio, back to the Coast after homeoffice confabs on his annual visit.

Mrs. Hal Horne to Israel, stopping off in Paris each way. Her publicist-husband is on the Coast visiting his new grandchild.

O. O. Dull, here to direct Gotham sequences for "Main Street to Broadway," back to the Coast after completing the local stint.

The Waldorfs Claude C. Philippe flying to Paris for Xmas-New Year's with his bride, Momy Dalmes of the Comedie Francaise.

George London subletting Greta Keller's Sutton Place penthouse since the latter is going to Berlin for a German version of "Pal Joey."

Jim Sauter due back this week-end following a Coast quickie on the USO-Camp Shows' names off to Korea for the Xmas-New Year's holidays.

Variety Club of N.Y. unveiling its new headquarters at the Piccadilly Hotel Jan. 15 with an open house and premiere screening for all barkers.

Actor Edward Ashley to the Coast for three weeks to appear in several TV shows and visit his brother-in-law, Metro producer Stephen Ames.

Kathryn Jacqueline Osterman engaged to Pvt. David Michael Clarke. She's daughter of the late Jack Osterman, the comedian, and the late Mary Daly, ex-showgirl.

Jack S. Connolly, chief of the newsreel and special events branch of the State Dept.'s film service, back from Korea, where he covered Gen. Eisenhower's inspection tour.

Dorothy Lamour back to the Coast today (Wed.) after promotion work east on Paramount's "Road to Bali," in which she's costarred with Bing Crosby and Bob Hope.

Nina Foch, TV and film actress, addressed the Motion Picture Club of New York U's Washington Square College of Arts and Sciences yesterday (Tues.) on acting techniques.

Pierre Galante, feature writer on Paris-Match (the Look and Life of France) in town for interviews, and thence to Hollywood for Franco-American type feature stories and pix.

David Golding, ad-pub director for Samuel Goldwyn, back from Miami Beach, where he worked on plans for the Christmas Day opening of "Hans Christian Andersen" at the Colony Theatre.

Exhib leader Harry Brandt lining up a stag dinner salute at the Metropolitan Club, Jan. 6 for Spyros P. Skouras, who's returning from a long business trek through Europe and the Far East.

Concert manager Sol Hurok awarded certificate of achievement last week by N.Y.'s acting mayor Charles Horowitz for his "unique and vital contribution to the growth of N.Y. as the cultural and artistic centre of the U.S."

Loew's Continental manager, David Lewis, and his wife, Helen, in on business, thence to the Coast for a vacation. They headquarter chiefly in Paris, and may sell their Park Ave. cooperative apartment because it's used so little by them.

Barney Balaban, SI Fabian and Manny Frisch, joint heads of the amusement industry fund-raising drive in behalf of the Federation of Jewish Philanthropies, named an executive committee of some 14 top industryites to assist with overall plans for the campaign.

One of the "best" parties of its kind was the welcome-home and bon voyage for Mary Martin and her husband, Richard Halliday, last Tuesday (9) atop the St. Regis Roof, hosted by Rodgers & Hammerstein, Leland Hayward and Joshua Logan. The Hallidays returned to London the next day.

Mary Ellin Berlin and her groom, Marvin Barrett, residing near Sicily, in southern Italy, while he's working on a novel. For the first time Mr. and Mrs. Irving (Ellin) Berlin and daughter Linda flew together across the Atlantic,

this time to spend the Xmas-New Year's holidays with the newlyweds. Usually they fly separately.

Paris

Rene Fraday to Italy on talent-scouting tour.

Charles Trenet to Rio for nitery engagements.

Richard Aldrich back from Spain and on to London.

Ruth Gordon and Garson Kanin here after a sojourn in Switzerland.

Gaby Sylvia gets lead in revival of Alfred Savoir's play, "Little Catherine."

Cannes Film Festival, April 15-30, already has the acceptance of 17 countries.

"Limelight" (UA), in its sixth week here, already has played to 430,000 people.

Bernard S. Reymont appointed Paris rep of talent agency, Espectaculous Victor Sturdivant.

Gladys Gould, who was in "Fig Leaf" at Madeleine, has gone into Folies Bergere revue, "Real Madness."

Eileen O'Dare quits the Folies Bergere-Dec. 14, and then heads to London for biz confabs before heading for U. S. to be there for Christmas.

ABC discontinuing vaudeville for time being when new Francis Lopez opera, "Flowering Way," starring Georges Guetary, goes into house, Dec. 19.

One-hundred and three French pixs have been finished or started since last January, making this a good production year in spite of pic financial crises here.

Dany Robin, French thesp, getting the femme lead opposite Kirk Douglas and Louis Jourdan in the Anatole Litvak pic, "Girl on the Via Flaminia," to start here in January.

Ruth Gordon and Garson Kanin back in town after three-week session in Switzerland with Thornton Wilder. Actress to play in Wilder's "Merchant of Yonkers" in London next February.

French sketch of three episode Franco-Italo-English pic, "Our Sons," being refused an export visa here because of touchy aspects of sketch based on a recent adolescent killing case here.

Shreveport, La.

By Bill Monroe

The Dome books Metronomes for indef period.

Rose Murphy at Stork nitery to Saturday (20).

Commercial Music Corp. announces Muzak service for city by Feb. 1.

Jan August current at Zephyr Room with Billy Williams on the bandstand.

Jimmy Dorsey takes over Palmetto Country Club for one frame tonight (Wed.).

George Blackwood in for lead in Centenary Playhouse production of "Emperor Jones."

Touring company of "Mr. Roberts" with Tod Andrews scheduled for Aud. Dec. 28.

Lauritz Melchior underlined for concert and p.a. Feb. 8 ahead of "The Stars Are Singing" film showing.

Little Theatre production of "Affairs of State" clicking with Patsy Harris and KENT staffer Russ Hall.

Betty Blanchard, co-founder of Courtyard Players here, to establish resident theatre in Dallas with bow in January.

Jan Garber and Mrs. in residence at newly-completed Town House. Orch inked for Centime ball Friday (19) and Country Club Saturday (20).

Milan

By R. F. Hawkins

Nino Taranto back in Milan with a new musical revue, "Scio Scio." Co-stars with Dolores Palumbo.

Goffredo Petrassi directing some of his own compositions at the Nuovo where he appeared at a concert.

The late Renato Simoni, critic, playwright and director commemorated by Silvio D'Amico at a Milan meeting.

Ferdinand Bruckner's "Elizabeth of England," the opening play at the reopened Little Theater here, got mixed notices. Lilla Brignone stars, with Giorgio Strehler directing.

Two new revues playing here are "Cavalcade on Foot" and "Devil in the Garter" headed, respectively, by Mario Carotenuto and Nuto Navarrini. Latter co-stars with singer-dancer Elena Quirici,

London

Jose Ferrer has bought an 82-year lease on a London house formerly owned by Lady Duveen.

Joseph Kramm, who authored "The Shrike," arrived in London last week for British production of his play.

Blevins Davis and Robert Breen hosting a Savoy supper party to meet the cast of "Porgy and Bess" next Monday (22).

The Duke of Edinburgh, who is a member of the London Variety Club, will be the guest of honor at tomorrow's (Thurs.) luncheon.

All sections of the film industry tossed a luncheon to Rupert Somerville head of the Board of Trade films division who retired recently.

Frank Dowle, comedian from Vancouver, here to spend Christmas with his son Eddie who is currently appearing at the Stork Club.

The Three Wiers Brothers signed for next Spring's Tom Arnold-Emile Littler Coronation revue in which Jane Morgan has femme lead.

Herbert Wilcox inked John McCallum to longterm pact; his first film under the new contract will be in a comedy opposite a Hollywood actress.

Tom Conway due at the end of December to star in British pic, "Park Plaza 507," with Eva Bartok and Joy Shelton playing principal femme roles.

Leslie Randall, back last week from a month in the U. S., opened a dual engagement on Monday at the Prince of Wales Theatre and Savoy cabaret.

Vienna

By Emil W. Maass

Coloratura Wilma Lipp to U. S. for concert tour.

Fisk Jubilee Singers appeared twice in Konzerthaus.

TV producer Paul Gordon looking over possibilities here.

Filmstar Hanneli Matz inked by Otto Preminger for a Hollywood production.

Passion plays will be held next May again in Thiersee, Tyrol. Last ones were done in 1936.

Academy Chorus of Vienna under direction Ferdinand Grossman to tour America next fall.

Actor Martin Berliner, back from U. S., inked by Kammerspiele for Fodor's preem of "Matura."

Old Linz (Upper Austria) city theatre, which was 150 years old, torn down and being replaced by a new house.

Raimund Theatre, deep in red because of flop of Ridley's "All-American Ice Show," will reopen with "Waltz Dream" by Oscar Straus.

Berthold Viertel translating Tennessee Williams' "The Rose Tattoo" for Josefstadt Theatre; German-language title will be "Die Sizilianische Rose."

Chicago

J. R. Grainger, Republic Pictures veepee, in for sales huddles.

Showcase Theatre does "Great Big Doorstep" for the next two weeks.

Danny Newman handles local stand of Gilbert & Sullivan which starts Dec. 25.

John Montague in ahead of "Constant Wife" which opens at Selwyn Dec. 26 for four weeks.

Clifton Webb in town doing p.a.'s for "Stars and Stripes" which opens Christmas Day at Palace.

Joe Kaufman, Cinerama theatre topper, in town to sign papers with Otto Eitel, owner of the Palace.

John Ericson is leaving "Stalag 17" in Chicago Jan. 3 after a year and a half in the play. Douglas Watson replaces.

Jesse Lasky in town to confer with officials of National High School Band Assn. for tie-in with his forthcoming pic, "Big Brass Band."

Republic has brought in a crew of 50 from the Coast to film "The City That Never Sleeps" with Gig Young, Edward Arnold, Chill Wills, Mala Powers, Paula Raymond and Marie Windsor.

Las Vegas, Nev.

By Bill Willard

Bert Lahr a Christmas present of the Thunderbird opening tomorrow (Thurs.).

Andrews Sisters yodel over the 25th and New Year's for three-frame Sahara encampment.

Pearl Bailey and Billy Vine wave goodbye to Desert Inn next Monday (22) for entrance of Carmen Miranda.

Joanne Gilbert held over two more frames in El Rancho's Tom Douglas "Windmill Revue," with Lou Prima toplining.

Phil Spitalny "Hour of Charm" to cap month's Last Frontier stand.

Christmas night, with Xavier Cugat orch jumping in next day.

"Flamingo Cavalcade of 1952" is pyramided by Georgie Price, with Maxine Lewis, Mitchell & Petrillo, Don Corey, Lucille Vanelli, Herb Flemington and produced by Sid Silvers, until the 25th, then bows to Tony Martin.

Silver Slipper rolling through New Year's with "Holly Day Revue," and "Minstrels," headlining Hank Henry abetted by Woo Woo Stevens, Beau Jesters, Jack Spoons, Jimmy Cavanaugh. Hollywood Cover Girls, S. S. Stock Co.

Town agog with opening of No. 7 of resort hotels, the Sands—jumping with gambling panjandums, celebs, top scribes, all good for needed pre-holiday hypo.

Sunday (14) open house for localities was dry-run and no service operating; Monday (15) marked official tape-snipping and preem of Jack Entratter's Copa Room with Danny Thomas, Connie Russell, Lou Wills, Jr., Ray Sinatra orch and covey of Coca glammerline chicks; and yesterday's (Tues.) sked included press viewing of nitery.

Philadelphia

Booker Vic Sands left the Tony Phillips office to form new agency, Sands & Nahan.

Cathy Allen, formerly with Louis Prima, is new chirper for Charley Ventura's orch.

Bill Mellon, manager of Rendezvous, has resigned to go into nitery business in Miami Beach.

Al Martino, current at Latin Casino, skedded to make three-week Korea-Japan trip, Jan. 6.

Jimmy Kellis, who doubles on bass and vocals, has joined the Barons, combo at the Click.

BBS Records staged cocktail session for press and deejays at Sandy Kent's opening (10) at Carman Theatre.

Dinah Washington (current at Rendezvous) sporting engagement ring from Jimmy Cobb, drummer in her supporting combo.

Singer Midge Fellows returned after long absence to Kaliners Rathskeller as emcee-comedienne with new tag, Patsy Abbott.

After going without entertainment for several months, Wedge returned to show policy (15) with "Harem Follies," all-girl revue.

Berlin

By Hans Hoehn

Rodolfo Loewenthal plans to film "The Case Canaris."

"Decision Before Dawn" (20th) preemmed at Marmorhaus.

With opening of Filmeck, West Berlin now has 216 cinemas.

European preem of "Miracle of Fatima" (WB) at Delphi Palast.

Third Berlin International Film Festival set to run—from June 18-27.

Richard Kraus appointed new conductor of the Staetische Opera House.

Jack Baker, general manager of Republic studios, visiting Berlin film studios.

"Don Camillo and Peppone," Duvivier pic, doing brisk biz at Cinema Paris.

John Reinhardt, Hollywood author and director, in Munich to prepare pic for Osca-Productions.

German CARITAS, welfare organization, is strongly opposed to the increased importation of foreign war pix.

Paul Gordon, film and TV producer, made veepee of the American Chamber of Commerce's recently elected board.

Super Film is currently preparing a full-length documentary on the last war, with excerpts from old German newsreels.

Kitty Jantzen, wife of the late Richard Eichberg, will continue operations of the Eichberg film production outfit in collaboration with Mircel and Carol Hellman.

producers in London. First pic goes into production this winter.

Ottawa

Pee Wee Hunt and band into Standishall.

Sonja Henie ice show doing okay in Auditorium.

Canadian Repertory Theatre doing "Nina" to capacity houses.

Herb (ex-Ink Spots) Kenny and small combo heading Gatineau Club show.

Ernie Warren, 20th Century Theatres eastern manager on Florida vacation.

Harry J. Boyle, official of CBC's Trans-Canada web, authors two plays on CBC-TC next week, one on "Ford Theatre," the other on CBC "Wednesday Night" feature.

W. E. S. Briggs, CBC Maritimes rep, will be Canada's man on the reporting team covering the Coronation for radio and TV. Team organized by BBC from Empire countries. Andrew Cowan and Matthew Halton will also cover for CBC.

Hollywood

Dorothy Carroll divorced.

Lester M. Mitchels divorced. Howard Keel laid up with virus. Harry Cohn planned to Honolulu. Byron Haskin returned from Fiji Islands.

Van Johnson sunning at Palm Springs.

Mickey Rooney and bride planed to Miami.

Sam Spiegel in from London for a short visit.

Will Donaldson hospitalized with heart trouble.

Joyce Holden checked off the Universal lot.

Mary Sinclair given her release by Paramount.

Dennis Morgan returned from Wisconsin vacation.

Connie Russell in from N. Y. for huddles at Columbia.

Harry Wurtzel Agency closed after 24 years in business.

Sophie Tucker in town for a week before opening in Las Vegas.

Merlan Cooper in town after negotiating Cinerama business in N.Y.

Joyce MacKenzie returned from Mexican honeymoon with Tim Leimert.

Fred Winikus in town to arrange for world preem of "Moulin Rouge."

Huntington Hartford elected member of Academy's board of governors.

Ruth Hussey painfully burned when a book of matches exploded in her hand.

Bing Crosby and his twins, Philip and Dennis, took part in the father-and-son celebration at Washington State U.

Eddie Cantor's first chore since returning from the hospital was a recording session for his own life story at Warners.

Annette Kellerman attended a preview of her biofilm "Million Dollar Mermaid," at Long Beach Veterans Hospital.

David Martin planed back to Australia where he will produce a copy of John Harris' "Ice Capades" on the Tivoli circuit, of which he is managing director.

Scotland

By Gordon Irving

Johnnie Ray is a possibility for Glasgow Empire next April.

Logan Family, Scot music hall group, mulling USO tour of Germany in 1953.

Annual confab of British Society of Cinema Managers set for Glasgow in May, 1953.

Jack Anthony, Scot comedian, operated on for ear trouble, prior to opening in pantomime, "Humpty Dumpty."

Yvonne Arnaud bedded with laryngitis and out of Glasgow opening of new comedy, "Dear Charles."

Kirkintilloch Junior Choir, juve choral outfit into British radio show, "Educating Archie," with their item being waxed in Scotland each week.

Scot song-writing team of Cliff Hanley and Ian Goulay having latest number, "Bruce and the Spider," waxed by Syd Phillips' orch and Ray Billington with the Stargazers.

Johnny Eager, Frank Leighton and June Powell supporting Noele Gordon in Jack Hyllon production of "Call Me Madam," opening seven-week stint at King's, Glasgow, mid-December.

San Francisco

By Ted Friend

Vido Musso quintet into Blackhawk.

Dancers of Ball into Opera House.

Edith Piaf set for stanza at Curran Theatre.

John Barrymore, Jr., John Derek, Eileen Christy, Ward Bond and Rex Allen in for "Thunderbirds" opening at Golden Gate.

Boyd Sparrow, Warfield Theatre head, east for conferences, with Martin Burnett, Loew's central district manager, out from Columbus to sub.

Washington

By Florence S. Lowe

Ethel Waters wound up a sock week at Blue Mirror nitery (13).

RCA boss David Sarnoff and his two sons guests at Gridiron Dinner (13).

Eric Johnston named to sub-committee for Inaugural Concert to be held Jan. 18.

Catholic U.'s current version of "Skin of Our Teeth," directed by Alan Schneider, rated raves from all local drama desks.

American U. concerts, managed by Patrick Hayes, brought two varied attractions: Ana Maria's Spanish Ballet and Trapp Family Singers, to Constitution Hall for one-night stands over weekend.

OBITUARIES

PERCY B. LONG

Percy B. Long, 51, veteran Iowa theatre manager, died in Webster City, Ia., Dec. 3. He operated pic houses in St. Cloud, Minn.; Waterhouses in Madison and Sioux Falls, town, and Bemidji, Minn., before S. D., and to Iowa in 1932 where he going managed theatres in Jefferson and Perry. He came to Webster City in 1948 to manage the Webster, The Isis and Corral for Pioneer Theatre Corp. For the past three years he had been secretary of the Webster City Chamber of Commerce.

Survived by his wife, three sons, two grandchildren, a brother and two sisters.

JUSTIN W. GILLETTE

Justin W. Gillette, 71, motion picture representative for the

Bow, Neb., after a long illness. He entered theatre business there in 1911 after completing a term as county sheriff. His son, Howard, became a partner in 1929 and they put in a second house in Broken Bow. He was a past president of the Theatre Owners of Nebraska.

Survived by wife, son and daughter.

JOE E. COOPER

Joe E. Cooper, 57, publicist and w. k. newspaperman, died in a Dallas hospital Dec. 12. He was author of the recently published chili recipe book, "With or Without Beans."

Survived by his wife, mother, brother and sister.

ANGELO VITALE

Angelo Vitale, 56, orch leader,

JOHN HYDE

DECEMBER 18, 1950

FROM FRIENDS AND ASSOCIATES

American Federation of Musicians for 20 years, died of a heart attack Dec. 9 at his home in Los Angeles. Starting as a pianist in pit orchestras, Gillette moved to Hollywood in 1922. He was a past prexy and life member of AFM Local 47, Los Angeles, and of Local 241, Butte, Mont.

Because of illness, Gillette had offered to resign as studio rep at the AFM convention last June, but this was turned down in tribute to his long service.

MRS. ADELAIDE B. MELEDGE
Mrs. Adelaide B. Melledge, 78, producer of women's programs in the early days of radio, died Dec. 12 in New York. Mrs. Melledge founded the "Clubwomen's Hour,"

died Dec. 14 in Cleveland. A musician for 40 years, Vitale organized an orch after World War I.

Vitale's band was the official musical organization for the Great Lakes Exposition in Cleveland in 1936. His orch also played network radio shows.

William (Billy) Jean, 61, musician for 40 years who was a member of the John Lytle and Don Bassett orchs and the Dayton, O., Philharmonic, died Dec. 7 in that city. His wife, two daughters and son survive.

Mrs. Josephine Perry, 67, composer of the state song, "Hail to Vermont," among other numbers, and author of musical textbooks,

IN MEMORIAM

J. EDWARD BROMBERG

show featuring interviews with prominent women, in 1925. She also produced "The Woman's Progress Hour." She arranged radio programs for the New York State Federation of Women's Clubs and the Long Island Federation of Women's Clubs.

Two daughters survive.

IVAN L. HALEY

Ivan L. Haley, 64, for the past 30 years manager of the Dundas Theatre, Dartmouth, N. S., and the Mayfair Theatre there since its opening 18 years ago, died Dec. 9 at his home in that city.

Haley's mechanical inventions

IN MEMORIAM

EDWARD B. MARKS

1865 - 1948

and improvements were numerous and he installed many of them in theatres of the Franklin & Herriott chain of which the Mayfair and Dundas were entitled. Surviving are his wife, a daughter, a son and a brother.

ANDREW D. CELLA

Andrew D. Cella, 79, v.p. of the Southern Real Estate & Financial Co., owner of the American, Orpheum and Shubert Theatres, the American Hotel and other St. Louis property, died in a St. Louis hospital Dec. 9. He had recently undergone a stomach operation.

Cella came to St. Louis 40 years ago from Chicago to join his brother, Louis, in the company which later became one of the foremost in the city.

HORACE F. KENNEDY

Horace F. Kennedy, 79, vet theatre owner, died Dec. 2 in Broken

gram Chicago salesman, died in Chicago Dec. 9. Survived by wife.

Karstein Valen, 65, Norwegian composer, died Nov. 14 in Oslo.

Julius Thiele, 81, violinist-composer, died Dec. 12 in Santa Monica, Cal.

William Lee Pool, 90, concert violinist, died in Houston Dec. 8.

MARRIAGES

Robbie to Don Bishop Dec. 6. New York. Bride is Burlington Mills fashion coordinator; groom is television trade editor for NBC. Bride got court permission to be known legally only as Robbie.

Hope John to Arthur I. Rothafel, Meredith, N. H., Dec. 6. Groom is general manager of WLNH, Lacomia, N. H., and son of the late S. L. Rothafel (Roxby).

Alta McKay to Ric Ballard, Houston, Dec. 9. Bride is actress; groom is reporter on the Houston Press.

Sidney Spielman to Dr. Benjamin Adelman, Chicago, Dec. 14. Bride is office manager of Essan-jay Films there.

Hortense Rensson to Charles S. Steinberg, Teaneck, N. J., Dec. 14. Bride is on Woman's Day; groom is assistant publicity manager of Warner Bros.

Mary Jo Tarola to Pat Di Cicco, Los Angeles, Dec. 12. She's an actress; he's an agent.

Genevieve O'Connor to Bruno Ve Sota, Hollywood, Dec. 8. He's a screen actor.

BIRTHS

Mr. and Mrs. Mario Lanza, son, Hollywood, Dec. 12. Father is singer.

Mr. and Mrs. Eddie McCormick, son, Pittsburgh, Dec. 6. Father is with Bobby Dale orch.

Mr. and Mrs. Frank Korch, son, Chicago, Dec. 2. Father is sports editor of WGN there.

Mr. and Mrs. Max Newton, son, Montreal, Dec. 2. Father is VARIETY mugg there.

Mr. and Mrs. Rowland T. Davis, son, Glasgow, Nov. 28. He's manager of Piccadilly Club there.

Mr. and Mrs. Milton Charles, son, Burbank, Cal., Dec. 9. Mother is the former Beverly Benson, studio publicist; father is organist on the "Dr. Christian" radio show.

Mr. and Mrs. Jack Gilford, son, New York, Dec. 6. Mother is Madeleine Lee, radio actress; father is comedian.

Mr. and Mrs. Harris Sears, son, Chicago, Dec. 11. Father is manager of the Park Theatre there.

New Comics

Continued from page 1

that if NBC-TV had sustained the Mayehoff entry for a further ride in another slot, the bugs could have been shaken out. CBS-TV's gambling on Red Buttons, in the face of a sponsorship sluff-off, it's argued, may eventually pay off big both for the skein and the young comic.

In the dramatic field, several new actresses (e.g. Rita Gam and Maria Riva) and writers (for example, Thomas W. Phipps and David Shaw) have been nurtured. But in the laugh department there has been little or no planning for future Durantes. On NBC's "Your Show of Shows," producer Max Liebman has developed Carl Reiner and Howard Morris into valuable adjuncts, but theirs are supporting rather than primary roles.

One problem with TV comedy today, insiders feel, is the dominant position of the comedian-star, who has moved in as packager, producer, writer, director and chore-picker of his own show. It's claimed that the performer "can't be objective" about the other behind-the-scenes functions and that consequently the whole airer suffers. Comeback by Milton Berle with Berle accepting the lead of Goodman Ace in the scripting department, proves the point, it's averred.

'Forgotten Men' of TV

Writers are beefing that they're the "forgotten men" in TV, hired on week-to-week contracts and subject to quick firing if one show lays an egg. It isn't like the old situation in radio, they claim, where the writers practically lived with the comics whom they fed yocks, the gagsmen say. In video today the writers feel they're lucky if they get to spend a couple of hours weekly with the star. Many complain that once they have handed in their scripts, they're barred

from rehearsals where they could see how the material is going over, doctor weak lines and add fresh business.

Hal Fimberg, who has written some of the top radio (Jack Haley, Joe Penner, Al Jolson, Abbott & Costello, Judy Canova and Al Pearce), film (Marx Bros. and A&C) and TV (Sam Levenson and Lew Parker) shows, believes that one of TV comedy's weaknesses is its reluctance to gamble with new types of sketches and the fact that many comics continually reprise their old, familiar bits. Frequently sketches are bought without considering whether they're right for a particular zany's style.

Another shortcoming, Fimberg opines, is that the copy stable on a show will include one head writer at, say, \$1,500 and three or four underlings at \$150 or less, all of whom are expected to be jack-of-all-trades. Fimberg prefers the old radio pattern, in which several top-flight men were pacted, each a specialist in one field—monologs, gags, situations, sketches, etc.

If there's any doubting on production, Fimberg feels, it should be the writer rather than the star who handles the directorial reins. The writers, he stresses, know their particular comic best, his capabilities, limitations and style. The Spike Jones radio series, for which he was writer-producer-director, benefitted from that kind of setup, he feels.

Meanwhile, some spenders are urging that at least one of the webs incept a program on which young comedians and yocksmiths could gain exposure and experience. As one bankroller expressed it, "The situation in TV comedy today isn't funny."

Sex on 'Carmen'

Continued from page 1

Bara. While this made for a socko performance, the cleavage she displayed drew audible gasps from the big-screen patrons.

At the third-act opener, for example, the libretto called for Miss Stevens to deal out some playing cards to tell her fortune. She was seated on the stage, and a closeup lens, shooting from one of the Met's Diamond Horseshoe boxes, revealed that she'd be a fine subject for one of Earl Wilson's bust-trusting columns. Some women in the theatre TV audience, in fact, were fearful (and the men were hopeful) of a near tragedy in her costuming. While the costuming would be fine for the audience at the Met, who weren't sitting as closely as that TV lens, it brought up a point to be considered (and not from a prudish standpoint, either) for future big-screen performances.

Other major items of interest gleaned from watching the theatre TV performance:

The Met's going to have a problem on its hands with its overweight stars. While Robert Merrill was slim enough to look the part of Escamillo and Miss Stevens more than looked the part of Carmen, Richard Tucker looked too hefty in the Don Jose role. Tenor was in superb vocal form and, to opera aficionados accustomed to beefy singers, his weight was probably taken in stride. But to run-of-the-mill patrons whom these big-screen events must lure if they're to pay off both for theatre TV exhibitors and the Met, he didn't look much like the guy whom Carmen not only would go nuts over but would even make a pass at.

TVing a performance to big-screen audiences can give them much more of a dramatic rapport with performers than the live audience at the Met gains. Director Clark Jones, for example, often cut away from a singer to a different performer to get a reaction shot and this heightened the dramatic impact of the show. By the same token, this means that those taking part in similar performances must acquire sufficient thesping ability to tie in with TV. Miss Stevens scored solidly on this count, with Tucker, Merrill and Nadine Conner (as Micaela) proving competent.

Most important, of course, is the crying need for color in theatre TV. While the images transmitted were adequate, they would have been socko if in color. This proved especially true of the second act opener, with the spectacular Spanish dance number from Carmen's inn hangout. "Stat-

Variety Bills

Continued from page 56

Kay Gayle
Leticia & Mario
Mambaltes
Versailles Hotel
Nino Rinaldi
Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Betty Lou Barto
Harvey Bell
Sherry-Frontenas
Cheaves
Jacques Donnet
Aiglers Hotel
Doretta Morro
Mal Malkin
Lord Tarleton
Michael Selker
Jeanne Moore
Lou Collins
Pat Morrissey
Bobby Green

Kopy Katz 3
Vagabonds Club
Vagabonds (4)
Maria Neglia
Hal Winters
Carmen
Frank Linalo
Five O'clock
Martha Raye
Mildred Davis
The Riveras
Ted Wells 4
Len Dawson
Cory's Cove
Cannon & Harmon
Elena
Nicholas Grymes
Brook Club
Charlie Farrell
Atlantis Hotel
Dave Apollon
Joe Bonet
Bernard Weidman
Orch
Nelly Golette

CHICAGO

Conrad Hilton Hotel
Adele Inge
Eric White
Diana Grafton
Charles & Lucille
Carina
Dennis Darlene
Lillian Byers
Yvonne Broder
Philip Fraser
Terry Taylor
Donald Tobin
George Zak
Boulevard (6)
Frankie Masters
Edgewater Beach
Senior Wences
Artie James
Preston Lambert

Dorothy Hild D (10)
Jeff Williams
Palmer House
G. E. Howard
Leo de Lyon
Lulu Bates
Bambi Linn & Rod
Alexander
Susanne
McCafray
Bob de Joye &
Betty Lorraine
Earl Barton
Tom Horgan &
Patricia Manning
Abbot Bass (6)
Trio Bards
N Brandwynne Orch

LOS ANGELES

Ambassador Hotel
Jean Sablon
Margaret Sls &
Bruno
Eddie Bergman
Bar of Music
Arthur Blake
Ray De Witt
Bill Hoffman
Benno Rubin
Eddie Bradford
Billy Gray's Bandbox
Patti Moore
Ben Lessy
Larry Greene
Biltmore Hotel
Modernaires (5)
Frakson

The Glenns
Hal Derwin Orch
Cafe Gala
Nancy Andrews
Joe Graydon
Jimmy Ames
Don Shaffey
Ciro's
Gene Baylos
Bud & Cee
Dick Stabile Orch
Bobby Ramos Orch
Mocambo
Billy Daniel R (6)
Continental (4)
Eddie Oliver Orch
Joe Castro Quartet

LAS VEGAS, NEVADA

Flamingo
"Flamingo Cav
1952"
Georgie Price
Maxine Lewis
Mitchell & Petrillo
Don Corey
Lucile Anelli
Herb Fleming
Flamingo Starlets
Bobby Page 4
Toby Benson
Desert Inn (23)
Carmen Miranda
Judy Durant
Rudy Cardenas
Felo & Bruno
Donn Arden D
Carlton Hayes Orch
Last Frontier
Phil Splitalny
Hour of Charm
Evelyn
Viola
Rose Marie
Louise
Maxine
Janet
Robert & Alida
Linda
Don Baker
El Rancho Vegas
"Windmill Revue"
Louis Prima
Joanne Gilbert
Allan
Doodles & Skeeter
Harry Mimmo
Keely Smith
Bill Darian
El Rancho Girls

Ted Flo Rito Orch
Thunderbird
Bert Lahr
Randee White
Johnny O'Brien
Kathryn Duffy D
Al Jahns Orch
Andrews Sisters
Pansy the Horse
Andy Mayo
Continental (4)
Gene Nash
Gilda Fontana
Lillian Lanier
Dewey Sisters
Sa-Harem Dancers
See Davidson Orch
El Cortez
Joan Garay
Joanne Barton
Dancing Haydens
Cliff Ferre
Dave Rodgers Orch
Silver Slipper
Hank Henry
Woo Woo Stevens
Beau Jester
Hollywood Cover
Girls
Jack Spoons
Jimmy Cavanaugh
Bill Willard
Jo Ann Malone
George Redman Orch
Danny Thomas
Connie Russell
Lola Willis Jr
Copa Girls
Ray Sinatra Orch

HAVANA

Sans Souci
Skippy
Olga Chaviano
Rocio & Antonio
Celia Cruz
Tex
Mex Trio
Tropicana
Amparo Garrido
Chiquita & Johnson
Miguel Angel Ortiz

Ana Gloria &
Rolando
Tropicana Chorus
Montmartre
Don Carlos
F Bergaza &
Bernando Terraz
Doris Roberts
Serenata Espanola
Ray Carson

200G Rep Deal

Continued from page 1

but this would include only old shorts and cartoons, no features. Rep package includes pix originally released from 1937 to 1948. No westerns are listed among the titles, which include such pix as Ben Hecht's "Spectre of the Rose," "Northwest Outpost," with Nelson Eddy and Iloña Massey; "The Cheaters," with Joseph Schildkraut and Billie Burke; "Hurricane Smith," with Ray Middleton and Jane Wyatt, and others.

WCBS-TV will use the Rep package as part of its regular feature film shows, including "Early Show," "Late Show" and "Late Matinee." Under the programming setup, the station will not have to repeat any of the features in each of the three programs for a long period of time. In this way, it hopes to escape the mounting squawks from viewers about being forced to watch repeats of features. Despite the Rep sale, Savage declared that the scarcity of available feature pix to TV is still a problem and one which requires consistent scrounging to get new films. (See separate story in TV-Film section.)



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VOL. 189 No. 3

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TELEPIX'S \$25,000,000 SCHEDULE

Oldtime Yule Platters Also Used Gimmicks to Hit Bestseller Lists

By JIM WALSH

Ever since screechy wax cylinders and raucous disks first began to spin on home phonos, record buying has been a feature of the annual Christmas shopping expedition.

Increasingly popular as platters with a special Christmas flavor have become during the past decade or so, there are few gimmicks in connection with them that haven't been tried before. For several weeks New York papers have been running ads. of a firm whose pitch is: "Hear Santa Talk Directly to Your Child On a Record." Maybe that sounds new, but in the early 1920s, a popular record on Edison, Brunswick and other makes was "Santa Claus Hides In Your Phonograph." In this specialty, the artist impersonating Santa—who might be Harry E. Humphrey, Ernest Hare or somebody else with a deep voice and a jovial manner, depending on the company doing the waxing, talked out of the phone to the youngsters and ended with a chimes rendition of "Ring the Bells for Christmas." St. Nick not only talked out of the phone, he also talked down to the kids, for everyone of the pseudo-Santa Claus seemed inspired to adopt an insufferably

(Continued on page 35)

Rule Out Christine-GI Kidding for Philly's Mummers Parade on TV

Philadelphia, Dec. 23. Subject of Christine Jorgenson, the GI who turned GIRL in Denmark, has been placed on taboo list for Philadelphia's annual Mummers Parade, New Year's Day. Instructions from City Hall to the New Year's Associations which put on parade was that police would have orders to yank any reference to publicized transvestitism.

Large sections of New Year's parade are devoted to comedy, usually on topical subjects and notorious for not pulling punches. Most clubs in line also feature impersonators in gaudy femme finery, and officials feared combination of Jorgenson case, and possible effect on family pull of parade both on highway and TV screen.

Rival local breweries are again lifting tab for telecast of prancing New Year's Shooters. C. Schmidt & Sons, Inc., has signed for WFIL-TV pickup of show for third straight year. Agency for the account is the Al Paul Lefton Co.

Valley Forge Beer and Rams Head Ale will sponsor the WCAU-TV telecast for second consecutive year. Company will also sponsor telecast of the parade in Lancaster, via direct feed to WGAL-TV in that city. Ward Wheelock is the agency for the account.

Surveys last year showed over 1,000,000 persons caught the Mummers Parade on home receivers.

Chi Police Go After Strip Spots, Arrest 3

Chicago, Dec. 23.

Not harassed enough by the fracas with the American Guild of Variety Artists, strip spot owners on the near west and near north side are being subjected to a clean-up by local gendarmes.

The manager and two dancers from the L & L Club were arrested last week for soliciting drinks from customers and for putting on "lewd and lascivious performances."

Dealers, Distribs Can't Fill Demand For Radio-TV Sets

A combination of Christmas shopping and the opening of new TV stations around the country in recent months has resulted in a tight supply situation in the radio-TV set market. Dealers and distribs have been unable to get enough sets in the last few weeks to fill customer demands even though the manufacturers have been operating at full capacity. Situation has completely reversed the buyer's market which prevailed at the end of last summer when dealers were offering substantial discounts as come-ons.

One factor in the current set sales upbeat is the tendency of many customers to trade in sets bought three or four years ago for new models. The larger screens on the newer models are the chief inducement. Another important stimulant to sales nationally has been the opening up of new localities for TV reception as additional stations begin operation. Sets are still flowing into these areas, such as Denver, with the resultant cut-back in supply for the established TV cities, such as New York.

Indie Vidfilmer Buys TV, Film, Radio Rights To Hellinger Stories

Television, film and radio rights to more than 4,500 short stories penned by the late Mark Hellinger were acquired this week by indie vidfilm producer Les Hafner from Hellinger's estate. Hafner plans to tee off a series of 26 half-hour vidpix based on the stories in mid-February and hopes simultaneously to roll a separate full-length theatrical feature.

Deal was agented by the William Morris office with Mrs. Gladys (Continued on page 46)

SPONSORS EASE PROD'N GAMBLE

Hollywood, Dec. 23.

Disappearance of the wishful-thinkers from the telepix scene is the predominating note today as 1952 passes into history, with a record-breaking \$25,000,000 budgeted for telefilm production during 1953. Most significant fact in a company-by-company breakdown of operations for 1953 is that 35 out of 45 vidpix series which will be shooting this year are pre-paid, with sponsors picking up the tab, a far cry from the day when embryo producers were shooting all over town with high hopes but no angels. Adding even further solidity to the picture is the fact that of the 10 series being shot without sponsors, several open-enders are virtually pre-sold, having a wide market on local and regional basis.

There were probably three factors which contributed more than anything else to telepix' coming of age the past year, and each is equally significant. First is the aforementioned realization by responsible producers that if they were to stay in business, they must eliminate as much as possible the element of chance, and shoot product which is bankrolled before a camera rolls. More and more legit producers were shying away from agencies or prospective sponsors who still sang the old refrain, "let's see a pilot or two." Producers on the whole feel they should be judged on the basis of their

(Continued on page 26)

See Low Talent Supply for Inns 'Retarding' Vegas

Las Vegas, Dec. 23.

Failure of the entertainment industry to develop new names will eventually affect the growth of Las Vegas, according to local bonifaces. At this point the hotel owners believe that the insufficient supply of top talent for all the inns will cause a diminishing of interest in the hotels.

The casino operators know that gambling is the major lure, and the comparatively low prices of food and rooms, made possible by the casinos, is another. However, the Chamber of Commerce or the promotion department of a hotel cannot go to an organization with a picture of a crap table and ask the wives to let their husbands go there for a convention or a sales meeting. There must be that solid lineup of names that makes the place sound enticing and the appeal must be on a fairly high level. Consequently, names have become the most important item in this town's quest for growth.

Right now some of the older (Continued on page 44)

Will NBC's Jet Outrace CBS With Coronation Pix (or Vice Versa?)

Mickey Rooney Set at 9G For French Casino, N. Y.

Mickey Rooney's date for the French Casino, N. Y., has been set for Feb. 6. He'll be getting \$9,000 for this stand with his revue. Frankie Laine goes in that spot two weeks later.

French Casino is still on the prowl for other names, having put in bids to virtually every agency for some of its top names. Cafe is trying to get Patti Page or Peggy Lee to follow Laine.

Berlin-Bing-Par Equal Pards In 'White Xmas' Pic

Irving Berlin's deal for "White Christmas," at Paramount, gives him a one-third ownership of the Bing Crosby film musical along with the star and Paramount. Berlin also gets \$250,000 for his songs, story ideas and all that goes with a Berlin package which invariably provides for strong collaborative interest on exploitation values, radio-TV personals and the like.

The songsmith and his wife, Ellin, who flew to southern Italy to spend the Xmas-New Year's holidays with their just married daughter, Mary Ellin, and her husband, Marvin Barrett, celebrate their 28th wedding anniversary Jan. 4 in Tourmina, an off-beat beach in Sicily. He returns to New York Jan. 7, and is due on the Par lot Jan. 15 to prepare shooting of the film which springs from the theme

(Continued on page 55)

It'll be a race against time between CBS-TV and the NBC video web on Queen Elizabeth's coronation next June, to fly their films from London back to the U. S., process and edit them and get them on the air. Unlike the pattern set for coverage of special events in the past, the TV nets are not pooling their resources for this one and since there is not expected to be any live transoceanic TV by June, the nets will evidently be competing for the fastest jet planes to fly film footage back to the States.

NBC has sold its radio and TV coverage of the event to General Motors, with Wyllis-Overland buying the CBS coverage on both media. ABC is offering radio-TV of the event in a package but to date has not sold its stuff. Mutual also will undoubtedly cover via radio. What the DuMont TV net plans to do has not been disclosed. Set for June 2, the coronation will undoubtedly receive the most comprehensive coverage on both radio

(Continued on page 46)

Sherwood Buckles Down To Study of TV Medium In Prepping Play Series

Robert E. Sherwood, the three-time Pulitzer Prizewinner who is setting a new standard in the medium, under his NBC contract calling for writing three plays per annum, direct-for-TV, for three years, has been boning up on the video technique and has come away with some interesting reactions. For one thing, because of the visual medium, the limited TV screen-size, and the nature of the projection of televised drama into the home, he is particularly taken up with the question of scenery.

"I don't see why television has to be tied down to the standard stage settings technique," says the

(Continued on page 40)

The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR

Under the Direction of PHIL BENTLEY

MID-WINTER ITINERARY	
Nov. 12, Kansas City	Nov. 20, Denver
" 14, St. Joseph, Mo.	" 21, Laramie, Wyo.
" 15, Omaha, Neb.	" 22, Ft. Collins, Col.
" 16, Bozeth, Kan.	
" 18, Colorado Spgs.	
" 19, Pueblo, Col.	
LAST FRONTIER HOTEL LAS VEGAS, NEV. Nov. 25 thru Dec. 26	

Calcutta Tourist Season Is On, Visitors Fall Prey to Local 'Fishing'

By ARI TIW

Calcutta, Dec. 16. The fishing fleet is in, and Calcutta's big tourist season is under way. For the next three months India puts on a climatic display that can't be beaten by Florida, Southern California, the Riviera or any of the other famed playstays of solar splendor. From now until March the sahibs and memsahibs from overseas converge on this city's hotels and clubs to cash in on the cheapest living scale this side of OPS.

The tourist onrush is pretty hodge-podge in makeup. It consists of Yank gawkers (disliked for their indiscriminate handouts of backsheesh), Oriental businessmen carrying their telltale briefcases, British daughters escaping the UK's winter mists, Pakistani well-to-dos visiting the folks they left behind when they scurried out during (Continued on page 53)

Record H'wood Troupe Brings Yule Cheer To Servicemen Overseas

Hollywood, Dec. 23. Total of 65 Hollywood entertainers, the largest troupe of that kind in history, took off from Burbank Airport to carry the holiday spirit to Army bases in Korea, Alaska, Greenland-Newfoundland and the Caribbean area. Tours are under supervision of the Hollywood Coordinating Committee and USO-Camp Shows, Inc.

Volunteer troupers, consisting of 48 thespians and 17 musicians, are:

Korea: Richard Allan, Paul Douglas, Richard Morris, Jan Sterling, Frank Saputo, Lionel Ascher, Carleton Carpenter, Movita Castaneda, Carolina Cotton, Peggy King, Walter Pidgeon, Debbie Reynolds, Keenan Wynn, June Bruner, Dawn Addams, Roscoe Ates, Lita Baron, Rory Calhoun, Virginia Hall, Jean Peters, Bill Shirley, Jud De Naut, Robin De Vour, Walt Germain, Larry Roberts.

Alaska: Cindy Garner, Johnny Grant, Tony Lovello, Sally Mansfield, Beverly Michaels, Ginny Jackson, Elizabeth Talbot-Martin, Vicki Bakken, Freddie Browne, Jean Fowler, Jane Frazee, Dorothy (Continued on page 55)

Alien Actors Can't Switch Jobs, Sez Govt. Bureau

Bureau of Immigration is cracking down on aliens, visiting the U. S. under contract for a specific job, who accept any other kind of employment. Notices to that effect has been received by Actors Equity in a letter from the Government agency.

According to the Bureau warning, it is unlawful for an alien actor engaged for a specific engagement to accept unauthorized employment, to change from authorized to unauthorized employment, or change from an authorized to an unauthorized employer, even though in the same type of work. Such action has been common among alien actors, apparently through ignorance of the law.

The Equity council, at its regular meeting last week, ordered dissemination to producers and agents of the contents of the Government letter.

Sarnoff Cites Science's Role at Weizmann Meet

The creative role of science in human progress was stressed in an address by Gen. David Sarnoff, Radio Corp. of America board chairman, at a memorial tribute to Dr. Chaim Weizmann, the late first President of Israel, in N. Y. last week. Science "can exist and flourish only where there is freedom of inquiry and a right-of-way for conscience," Sarnoff said. He added that both the U. S. and Israel have this "cultural atmosphere of free science."

"In large and wealthy countries, some people assume that basic ideas and big discoveries can come only from big nations," Sarnoff declared. "The record of scientific progress disproves that assumption." He said that the Weizmann Institute of Science in Israel, which he visited on his recent trip, not only has excellent apparatus but, more important, "a galaxy of talent, of scientific skills and knowledge."

See Big Loot in Vegas Spurring Mex Govt. To Resume Tijuana Casino

Las Vegas, Dec. 23. Las Vegas resort operators have become suddenly fearful that continued reports of the high degree of prosperity and growth in this area may cause the Mexican government to permit resumption of casino activities in Tijuana. Mex spot was shuttered some years ago when it was found that the syndicate operating the casino had defrauded the government of vast amounts of gambling and liquor taxes.

The Las Vegas owners depend upon a great deal of play from Hollywood and other Southern California points. It's a six-hour drive from L. A. to L. V., while Tijuana is only 150 miles from the film center.

Should the Mexican government relent and permit Tijuana to reopen, the competition between the two cities will be hyped considerably. They fear that the top prices now paid for talent would be peanuts in comparison to the new prices that would be asked.

However, the major fear is that the comparative proximity of Tijuana would entice a great number of the top spenders. One Hollywoodite even felt that if this happened, Las Vegas could become a ghost town.

W. GERMANY TO GET CORONATION VIA TV

Berlin, Dec. 16. The Coronation in London next year probably will be West Europe's first big TV show on an international basis. West Germany, as well as France and Holland, hope to cash in on the direct telecast offered by the British Broadcasting Corp. BBC is willing to televise the event via relay stations as far as the British Channel where it will be picked up by the Continental TV chain.

It is understood here that the (Continued on page 46)



HORACE HEIDT
FOR LUCKY STRIKE
STARTING January 1st

Strong Show Biz Lineup on Riviera

Nice, Dec. 16. In an effort to attract people to the Riviera, the cities of Nice, Cannes and Monte Carlo are putting on what appears to be a good lineup of shows for the coming winter season, including as it does top legit and film names like Fernand Gravey, Edwige Fenech, Sacha Guitry and Pierre Brasseur.

This season, as was their policy last year, the Nice Municipal Casino and the Nice Palais de la Mediterranee will present new plays since the Cote d'Azur has (Continued on page 55)

Solid Talent Lineup For Ike's Inaugural Show—But Sans Ike

Washington, Dec. 23. Although incomplete, the talent lineup for the Presidential Inaugural vaude show Jan. 19 looms very solid. Over the weekend, Mrs. A. Burks Summers, chairman of the Festival committee, announced the following as definitely slated to appear:

Ethel Merman, Lily Pons, Edgar Bergen, Fred Waring and his Pennsylvanians, Helen Hayes, Hoagy Carmichael, Walter Pidgeon, Adolph Menjou, Jeanette MacDonald, William Gaxton, Allan Jones, James Melton and Eleanor Steber. (Continued on page 55)

Southern Rhodesia Fete Dickers Kaye for 75¢

Hollywood, Dec. 23. George Johnson, managing director of special celebration to be held in Salisbury, Southern Rhodesia, next June-July, has offered Danny Kaye \$25,000 weekly for three weeks as one of three top theatrical attractions at fete.

Johnson is also dickering Sadler's Wells Ballet, London Symphony, with John Barbirolli conducting. Show portion of celebration would be in special theatre seating 4,000.

Eddy's Nitery Debut

Hollywood, Dec. 23. Baritone Nelson Eddy will make his nitery bow at Top's, San Diego, starting Jan. 16 for three days. Success of this stand will determine whether he'll continue with more cafe engagements.

Nelson has been concertizing since he last appeared in musical films. The Nat Goldstone agency is handling him.

Talkies Arrive

Berneray, Dec. 16. First talking pic has just arrived on this isolated West Scotland island located in the remote Hebrides. The 380 islanders have been seeing silent pix for years, and had no idea what to expect from a sound track. Show was given near the local pier, with the projector run by power from a fishing boat.

Most of the islanders are lobster fishermen, and the first film they saw was "Dear Octopus," a British pic released in 1943.

SCULLY'S SCRAPBOOK

By Frank Scully

Santa Claus Lane. The trouble with being a VARIETY mugg is that you can't find time to mind your own business, and if you could you'd be just as rich as other people. But the world would be lots poorer, and what's one mugg's interests against the best interests of 2,000,000,000 people anyway?

You take a little thing like a Christmas party for the victims of muscular dystrophy, a childhood disease which sometimes attacks adults as well. There are a lot of these mangled moppets out in California, and so far they get no help except from their president, Martha Yorke McGeein, who is a victim herself, and muggs like us who can't mind our own biz.

Martin & Lewis keep pitching for this cause on their TV and radio shows but all that money goes to New York and none of it so far has trickled back to the source, which in this case happens to be California. In time this issue of local aid will be worked out, but meanwhile these kids had to have a Christmas party, and what could the mugg whose business is minding everybody's business but his own do about it?

The most likely place that came to mind was the Field Photo Farm, which Jack Ford set up for his combat unit to rest, convalesce or just use as a clubhouse now and then. It is out at Reseda in San Fernando Valley, and harder to find than a critic who has given a producer-pal a bad notice. But it's an ideal acreage for sick kids because it is level, has a children's playground, a spacious dining room, ramps to make it easy to run wheelchairs in and out of the buildings and is furnished in flawless taste. As these kids are either confined to wheelchairs or can walk, not run, to the nearest exit, there was little chance that they could damage any of these precious byproducts to adult living.

After surprisingly little negotiating, considering that the place had never been used for such a project and that Jack Ford was in Africa making a Metro picture, the deal was set. Martha McGeein, who runs the Muscular Dystrophy Assn. alone in L. A., and I mean alone, was elated. Her daughter and her husband get her up in the morning and carry her to the dining room table. There she sits at a rented electric typewriter. Muscular dystrophy has made her legs useless but she still has free use of her hands and her arms as high as her elbows. The telephone company has rigged up a light receiver for her, as otherwise she could not lift one to her ear. Within these limits she works hard all day, cheering up the mothers and fathers, scattered all over town, whose children are victims of this fatal disease.

Her widely scattered brood need these parties more than most sick kids because they never meet their own kind except for parties like this. You never see them in hospitals because, there being no known treatment, there is no point to hospitalizing them. Thus across the country there are 100,000 to 200,000 cases.

Many of them never are known and quietly disintegrate and die amid their own kin and their own kind. Last year \$50,000 was spent in research on this No. 1 killer among children. That, of course, is peanuts, considering the number felled by this mystifying plague. So far all that is known is that the disease attacks three boys to one girl, that all the victims seem to have one thing in common: they lack vitamin E and seem to throw off every attempt to inject it into the body. One group at New York Hospital is working on methods of treatment and it is the plan of Mrs. McGeein to effect a pincer movement on this terrible scourge by setting up another project at the UCLA medical school at Westwood, Cal.

It is terribly hard to interest people in troubles which have no hope of being dissolved. If muscular dystrophy could only have one victim make some measure of recovery, such as Franklin D. Roosevelt did, and become President (of even a pickle factory), it would attract aid from those who like to back long shots. But so far every victim of M. D. if he contracted the disease when six or eight, never lived to vote, let alone run for Prez. In other words, the reason you don't hear so much about this malady is that none of its victims lives long enough to grow up and die famous.

But they are a lot of fun while still here. At the Field Photo Farm party there were 35 boys and one girl. She was Laurie Swanson, about 8, and a charmer if ever I appraised one. I knew many of the boys from a party Louise Fazenda threw for them more than a year ago, but many more had gone to a world far better than this will ever be. I also saw one boy who looked so wonderful a year ago and now looked slender and sad, even when the clowns were performing.

Most of them, however, completely forgot themselves. They ate a swell dinner, served by Dave Chasen's maitre d', Roger Boddaert, and really ate up the acts.

First they had Charlie Mack (McDonald), Perky the Clown, (George Perkins), Fay Avalon and George Cooper, who filched every surfire clown routine I ever saw. They are marvelous. Avalon left Wardsworth Hospital to romp for the kids. Perkins, who originated the comedy Ford routine of the Ringling show, got his dog Pepper from the pound for one more performance. They packed what would be spaced through three hours of a whole circus into 20 minutes.

Then it seemed as if all the action shows emanating from KECA of ABC had poured in from the past, the present and the future. There was Bill Williams as Kit Carson and Don Diamond as El Toro. There was Jack Owens, who ranks awful high in across-the-board daytime TV, and finally Nina Bara (Tonga) and Ken Mayer (Major Robertson) of "Space Patrol." All these were in costume.

Jack Owens sang some of his own songs and then got his wife up to join him in a hula hula song and dance. He took off his tweed jacket and tied it around his middle in lieu of a grass skirt. The kids howled and clapped, and knowing how hard it was for those hands to clap I went and applauded as if I were a hired palm-slammer from Central Casting.

But the act that really got them was Jack Swimmer, a magician who runs the Chavez school in black arts. I don't think he knew these were doomed kids. He probably thought they were convalescing from polio or something. They had practically encircled him, making it awful tough to keep his deception going from all angles. Some kid would spot where a cigaret was palmed, or a card, and yell his discovery. But when Swimmer palmed a cigaret and instead of bringing it back brought a cigar and then made that disappear and be replaced by a pipe, he really awed them.

Then came Santa Claus. I don't claim to have invented him but I really produced this one when Jimmy McHugh found that due to previous commitments he wouldn't be in town. I dug up Floyd Christy, old vauder, who really looks the part. Besides, for him it isn't even a character part. He scrounged around and found that a deluxe costume was at Lakeside, where it would be used the next Sunday. They loaned it to Floyd as if it were the Hope diamond, and it really was a thing of beauty.

Christy really let himself go, and the gifts had the old personal touch, which is so hard to do today under the mass production methods of everything, including Christmas.

After it was all over Mrs. McGeein was wheeled over to a corner for her dinner. She wouldn't eat till her husband came. He is a postal inspector and found that it being so close to Christmas he had to work till nearly dark, Sunday or no Sunday. But she waited for him. They have been married 30 years and it's hard to break a habit.

If it weren't so hard I could simply suggest that henceforth all benefits be paid for by the Government, and A-bomb, H-bomb and other billion-dollar projects designed for destruction be financed by private charities and benefits. Wouldn't that be a cute switch? Merry Christmas to you, too.

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FILMS' 6 MOS. OF 'MERRY XMAS'

Major Companies Getting Restless At Delays in Argentine, Brazil Deals

With the companies showing signs of restlessness over the lack of developments in Brazil and Argentina, visited recently by Eric Johnston, a Motion Picture Assn. of America spokesman in N. Y. Monday (22) emphasized that the MPAA prexy had warned of possible delays in implementing any of the deals he had made there and that, in fact, he had warned that his trip has netted promises and nothing more.

On his return from South America, Johnston had told the MPAA board that he had been assured not only of the resumption of the flow of pix into Argentina and Brazil, but also of remittances from Buenos Aires, where the distributors have about \$2,000,000 frozen.

So far, no permits have come through from Brazil which, says the MPAA, is due to the fact that all of that country's imports and exports have come to a temporary standstill pending finalization of a loan to the country. MPAA's view is that Johnston gave the Brazilian government the film pitch and that he had been concerned primarily with getting the pic story across.

Argentine situation is a puzzler. Johnston was promised that review boards in Buenos Aires would start processing 20 U.S. pix a month, but the distributors haven't heard of any move in that direction and thus are still stymied in their operations. There are also no indications of any intention of unfreezing pix coin.

MPAA says the Argentine Foreign Minister has been ill for some time, which has slowed developments, and that the Peron government is not the kind which honors promises under all circumstances.

U.S. Distributors Explore Legalistics in Joining Mex Exhibs Vs. Quota

American distributors are exploring the legalistic aspects of joining with Mexican exhibitors in seeking a court injunction against the 50% playing time quota decreed in Mexico. Discussions center around the extent to which the U. S. companies can act together in a case of this kind.

The new "reglamento," which interprets the quota law, hasn't yet been published, and neither the exhibitors nor the Americans plan to take any action until it is.

Last time the Mexican Congress passed a screen time quota, in 1951, it was declared unconstitutional by a Federal Court, since only the reglamento, and not the law itself, specified minimum playing time for local pix. This time, the reglamento has been phrased with more care.

'MIRACLE' SUIT ASKS PRE-CENSORSHIP NIX

Chicago, Dec. 23. New approach to overthrow the city's ban on the showing of "The Miracle," controversial Italian import, has been taken here with the filing of a suit in Cook County Circuit Court asking that the municipal ordinance calling for the pre-censorship of films be declared unconstitutional.

Action was filed by the American Civil Liberties Union, which has been assigned the right by indie distributor Joseph Burstyn to distribute and exhibit the film in this area, and attorney Charles Liebman, acting as an individual participant. ACLU is asking for a declaratory judgment on constitutional grounds and is not attempting to fight the case on sacrilegious or moral issues.

ACLU notes that it is attempting to upset the pre-censorship of films, but is not questioning the city's right to arrest and prosecute an exhibitor of obscene films. ACLU complaint was signed by Alfred Cushman, head of the Chicago Theological Seminary.

Robert J. O'Donnell
sees in
**Movietime USA—A New
Kind of Industry
Flying Squadron**
* * *
an informative editorial feature in
the soon-due
47th Anniversary Number
of
VARIETY

Streamline Films For Distrib Abroad

Attempt to streamline foreign distribution, particularly as it applies to the selection of pix to be sent into the individual territories, is being made by several of the major U. S. companies. It's felt that with only a comparatively small part of Hollywood's output going into some areas of the foreign market, not enough attention has been paid to the type of films that might be a draw in a given country.

At least one company, 20th-Fox, has plans for putting the selection of pix for distribution abroad on a more scientific basis. The distributor is currently working on a chart that would show what pix have been successful in what areas. Future exports would be guided by these past performances.

It's known, for instance, that musicals have very little appeal in some South American countries, and other territories may mix other types. Distributors are already economizing by sending into the foreign market "rejuvenated" Technicolor prints that have already been used domestically. Procedure saves the distributors considerable amounts since a new Techni print comes to about \$600.

With the foreign market becoming continuously more important, the companies are studying ways and means to get the most out of every pic they export. More careful selection of the product is considered a primary part of any scheme.

MPAA May Be Forced To Raise Budget For Varied Special Projects

Expanding scope of Motion Picture Assn. of America activities in the foreign market, public relations, theatre TV, etc., as well as the pressure from rising operational costs, may force the MPAA to raise its budget in the coming year.

The Assn. in 1952 got along on an overall \$1,200,000, of which approximately 20% went to the running of the international division. Companies pay MPAA dues on the basis of their domestic billings, which makes Metro the largest single contributor. The \$1,200,000 expenditure does not involve operation of the Production Code.

MPAA budget committee, which meets early next year, is going to have before it various suggestions for raising dues. At the same time, despite the MPAA's expanding range of interests, there is bound to be some opposition.

Reasoning in favor of upped dues is that this is preferable to the alternative of special assessments for such purposes as an MPAA TV show, etc. There is also the argument, emphasized in recent weeks by Eric Johnston, MPAA prexy, that the industry needs to concentrate more heavily on the foreign market whence now comes a good part of its income.

219 PICTURES GUE H'WOOD OPTIMISM

Hollywood, Dec. 23. Hollywood's Christmas present to an industry beset by ever-sharpening competition from other entertainment media and by increasing ticket-window resistance on the part of the buying public is a half-year's product completed and awaiting release.

Admittedly, not all of the 219 films now in the can are going to start a run on the boxoffice. But the general feeling is that the product now available for the first half of 1953 includes more potential hits than the industry usually anticipates at this time of year, auguring a lure that could—at the very least—halt the steady business decline of the last four years.

Accenting this belief is the fact that the total of 219 includes only 11 films for which releasing arrangements still must be made. The remaining 208 films are signed, sealed and ready to be delivered at the appropriate time. And another dozen films, many of them "big ones," are now in various stages of completion.

Prospects for 1953 are best illustrated by this week's flood of openings in the Los Angeles area to permit producers to get their product out in time to qualify for Academy Award consideration. Un-

(Continued on page 47)

Circuit Chiefs Huddle On Better TV Reception

Irked by criticism of the technical quality of the recent "Carmen" presentation over theatre TV, heads of various circuits met with technical experts in N. Y. yesterday (Tues.) to discuss ways and means of improving the quality of the TV large-screen image. Meeting was called by Robert O'Brien, treasurer of United Paramount Theatres, and was held in his office with about 25 execs attending.

Upshot of the discussion was a decision for O'Brien to appoint a committee which coordinate the thinking of those involved. According to O'Brien, exhibitors have been told that improvement of the TV pic is possible if the equipment is more skillfully put to use. Reps of Loew's, Warner Brothers, RKO, Fabian, Warner Reade and other circuits attended.

National Boxoffice Survey

First-Runs Wait for Xmas; 'Because' Again First
'Zenda' 2d, 'Everything,' 'A&C Kidd' Next

Current biz session in most key cities covered by VARIETY fails to take in Christmas Day, with the showings reflecting the bottom of the pre-Xmas slump. Hence, the boxoffice picture, per usual for this season of the year, is uniformly gloomy. Majority of deluxers are bringing in new, strong product which they are launching today and Dec. 25, with the customary upswing anticipated.

"Because of You" (U), which has been No. 1 and second for the last two weeks, respectively, again is finishing first despite all handicaps. It is one of the few pix to have uniformly okay to sturdy playdates.

"Prisoner of Zenda" (M-G), fifth last stanza and up higher on the list in other weeks, is winding up second. "Everything I Have Is Yours," also from Metro, will be third, while "Abbott-Costello Meet Capt. Kidd" (WB) is landing fourth position. Latter was launched in one of worst boxoffice periods of the year, and promises to do better.

Fifth money goes to "Flat Top" (AA). "Breaking the Sound Barrier" (UA) is showing enough to cop sixth place, with "Hangman's Knot" (Col) taking seventh. "My Pal Gus" (20th) is eighth. "Invasion U.S.A." (Col). "Blackbeard the Pirate" (RKO) and "Battle Zone" (AA) are rated the runner-

Exhibs Rear Up at Republic For 200G Leasing to CBS Video

Hal Wallis
acknowledges
**Hollywood's Big Debt
to Broadway Stage**
* * *
one of the many byline pieces in
the forthcoming
47th Anniversary Number
of
VARIETY

RKO Production Rolls in Mid-Feb.

Hollywood, Dec. 23. Following a studio lull for the past several months, RKO is now set to resume production in mid-February. Operations timetable under the newly-constituted board of directors, headed by chairman Howard Hughes, has been mapped so that new product will be ready for handling by the sales department just prior to the time when the present releasing lineup is exhausted.

Company has a sked for 25 features, including four reissues, which will be in distribution through to mid-June. By that time, it's figured, six story properties which now are being prepped will have been completed. Giving impetus to the production plans was this week's return of C. J. Tevlin as v.p. in charge of studio operations.

Occupying the office he held prior to the stock control acquisition by the Ralph Stolkin group, Tevlin spent several hours yesterday (Mon.) inspecting the rough cut of Edmund Grainger's "Split Second," which was the only film produced during the tenure of the Stolkin group. Charles Boasberg, (Continued on page 18)

Veiled threat of a boycott of Republic pictures was contained in exhib reaction this week to the studio's leasing of 104 pix to WCBS-TV, the Columbia Broadcasting System's New York video outlet, for a reported \$200,000. Irate exhibs, especially those in the N. Y. metropolitan area, made no bones about describing the deal as "a stab in the back."

Almost immediately after the story broke last Wednesday (17), WCBS-TV received a number of calls from theatremen asking the station if it could furnish a list of the titles included in the deal. While the station had no orders from Republic on the situation, it declined to furnish the list.

Particularly incensed at the deal was Harry Brandt, circuit topper, who said his outfit was Rep's best customer in the N. Y. metropolitan zone. "I wonder what Republic's sales manager is going to get in film rentals from theatres now. If he wants to sell to theatres, he'll have to ask for the same terms he's getting from TV. The deal will have to be on the same basis, for the same money and based on the number of people who'll see the pictures," Brandt declared.

Brandt elaborated that he was (Continued on page 34)

TOA Bd. Meet to Cue Org's Petition to Be 16m Suit Defendant

Final decision as to whether Theatre Owners of America will petition the Government to be named a co-defendant in the 16m antitrust suit against the major film companies will be determined at the exhib org's board meeting at the Hotel Pierre, N. Y., Jan. 25-27.

TOA, which has been named a co-conspirator but not a defendant in the suit, has been weighing entry in the action since the charges were filed several months ago. Although the board will be guided by a poll of its members, currently being conducted by general coun-

(Continued on page 16)

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Pix Industry Eyes Big Legal Savings If WB Is Upheld in Donahue Suit

A decision by a Utah District Court last week, if upheld by the state's Supreme Court, can conceivably save the film industry considerable coin yearly in legal fees and out-of-court settlements arising from suits stemming from Utah's right-of-privacy statute. Specifically involved is the state law pertaining to the depiction of a deceased public figure in a fictional motion picture.

Ruling resulted from the suit of the late Jack Donahue's family against Warner Bros. Heirs of the dancing star charged that Donahue had been portrayed in WB's "Look for the Silver Lining" without their consent. Case, which has been before various courts for three years, was decided in favor of Warners in a jury verdict handed down Nov. 21 after a five-day trial. However, this decision ruled only on the facts of the case and did not take into consideration the constitutionality of the law involved. Following the jury's verdict, the court took under advisement WB's counterclaim for a declaratory judgment, which would fix the law of the case.

In an oral decision from the bench last week, District Court Judge Ray Van Cott in Salt Lake City indicated that he would grant the film company's claim and would rule that Utah's right-of-privacy statute does not prohibit the portrayal of a deceased public figure and that the consent of the heirs is not necessary. The formal written judgment has not yet been entered.

There are indications that the Donahue family will appeal this ruling, in which event the case will go before the Utah Supreme Court. (Continued on page 47)

Distributors Pledge Not To Make Individual Deals to Sell Francs

After some dissension, particularly by Universal, U. S. distributors last Friday (19) again pledged themselves not to make individual deals for selling any of their accumulated French francs. Argument is that any breaking away from the ranks would cause the rest of the distributors to do likewise and that the resulting free-for-all would seriously affect the capital account rate.

Motion Picture Export Assn. bookkeepers in Paris at present are completing a detailed breakdown of how the accumulated \$4,500,000 in the capital account is apportioned over the MPEA member companies. Until that job is finished, MPEA won't accept any deals for the money.

Meanwhile, negotiations are proceeding, with several offers being made, but here again an MPEA spokesman in N. Y. said Friday (19) that the Assn. was not considering "anything but firm deals at the market rate," which is about 400 francs to the dollar. Largest offer so far has come from the J. P. Morgan company and is for \$349,000.

The French government has made it clear that it would prefer the money to be taken out in several large amounts. Before licensing any transfers, the French are also anxious to know who's buying the francs. Should the distributors decide to take their money out as the result of various small deals, there is a monthly limitation of \$300,000 on such transfers.

Original one-year French pact, which runs to July 1, 1953, permits remittance of the accrued \$4,500,000 at the capital account rate. Current earnings are remittable at the rate of \$120,000 a month at the favorable official rate, with another \$125,000 flowing into the capital account. Several of the foreign execs in N. Y. feel there is no particular hurry in getting the money out since this isn't the best season to make such deals.

Bevhills Honors Goldwyn

Beverly Hills, Dec. 23. This city celebrated "Samuel Goldwyn Day" yesterday (Mon.) in commemoration of the producer's 40 years in the motion picture industry.

Mayor David Tannenbaum presented the guest of honor with a medal, specially cast for the occa-

Long Xmas Holiday For N. Y. Pic Offices

Long Christmas holiday weekend will be enjoyed by New York film, homeoffices, with filmeries set to shut down as early as 1 p.m. today (Wed.). Employees are slated to be back at their desks on Monday (29).

Schedule for New Year's week-end hasn't been fully determined. With New Year's Day falling on Thursday, both Metro and 20th-Fox have announced they'll be shuttered Friday (2), thus giving staffers another long weekend. Warner Bros. and Universal have indicated they'll be open the day after New Year's, but the other companies haven't as yet set a policy.

Offers New Brief In Ohio Fight Vs. 'Son' Censorship

New concept in the fighting of film censorship will be presented before the Ohio Supreme Court when an appeal hearing involving the film "Native Son" is heard at Columbus on Feb. 4. In a brief prepared for Classic Pictures, distrib of the film, Ephraim London, the attorney who successfully fought the "Miracle" case in the U. S. Supreme Court, argues that the exacting of a fee for a license to show a picture "is an unconstitutional abridgment of the freedom of the press."

London points out that there is no doubt that a tax on the right to circulate newspapers and distribute pamphlets is unconstitutional. Noting that the protection afforded to speech and press have been extended to pix via the "Miracle" ruling, London says that Ohio's requirement of a \$3 fee for each reel submitted before a certificate is issued "is no different in principle or effect than a stamp tax on newspapers." He adds that the name given the tax is of no consequence.

London does not claim that films should be free from all forms of taxation, but argues that there can (Continued on page 18)

7 Majors, UPT Sued For \$2,340,000 in D.C. By Washington Exhibs

Seven majors and United Paramount Theatres were named defendants in a \$2,340,000 antitrust suit brought Friday (19) in N. Y. Federal Court by operators of the Pix Theatre, Washington, D. C. Action charges that the house fell victim to a conspiracy allegedly carried on by the distributors to restrain trade and eliminate competition.

Suit was leveled by Samuel, Max and Faith Cummins as well as Rose Chatkin and Celia B. Cohen, all of whom assertedly have been operators and lessees of the Pix since October, 1941. Named defendants are RKO Pictures, Loew's, Inc.; Warner Bros.; Paramount Pictures, 20th-Fox, United Artists, Columbia, Universal and UPT.

Pix operators claim the distributor defendants set up an unfair system of runs and clearances which forced them to wait as much as six months for product. Moreover, it's contended, the plaintiffs were compelled to enter into agreements that fixed admission prices on certain pictures.

Oboler's RKO, UA Dickers on 'Devil'

Hollywood, Dec. 23. Arch Oboler is dickering with RKO and United Artists to release "Bwana Devil" after Ben Kalmenzon, WB vicepres, called off a virtually-set deal at Warners.

Since pic hit boxoffice lode, Oboler has been dickering with the majors to take over distribution.

Universal Exec V.P.
Alfred E. Daff
Is of the opinion that
**You Can't Teach
the Public,
Just Entertain 'Em**
* * *
one of the many editorial features
in the upcoming
47th Anniversary Number
of
VARIETY

State Legislation Sought by MPAA Vs. Pic Censoring

Drive to eliminate film censorship via legislation in states with snipping statutes will be launched by the Motion Picture Assn. of America early in 1953. Bills are set for introduction in the legislatures of Ohio and Kansas when the bodies convene for sessions in January. Attempts will be made also to repeal the censorship laws of Maryland, Virginia, Pennsylvania, New York and Massachusetts.

Meanwhile, in Ohio, where the industry has been shelling out the newsreel censorship fee under protest, a suit is being readied to recover the coin. MPAA will base its recovery claim on the decision of a Toledo Municipal Court, which termed the bluepencil of reels as unconstitutional. Despite the victory, newsreels outfits continued to submit their footage to the state censor body since no decision had been obtained making the Toledo ruling applicable to the entire state. It's indicated by the MPAA that institution of the suit will in no manner negate any other actions that might be contemplated, such as setting up another test case in order to get a state Supreme Court decision.

Urges Institute to Train New Exec Personnel Via Special MPAA Assessment

Suggestion for the establishment of a Motion Picture Institute, to be financed through a special assessment of members of the Motion Picture Assn. of America and to serve in part for the selection and training of new executive personnel for the industry, was suggested in N. Y. last Friday (19) by Maurice Bergman, director of public relations for Universal.

A day earlier, speaking before the Associated Motion Picture Advertisers school in N. Y., Bergman had outlined industry public relations problems and had highlighted both the lack of funds to conduct a telling public relations campaign and the fact that the industry had failed to use its screens "to educate people to our many commendable attributes."

Bergman, enlarging on his address, pointed out that the industry so far had failed to take advantage of the tremendous interest in films that exists in schools and colleges where cinema clubs are flourishing. "We should become an affinity to this zeal," he declared. "Now is the time to recruit on the basis of industry rather than just special services. What we need is a progressive policy, but nothing can be accomplished without money."

The U. exec stressed that assessment of MPAA members wasn't a revolutionary idea and that it was done to the tune of \$600,000 when the industry sponsored institutional ads in newspapers around the country on the occasion of its 50th anniversary. Bergman said it was time for the industry to start fighting the public relations battle with special staffs. "COMPO would be the logical agency to do it, but it has no funds," he emphasized.

In his AMPA speech, Bergman echoed a suggestion made long ago by Eric Johnston, MPAA prexy, that the industry finance a film for the nation's theatres which would factually tell the story of the picture.

Production Benefits Make Continent Attractive Lure for Pic Investment

\$3,500,000 in Rentals On 'Ivanhoe' Pre-Releases

Tall money which can be realized through pre-release of strong b.o. pix was further demonstrated this week with the disclosure that Metro's "Ivanhoe" will have racked up about \$3,500,000 in its 450 pre-release dates. That's domestic distribution coin, i.e., rentals from exhibs in the U. S. and Canada.

M-G epic, which stars Robert Taylor, Elizabeth Taylor, Joan Fontaine and George Sanders, will go into general release, after a brief withdrawal from circulation, the latter part of February.

Pre-release approach to top coin, which some exhib outfits such as Allied States Assn. have blasted as being overworked, that is, being used with pix which allegedly aren't sufficiently strong at the b.o. for the policy, is to be tried for several upcoming pix. Among them are Walt Disney's "Peter Pan," RKO release, and Columbia's "Salome," Rita Hayworth starrer.

U. S. Distribs Insist on 45% Norway Rental

U. S. distrib last week (19) turned down a Norwegian offer for a rental "floor" of 40% and instead insisted that the Norwegian government stick to its original tentative agreement for a 45% minimum in rentals.

Meeting of the companies' foreign managers in N. Y. discussed the deal at some length and rejected the Norway offer though it represents a considerable improvement over prior arrangements. Still in force in Norway is a law setting the rental maximum at 30%, which has kept many of the big U. S. pix out of the country.

It's understood that, should the Norwegians go for the 45% proposition, which is opposed by local exhibs, such an agreement would include a pledge from the American distrib not to withhold more than one pic per year from the market. Agreement would specifically state that Metro would release "Gone With the Wind" in Norway. Pic has not played there due to the rental ceiling.

N. Y. to Europe

Jean-Louis Barrault
Beauchamp
Pierre Bertin
Jean Paul Blondeau
Pierre Boulez
Jean-Francois Calve
Anne Carrere
Gabriel Cattand
Jacques Dacqmine
Al Daff
Marie-Helene Daste
Jean Desailly
Donald Flamm
Jacques Galland
Anais Geflot
Fernand Girault
Jean-Pierre Granval
Roger Guttin
Jean Juillard
Elina Labourdette
Jacqueline Laisne
C. Leonard
Charles Mahieu
Jean-Claude Michel
Ray Milland
Regis Outin
Serge Perrault
Madeleine Renaud
Harold Schiff
Elsa Shelley
Martha Sonnier
Pierre Sonnier
Raymond Thery
Simone Valere
Jean-Jacques Vital
Donald Wolin

N. Y. to L. A.

Ron Fletcher
Ben Goetz
Abner J. Greshler
John Huston
Ben Kalmenzon
Colette Marchand
Jerry Pickman
William Pine
N. Peter Rathvon
Henry Tobias

Certain benefits which continental film producers receive under co-production agreements have made the European market an attractive one for the investor, according to N. Peter Rathvon. The film financier and one-time RKO president returned to New York last week from a brief trip to Paris and on Monday (22) planned to the Coast for the Christmas holidays.

Reciprocal production pacts, Rathvon pointed out, have existed for several years between France and Italy. Moreover, West Germany recently made a similar arrangement with the French. These agreements provide tax rebates to the producer, among other things, in return for making an equal number of pictures in both countries. Costs of the pix are required to be filled with players from the respective countries.

With a number of overseas projects in the negotiation stage, Rathvon already is partially backing a Franco-Italian co-production "on behalf of a financing group in which I'm interested." Titled "Trois Jours D'Ete" (Three Summer Days), the CICC production is scheduled to go before the cameras on Jan. 5. Raymond Borderie is producing from a script by Joseph Thau and Jacques Compagnez. Director is Gil Grangier while Francois Perrier, Henry Genes, Ann Vernon and Paolo Stoppa have top roles.

Rathvon's financing deal with CICC gives him the American dis- (Continued on page 18)

MPAA Members May Be Assessed on Pilot Pic for Video Program

Production of a pilot film of the projected all-industry institutional television program is the first problem faced by the planners of the show which would be put together by the Motion Picture Assn. of America. MPAA members may be assessed specifically for the purpose of getting the initial stanza before the cameras.

Program, which would be wholly on film, still lacks a concrete format but talks have been held with the networks, which have evinced considerable interest. Film company prexies already have indicated their willingness to make footage available for the show, which may be emceed by Eric Johnston, MPAA prexy.

Possibility looms that the film talent used might be asked to contribute all salaries to charity. MPAA is expected to contact both talent guilds and unions as well as exhibs to get their reactions and receive suggestions. Question of (Continued on page 47)

Europe to N. Y.

Richard Aldrich
Clifford Curzon
Martha Eggerth
Leon Fleisher
Mrs. Robert Fleming
Phyllis Olivia French
Coleen Gray
Jan Kiepura
W. T. Kirkby
Gypsy Rose Lee
Yrrah Neaman
Merle Oberon
Eileen O'Dare
Harold Russell
Irmgard Seefried
Spyros P. Skouras
Earl I. Sponable
Paula Valenska

L. A. to N. Y.

Charles Amory
Richard Basehart
Charles Boasberg
Pat Crowley
Sam Fuller
Georgia Gibbs
Stewart Granger
Nat Holt
Van Johnson
Elia Kazan
Michael Keith
Moe Kerman
Abe Lastfogel
Jack Palance
Vera Ralston
Johnnie Ray
Joan Reynolds
David Rose
Robert Ryan
Max Shagrin
John Cameron Swayze
Jack L. Warner
Herbert J. Yates

MAJORS WARY OF FOREIGN HIKE

UA Has Ownership Interest In 15 of 30 Upcoming Pictures

United Artists, which has been inclining toward participation in a growing number of the indie films which it distributes, has an ownership interest in 15 of the next 30 pictures which the outfit has upcoming, it was disclosed in New York this week.

UA's idea is that straight distribution deals, from which the company draws about 30% of the rental revenue, alone are not particularly profitable. Consequently, the company has been increasingly active in taking the participations.

UA's share ranges from 10% to 50% in the 15 films. Each deal has its own peculiar characteristics. Company, which figures to wind up 1952 with its most substantial profit in years, arranges financing for the indie film-makers through banks and other sources, and at times invests its own coin. In the latter category is "Meiba," which Sam Spiegel lensed in England. UA has 50% of this.

UA's bolstered stature on the financial front was seen recently in a new arrangement with N. Y.'s Chemical Bank & Trust Co. Under this, UA will "screen" producers' proposed deals, just as the bank itself had done in the past, and will present the deals to the bank along with its recommendations.

Supreme Ct. Tosses Out Utah Film Carrier Suit To Prevent State Regulation

Washington, Dec. 23. The U. S. Supreme Court yesterday (Mon.) threw out the suit of Wycoff Co., film carriers between the Salt Lake City exchanges and theatres throughout Utah, to prevent regulation by the Utah Public Service Commission. Decision was by an 8-1 vote.

Wycoff sought to escape regulation on the ground that the film was in interstate commerce, coming from headquarters in other states and with the payment being remitted outside of Utah. However, the High Court sidestepped the important question and merely refused to enjoin the Utah Commission, arguing that the issue was not sufficiently concrete and had not been properly tested in the state courts first.

Majority opinion was rendered by Justice Robert Jackson, who asserted: "For more reasons than one, it is clear that this proceeding cannot result in an injunction on Constitutional grounds. . . . The complainant in this case does not re-

Denies Inj. Vs. 'Moulin,' Allowing It to Preem

Hollywood, Dec. 23. Federal Judge William M. Byrne paved the way for "Moulin Rouge" to qualify for Academy Award consideration by denying a request for an injunction halting local screening pending trial of suit brought by the Parisian nitery of that name. Pic world-prems here tonight (Tues.) at Fox-Wilshire Theatre.

Georges Banyal, holding power of attorney from the Parisian nitery, brought suit last week charging illegal use of trade name and asked film be kept from showings. Judge observed that film rather than damaging nitery was giving it a great deal of publicity.

Defendants are FWC, Pierre La Mure, Jose Ferrer, John Huston, Romulus Films and United Artists.

Buys Out UPT Stock In Jefferson Amus.

Beaumont, Tex., Dec. 16. The Jefferson Amus. Co., principal operator of a circuit of theatres in southeast Texas, has purchased all of the stock in the company previously held by United Paramount Theatres.

UPT and its predecessors held Jefferson Amus. stock since 1927.

Jack Warner in N.Y.

Jack L. Warner, Warner Bros. exec veepee and production chief, arrived in New York from the Coast over the weekend.

Studio chieftain is expected to remain in Gotham for several weeks both on company and personal business. In the latter category is the coming-out party for his daughter, Barbara, slated for the Hotel St. Regis Saturday (27).

Technical Legal Flaw Slated For WB-Fabian O.O.

Transference of the Warner Bros. Theatres stock to Fabian Enterprises may necessitate the sale of certain theatres by one of the chains. Particularly affected will be houses in such cities as Albany, Troy and Johnston, N. Y., and Reading, Pa., where both circuits operate theatres. Takeover by Fabian of the Warner theatres in those cities will leave the municipalities without equal competing theatres, an arrangement that the Dept. of Justice may not approve.

This and other questions involving real estate have been part of discussions leading to the final takeover of the WB circuit by Fabian. Another aspect is the determination of the physical headquarter.

(Continued on page 16)

Martin Gang to Appeal Dismissal of Hughes Suit

Los Angeles, Dec. 23. Martin Gang will appeal the ruling of Federal Judge William M. Byrne, who dismissed his \$600,000 libel suit against Howard Hughes "without prejudice." Under the court's ruling, Gang has the option of appealing or amending his complaint to cite specific damages.

Action charges Hughes with damaging Gang's professional integrity by stating that the attorney had insisted on payment of a legal fee of \$30,000 as a condition of the out-of-court settlement of the Hughes-Jean Simmons case.

SEE THREAT TO DOMESTIC INCOME

Proportional increase in foreign market earnings in the face of static or declining domestic income is causing some apprehension among the distributors' top echelons. Feeling is that continuation of the present trend may end in a top-heavy situation, with the companies too dependent on the erratic volume of remittable coin from abroad.

Most companies estimate that the foreign market today accounts for about 40% of their total income. Eric Johnston, Motion Picture Assn. of America prexy, recently put the figure at 42% and some distributors have gone as high as 45%.

Fear that income from abroad may become too important in U. S. industry thinking and planning was expressed Friday (19) by Alfred E. Daff, exec v.p. of Universal, who foresees trouble should the domestic gross drop another 15% to bring foreign and domestic income on approximately a 50-50 basis.

"It's something that has concerned us for some time now," Daff said. "We must never forget that we make pictures with U. S. dollars. If we can't get these dollars, the quality will come down." Daff said Universal planning had taken the general trend into account by making pix with definite overseas appeal. At the same time, he said U had no plans to film abroad.

"We have a factory out in Hollywood," Daff declared. "We have

(Continued on page 47)

IMPROVED CHROMATIC TUBE SHOWN IN N.Y.

Improved version of Chromatic Laboratories' "Chromatron" color TV tube was demonstrated at the Paramount Building in N. Y. yesterday (Tues.) with a showing that was limited to Kodachrome slides only.

Chromatron tube used was of the 22-inch variety and has the distinct advantage of fitting in either with the CBS field sequential or any other system which may be adopted. CBS system was used for the demonstration.

Richard Hodgson, prexy of Chromatic, in which Paramount has a 50% interest, said the Chromatron would cost twice as much as a black-and-white tube and has great production advantages. It can pick up either b & w or color telecasts.

Harry M. Warner's \$182,100 Tops In \$1,199,970 WB Exec Salaries

Washington, Dec. 23.

MPIC Elevates Ralph

Hollywood, Dec. 23.

Motion Picture Industry Council nominated Ed Ralph, current secretary of the Unit Production Managers Guild, as v.p., meaning that he will eventually become MPIC prexy.

Steve Brody, now serving as president, will be succeeded automatically by veepee Arthur Freed in February. Ralph will succeed to the presidency when Freed retires.

Directors and officers of Warner Bros. Pictures, Inc., received total compensation of \$1,199,970 for the fiscal year ended Aug. 31, 1952, the company informed the Securities & Exchange Commission last week. Officers and board members also held as of Dec. 1, 1952, 1,018,198 common shares, or 18.12% of the 5,619,785 outstanding.

Top salary, it was disclosed, went to prexy Harry M. Warner, who was handed \$182,100. Jack L. Warner, exec-veepee in charge of production, rated \$182,050. Harry M. Kalmine, veepee and prez of Warner Bros. Theatres, drew \$130,000. Major Albert Warner, veepee and treasurer, followed with \$104,400.

Other disbursements were: Samuel Carlisle, veepee-assistant treasurer, \$50,720; veepee Stanleigh P. Friedman, \$65,800; veepee-Samuel Schneider, \$104,700, and Robert W. Perkins, \$104,800. Latter is veepee, secretary and general counsel. Report points out that there

(Continued on page 16)

Bankers Trust Explains 3-Way Finance Policy

New three-way policy on financing film production has been evolved by Bankers Trust Co., New York, which provides for a ceiling on loans at 50% of the negative costs, a limit of \$500,000 for any film and a rule against the financing of only a single film. Policy was explained this week in The Pyramid, house organ published by BTC.

On the last count, it's stated that a producer seeking production money must propose a minimum of two pix, and preferably three. The films are cross-collateralized so that if one of the films proves unsuccessful the profits from the one or two others in the package might compensate for the loss on the first.

Article on the film investment (Continued on page 18)

Kramer Pays \$500 to Nip 'Juggler' Title Hassle

Hollywood, Dec. 23.

Stanley Kramer bought title rights to a TV property to avoid legal complications. For \$500 he acquired rights to "The Juggler," owned by Meridian Pictures. Latter retitled its own yarn "The Playwright."

Kramer's motion picture is based on Michael Blankfort's book, a tale of Israel. The vidpic is based on Arthur Stringer's story, "The Juggler," registered in 1936.

Theatre Newsreels Have No TV Fears, Sez Pathe's Ament

Five major theatrical newsreels, after having suffered originally when TV first started its postwar growth, are now operating on a stable basis with no fear of TV, according to Pathe News veepee Walton C. Ament. It's his belief that theatre audiences now expect newsreels as part of the regular program, and that the reels can hold their own against TV because of their "better and more comprehensive coverage," based on the wider experience of their reporters and cameramen, and their superiority in film quality.

In line with the theatrical reels-vs.-TV competition, Ament vehemently denied reports that the major reels deliberately stalled the TV film coverage of President-elect Eisenhower's recent Korean Junket in order to reduce the coverage time lag between the two media. "There was no delay and no stalling either in shipping, pickup or processing," he said, "and it was only by virtue of the careful forehanded planning of the theatrical newsreels that the TV reels had any film to show."

Ament also contested the TV reels' claim that more people see a single network news show than see the product of all five theatrical reels each week. He cited the latest Motion Picture Assn. of America figures as estimating that 60,000,000 people attend filmers each week. No single video show can lure an audience anywhere near that size, he said.

U.S. Cos. to Participate In ACT's 50th Anni

U. S. film companies will participate in the 50th anni celebration of African Consolidated Theatres although on a more limited basis than requested by the South African circuit. Outfit originally asked U. S. filmers to contribute to a 12-page supplement skedded for the Johannesburg Sunday Times, with an estimated cost of about \$1,800 per company.

American companies, following a New York meeting of the foreign managers, effected a compromise whereby each company would shell out about half the coin asked.

37 Writers Slated For Col Prod. Mill

Hollywood, Dec. 23.

Thirty-seven writers will be at work within a fortnight at Columbia to tee off studio's 1953 activities. Of these, 35 are already set.

Lineup includes the British novelist-historian-poetess, Dr. Edith Sitwell, who arrives Jan. 5 to script her "Fanfare for Elizabeth."

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My Cousin Rachel

Compelling performances and class presentation highlight film version of the bestselling novel; marketable ballyhoo angles for b.o. prospects.

Hollywood, Dec. 22.

20th-Fox release of Nunnally Johnson production. Stars Olivia de Havilland; features Richard Burton, Audrey Dalton, Ronald Squire, George Dolenz, John Sutton, Tudor Owen, M. Kerrigan. Directed by Henry Koster. Screenplay, Johnson; from novel by Daphne du Maurier. Camera, Joseph L. Mankiewicz. Edited by Louis Loeffler; music, Franz Waxman. Previewed Dec. 16, '52. Running time, 98 MINS.

Rachel.....	Olivia de Havilland
Philip Ashley.....	Richard Burton
Louise.....	Audrey Dalton
Nick Kendall.....	Ronald Squire
Rainald.....	George Dolenz
Ambrose Ashley.....	John Sutton
Seacombe.....	Tudor Owen
Reverend Pascoe.....	Margaret Brewster
Mrs. Pascoe.....	Alma Lawton
Mary Pascoe.....	Ola Lorraine
Pascoe Daughters.....	Kathleen Mason
Signora.....	Argentin Brunetti
Caretaker.....	Mario Siletti
Tamblin.....	Lumsden Hare
Philip-Age 10.....	Nicholas Koster
Philip-Age 15.....	Robin Camp
Foreman.....	Victor Wood

A dark, moody melodrama, with emphasis on tragedy, has been fashioned from Daphne du Maurier's bestseller, "My Cousin Rachel." Highlighted by compelling performances and a clean touch in its presentation, it is a carriage-trade drama with enough hints of sex and violence to provide exploitation angles for the regular market.

Its boxoffice chances will depend upon the manner of merchandising and how readily the general public will accept the responsibility for solving the main theme's mystery implications. As in the novel, it is left up to the viewer to decide whether Rachel is a murderer or a woman condemned by circumstantial evidence and unwarranted suspicions. Despite book-stall acceptance of the novel, this is not an entirely satisfactory method of story-telling and will leave many with a feeling of frustrating unfulfillment.

The Nunnally Johnson script, which he produced, states even weaker cases for and against Rachel than does the novel, so it will be harder for the viewer to arrive at a decision. Also, the hinted sex of the novel is watered down, making the film actually less definitive than the inconclusive novel. Some pro and con talk may accrue in judging the woman, and ticket sales will depend upon the lure of excellent performances and the physical gloss of the picture.

Olivia de Havilland's sure talent is entrusted with the title role, and she endows it with commanding histrionics. Opposite her is Richard Burton, an English actor debuting in Hollywood pictures. He creates a strong impression and undoubtedly will be in demand for further top assignments, judging by the strength he gives the role of a love-torn, suspicious man.

Briefly, the story tells of a young man with a deep affection for the foster father who had raised him. When the foster father marries a distant cousin he has met while touring Italy to escape the rigors of winter in Cornwall, the young man is beset with jealousy. This later turns to suspicion and hate when he receives letters that indicate his beloved relative is being poisoned by the bride. The foster father dies and the foster son vows vengeance on Rachel. Instead, he falls hopelessly in love with her when she visits him on the Cornish estates to which he has fallen heir and gives her everything he possesses. A fear that he, too, is being slowly poisoned by the beautiful widow gradually develops and, in his dismal dilemma, he permits Rachel to go to an accidental death, thus dooming himself to spend the rest of his life in doubt as to her guilt or innocence. This same doubt is left with the viewers.

Within these inconclusive bounds Henry Koster's fine direction makes the script scenes furnished by Johnson as definitive as possible and, since the up-in-the-air ending is not indicated until the concluding sequences, there is an excellent feeling of suspense and intrigue to carry the viewer along. Abetting this feeling are a number of worthwhile featured and supporting performances. Audrey Dalton registers very well as Louise, the neighboring girl in love with Burton. Ronald Squire, as Burton's guardian and father of Miss Dalton; George Dolenz, the mysterious Italian lawyer who figures importantly in Rachel's life; John Sutton, seen briefly as the foster father; Tudor Owen, J. M. Kerrigan, Margaret Brewster, Alma Lawton and Mario Siletti are among others capably furthering the dramatic aims of the film.

Technical contributions are of high order, not the least of which is the haunting score by Franz Waxman that fits perfectly into the

film's mood. So does the standout photography of Joseph L. Mankiewicz, which aptly captures the feel of melodrama and highlights the early 19th Century, England locale.

Brog.

Moulin Rouge (COLOR)

Distinguished production in striking color, starring Jose Ferrer. Demands strong selling.

United Artists release of Romulus production. Stars Jose Ferrer, Zsa Zsa Gabor, Suzanne Flon, Colette Marchand; features Katherine Kath, Claude Noller, Muriel Smith. Directed by John Huston. Screenplay, Huston and Anthony Veiller, adapted from novel by Pierre La Mure; associated with the name of the Technicolor (Technicolor), Ossie Morris; editor, Ralph Kempling; music, George Auric. Previewed at Victoria Theatre, N.Y., Dec. 16, '52. Running time, 118 MINS.

Ferrer.....	Jose Ferrer
Marchand.....	Colette Marchand
Myriam.....	Suzanne Flon
Jane Avril.....	Zsa Zsa Gabor
La Goulue.....	Katherine Kath
Cousteau.....	Claude Noller
Alecha.....	Muriel Smith
Alouche.....	Georges Lannes
Valentin Desosse.....	Walter Crisham
Madame Loulou.....	Madame Loulou
Maurice Joyant.....	Harold Gaskett
Zidler.....	Lee Montague
Sarah.....	Jill Bennett
Drunk.....	Maureen Swann
Pere Cotele.....	Jim Gerald
Chocolat.....	Rupert John
Alecha's Partner.....	Tutti Lemkow
Proprietor Del Bar.....	Christopher Lee
Seurat.....	Jean Landier
Anquetin.....	Robert Le Fort
Reveiler.....	Jean Claudio
Lorette.....	Suzi Euzaine
Delivry Boy.....	Guy Motschen
Maitre D'Hotel Maxim's.....	Mons. Ledebur
(Pre Catalan).....	Mons. Tabourne
General.....	Fernand Fabre
Bar.....	George Pastell
Sommelier.....	M. Valerbe
Felix.....	Jean Ozenne
Victor.....	Francis de Wolff
Dodo.....	Michael Balfour

On artistic grounds, "Moulin Rouge" is standout all the way, and inherent b.o. values are sturdy for key-city situations. Careful merchandising, with ballyhoo emphasis on the color and lusty flavor of the period it reproduces, and the gaudy and zesty characters it focuses upon, are important b.o. factors.

Jose Ferrer this time has another strictly offbeat assignment. He endows with conviction the part of Toulouse-Lautrec, the cultured, gifted artist of Paris in the 1880's whose glaring deformity—a childhood accident impeded growth of his legs—repulses the women whom he constantly seeks.

John Huston's direction is superb in the handling of individual scenes. The can-can ribaldry, the frank but not distasteful depiction of streetwalkers and others of low station, the smoky atmosphere of Parisian bistro life—they come through in exciting pictorial terms. Like the masterful sketches by Lautrec himself, each scene has a framed appearance, which richly sets off the action. And the Technicolor tinting, a strong asset, fully captures the flamboyant aura of Montmartre.

But overall, the production, while of great scenic merit, requires some dramatic explosive-ness. The story unfolds in a constantly minor-key tone. Although he's one who might ordinarily be pitied, the abused, lonely, misshapen Lautrec fails to achieve the warmth that would endear him to an audience.

Colette Marchand, Zsa Zsa Gabor and Suzanne Flon are the femme principals, contributing added zest to the sinful Montmartre of Lautrec's time. Miss Marchand, as the story relates, is Marie Charlet, the artist's big love, but she accepts him temporarily only because he supports her. Miss Marchand's denunciation of Lautrec prompts him to take up actively the sketching that brings him fame.

Story, basically, presents Lautrec as the son of aristocrats. Despite his noble birth, Lautrec can find the vibrant subjects for his sketches only in the Montmartre, particularly at Moulin Rouge, where he drinks incessantly while drawing can-can girls, etc. Lautrec's ultimate success comes with the knowledge that his works are to be exhibited in the Louvre, which he learns just prior to his death. Filmed in France and England, the pic is an adaptation of the best-selling novel by Pierre La Mure.

The occasionally slow pace and quiet tone of "Moulin Rouge" suggest some judicious cutting is in order; the running time of 118 minutes is too long. The lighting and camera work are excellent, though there are a few instances where the dialog sounds muffled.

Gene.

Pathe's Expansion

Hollywood, Dec. 23.

Plans for a 50% expansion are under way at Pathe lab, which recently completed a large 16m addition to its Hollywood plant.

Idea is to meet the anticipated increase in TV business during 1953.

Importance of Being Earnest

"The Importance of Being Earnest" British import which premiered at the Baronet Theatre, N. Y., Monday (22), was reviewed from London by VARIETY in the issue of June 18, 1952. Myro opined that "all the charm and glossy humor of Oscar Wilde's classic comedy emerges faithfully in this Anthony Asquith Technicolor production."

Reviewer predicted that the film "should do particularly well in art houses, with long runs a strong possibility." In appraising the entry, the critic wrote that Asquith "has taken few liberties with the original. His skillful direction extracts all the polish of Wilde's brilliant dialog." Performances of Michael Redgrave, Joan Greenwood and other cast toppers were warmly praised.

Ruby Gentry

Bold, adult drama of love and lust, with Jennifer Jones, Charlton Heston, Karl Malden; blatant s.a. for exploitation.

Hollywood, Dec. 22.

20th-Fox release of Joseph Bernhard. King Vidor production. Stars Jennifer Jones, Charlton Heston, Karl Malden, James Anderson, Josephine Hutchinson, Phyllis Avery, Herbert Heyes. Directed by King Vidor. Screenplay, Arthur Fitz-Richard; camera, Russell Harlan; editor, Terry Morse; music, Heinz Roemheld. Previewed Oct. 27, '52. Running time, 82 MINS.

Jones.....	Jennifer Jones
Heston.....	Charlton Heston
Malden.....	Karl Malden
Jud Corey.....	Tom Tully
Dr. Saul Manfred.....	Bernard Phillips
Jewel Corey.....	James Anderson
Letitia Gentry.....	Josephine Hutchinson
Neil Fallon.....	Phyllis Avery
Judge Tackman.....	Herbert Heyes
Ma Corey.....	Myra Marsh
Cullen McAllister.....	Chang Gane
Neil Fallon.....	Sam Flint
Clyde Pratt.....	Frank Wilcox

This is a bold, adult drama laying heavy stress on sex to provide it with strong exploitation possibilities. Backing the ballyhoo angles of love and lust is the film's controversial entertainment merits, giving it another angle that should stir talk and prove helpful to the selling.

An independent production for 20th-Fox release by Joseph Bernhard and King Vidor, the film offers some marquee importance in the names of Jennifer Jones, Charlton Heston and Karl Malden, a story of fleshly passions in the tidewater country of North Carolina, and physical assets that point up the s.a. angles.

Vidor, responsible for Miss Jones' excursion into earthy amatory fields in "Duel in the Sun," also directed "Ruby Gentry," as he belts over the blatantly sensual Arthur Fitz-Richard story as boldly scripted by Silvia Richards. It's a sordid type of drama, with neither Miss Jones nor Heston gaining any sympathy in their characters. Malden's part, skillfully underplayed to contrast with the flamboyance of the other two principals, does carry sympathy. Each of the three performances, in answering the intent of the story and direction, is very good, although Miss Jones' s.a. flaunting is, at times, overly sold.

The production tells a flashback story, which early establishes the characters' sins are retributive. This type of presentation also permits, possibly, a bit more boldness in depicting motivations. Story starts with the animal attraction between Miss Jones, from the wrong side of the tracks, and Heston, purse-poor southern gent who willingly trifles in the swamp but for marriage chooses Phyllis Avery, wealthy, properly-bred girl, so he can rebuild his family fortunes.

With a legal mating with Heston impossible, Miss Jones turns to the friendship of Malden and his bedridden wife, Josephine Hutchinson. After the latter dies, she accepts Malden's proposal and they are married. Society, only tolerating Malden because he is a self-made man who controls most of the community's wealth, refuses to accept his bride. The narrowness and scorn of a decadent southern social system is turned full blast on the girl after she and Malden quarrel openly over Heston and Malden is accidentally killed in a boating accident. She seeks vengeance and becomes a full-bloom, mortgage-foreclosing hussy, even wrecking Heston when he refuses her favors. The sordid events come to their climactic finish in a swamp when her brother, a religious psycho-fanatic, kills Heston but is himself killed by the girl before he is able to complete the dual soul-saving task he had committed himself.

Miss Jones goes through much of the footage in skin-tight levis, of which she and careful cameramen and lighting make the most. She does have an occasional

chance, though, to dress fashionably, and in these scenes the Valentino-designed gowns are most attractive and smart.

Tom Tully, who plays Ruby's father, a keeper of a hunting and fishing lodge on the edge of the swamp; Bernard Phillips, a gentle doctor who yens for Ruby in gentlemanly fashion; James Anderson, the fanatic brother; Misses Hutchinson and Avery, plus the others briefly involved, are all good.

Heinz Roemheld's music score is excellent and never overplayed, even in the more dramatic moments when the usual film clefting blasts the eardrums, hence has an awarding influence on mood. A plaintive harmonica and guitar chords are stressed. Russell Harlan's expert photography is mostly a low-key job that ably backs the plot. Editing and other technical contributions are well valued.

Brog.

The Clown

Red Skelton, Jane Greer in sentimental, family-trade feature; a new version of "The Champ," made in 1931.

Hollywood, Dec. 23.

MGM release of William H. Wright production. Stars Red Skelton, Jane Greer; features Loring Smith, Philip Ober. Directed by Robert Z. Leonard. Screenplay, Martin Rackin, from adaptation by Leonard Praskins; story, Frances Marion; camera, Paul Vogel; editor, Gene Ruggiero; music, David Rose. Previewed Dec. 17, '52. Running time, 91 MINS.

Skelton.....	Red Skelton
Greer.....	Jane Greer
Dodo Delwyn.....	Tim Considine
Paula Henderson.....	Loring Smith
Goldie.....	Philip Ober
Little Julie.....	Lou Lubin
Dr. Strauss.....	Walter Reed
Joe Hoagland.....	Edward Mar
Floor Director.....	Jonathan Cott
Gallagher.....	Don Reddoe
Young Man.....	Steve Forrest

Comedy and pathos are blended in this updated version of "The Champ," first released in 1931. With Red Skelton and newcomer Tim Considine doing the revised characters first played by Wallace Beery and Jackie Cooper, the film is an acceptable family-trade offering that should do fairly well in the companion feature market.

The presentation is given a sincerity in performances, writing and direction that keeps the sentiment from dipping too far into the maudlin, and while the story has an old-fashioned feel, it is a fundamentally okay drama that takes nicely to the updating.

This version has Skelton as a former Ziegfeld star now a broken-down amusement park clown with a thirst for liquor. Young Considine is his son, a wise little lad who looks after his father as best he can and takes what life offers them without complaint. Both turn in heartwarming performances that do much to carry the story. Young Considine is incidentally, a member of the well known Considine theatrical family, making his first bid to be the third generation in show business.

Robert Z. Leonard's direction guides the Martin Rackin script along to show Skelton losing his latest job and missing out on another when he turns up drunk at an audition. A club booking and an advance by an old friend and agent temporarily saves them but Skelton loses the money in a crap game. Now desperate, he accepts a stag booking, is arrested in a raid and then listens to the pleas of his ex-wife Jane Greer, to take the boy, and he forces the lad to leave. The separation is short, however, and young Considine returns to his hapless dad just as the lad is offered a television show. Life is catching up with the clown at this point, though, and death strikes him down at the close of the first telecast after a comedy performance that would have established him again as a star.

Skelton's finale teevue work is closely patterned on his real-life video offerings, and he does his stair bit and his topsy-turvy room sketch for good laughs. Earlier in the footage, while the old agent friend is reminiscing, there's a flashback to a ballet routine also good for chorles. Miss Greer is exceptionally good as the ex-wife, giving the role a warmth that makes it believable. The Considine mopet also makes a good impression. Others who help to bolster the presentation include Loring Smith as the agent, Philip Ober and Lou Lubin.

William H. Wright's production supervision insures proper values all around in filming the Frances Marion story, adapted by Leonard Praskins. Technical contributions are competent.

Brog.

U-I's New Color Shorts

New series of one-reelers in color, "U-I Color Parade," will be introduced in the 1952-53 shorts lineup, which will comprise 51 subjects and 104 issues of the U-I Newsreel.

The Star

Bette Davis in strong performance as fading Hollywood film star; some ballyhoo chances and okay general release possibilities.

Hollywood, Dec. 19.

20th-Fox release of Bert E. Brown production. Stars Bette Davis, Sterling Hayden; features Natalie Wood, Warner Anderson, Minor Watson, June Travis. Directed by Stuart Heisler. Screenplay, Katherine Albert and Dale Eunson; camera, Ernest Laszlo; editor, Otto Ludwig; music score, Victor Young. Previewed Dec. 16, '52. Running time, 70 MINS.

Davis.....	Bette Davis
Hayden.....	Sterling Hayden
Wood.....	Natalie Wood
Anderson.....	Warner Anderson
Watson.....	Minor Watson
Travis.....	June Travis
Warren.....	Katherine Warren
Adams.....	Kay Riehl
Morgan.....	Barbara Woodell
Woolf.....	Fay Baker
Barth.....	Barbara Lawrence
Keith Barkley.....	David Albert
Richard Stanley.....	Paul Fries

A strong performance by Bette Davis, in a tailor-made role, gives a lift to "The Star" that it might not have had otherwise. The histrionics and the Hollywood locale provide it with exploitation possibilities for some key-city dates and establish okay chances in the general runs, where overall returns should be average.

An independent production by Bert E. Friedlob for release through 20th-Fox, the picture has been acceptably fashioned to center attention on a fading film star, down to her last buck but still striving to revive a career that only she believes in. Miss Davis socks over the characterization.

The original screenplay by Katherine Albert and Dale Eunson has its hackneyed moments, particularly the finale, but generates enough interest to hold the attention, especially because of Miss Davis' performance and the smooth, dramatic realization of Stuart Heisler's direction.

There is a "tragedy" feel to the story, as befits the backstage Hollywood plot. Opening finds Miss Davis sulking outside an auction house that is selling her last possessions to pay her creditors. A meeting there with her agent-friend, Warner Anderson, and a pitch for him to get her another picture fails, and the story then takes her to the home of her husband, where her young daughter is living. The visit sends her into the depths of despondency, which is heightened by a session, which some grasping relatives, she gets drunk, is arrested and bailed out by Sterling Hayden, a boating man whom she had used as a male lean in his single life experience.

Hayden, taking her into his quarters over his shipyard, tries to get her to forget a film career and become a normal, natural woman. She tries, but fails at holding a department store job, and wangles a screen test from a kindly producer. He wants her for a character spot, but she plays the test as she imagines a still young, vital woman might, and funks. This and following circumstances finally convince her she is through as a star, the fadeout finding her turning to the love offered by Hayden.

With most of the footage concentrating on Miss Davis' character, there isn't too much for the other players to do. Hayden gives a relaxed reading to his outdoorsy character, and there is one sequence, showing an afternoon sail with Miss Davis and her daughter aboard a real, deep-water ketch, that plays honestly. Natalie Wood plays the daughter nicely, and Anderson is good as the agent. Among the other characters, Minor Watson, the producer; June Travis, Anderson's wife; Katherine Warren, Kay Riehl and Fay Baker are good.

Film has been given an excellent score by Victor Young and photography by Ernest Laszlo.

Brog.

The I Don't Care Girl (MUSICAL-COLOR)

Musical hodge-podge based on incidents in the career of Eva Tanguay.

Hollywood, Dec. 23.

20th-Fox release of George Jessel production. Stars Mitzie Gaynor, David Wayne, Oscar Levant, Bob Graham, Craig Hill, Warren Stevens, David Brooks. Directed by Lloyd Bacon. Screenplay, Walter Bulfinch; camera, Technicolor; Arthur E. Arling; editor, Louis Loeffler; new songs, Jessel, Joe Cooper, Eliot Daniel; dance staging, Jack Cole; musical supervision, David Raksin; music, Newman. Previewed Dec. 18, '52. Running time, 77 MINS.

Gaynor.....	Mitzie Gaynor
Wayne.....	David Wayne
Levant.....	Oscar Levant
Graham.....	Bob Graham
Stevens.....	Warren Stevens
Brooks.....	David Brooks
Forester.....	Hazel Brooks
Dolly.....	Maricetta Canty
Theatre Owner.....	Sam Hearn
Alibi Theatre.....	Wilton Griffith
Flo Ziegfeld.....	Dwayne Batlett
Specialty Dancers.....	Bill Foster, Gwyneth Verdon

Fans of film musicals will find "The I Don't Care Girl" a hodge-

(Continued on page 14)

NO TV STORY PAYOFF FOR FILMS

Total of \$40,350,000 Trust Suits Filed in 2 Courts Alone in 1952

Indicating the extent to which activity is continuing on the private antitrust suit front, and the extent of the burden for the film companies, actions seeking total treble damages of \$40,350,000 have been filed in two Federal Courts alone over the past year. Six cases were presented to the New York tribunal and two in Boston.

Discontinued were two complaints: Doniger, et al., against Warners and other distributors, which was filed in N. Y. in July, 1949, and which sought damages of \$5,076,000, and Tarboose against George Giles Co., in which film outfits were named, filed in Boston in 1948 and asking damages of \$3,200,000.

New N. Y. actions, along with the amounts of alleged damages, are as follows: Gernel Operating Corp. vs. Paramount Theatres, \$3,000,000; Leona Amus, vs. Loew's, Inc., \$1,800,000; T. C. Theatre Corp. vs. Warner Bros., \$3,000,000; Samuel I. Orson against WB, \$4,500,000; Colonial Management vs. WB, \$1,800,000, and Left Myers against RKO Pictures, \$2,250,000.

Boston suits were instituted by Walter E. Mitchell against RKO Rhode Island Corp. for \$4,000,000, and by Laurence Capitol vs. WB Circuit Management for \$20,000,000.

Proxy Being Drafted Listing Officers Of Separated WB Cos.

A proxy statement listing officers and directors of Warner Bros. separated distribution and theatre set-ups is currently being drafted by the company. Document is expected to be ready for mailing to stockholders in about two or three weeks. Shareholders will vote on the new setup at the annual stockholders meeting slated for Wilmington, Del., the second week in February.

Warners to date hasn't officially indicated whether it will form two new companies, as did Paramount, 20th-Fox and RKO in their divorce proceedings, or whether it will be able to take advantage of the "spinoff" clause contained in the Revenue Act of 1951. Company's previous plan of reorganization provided for a split into two new companies and the dissolution of the present corporate entity, which was the only effective plan of reorganization which the Internal Revenue Bureau would then approve as tax free. However, Warners has indicated that it may prove beneficial to take advantage of the new "spinoff" provision, which would not require the dissolution of the present company. It's believed that Warners already has received the approval of the Treasury Dept. to employ this method.

The "spinoff" it's figured, would result in the formation of a new theatre company of which S. H. Fabian, who will acquire the controlling stock interest of Harry, Jack and Albert Warner in the new theatre firm, would be named proxy.

WB has notified the Securities & Exchange Commission that it will have its annual financial statement ready early in February. This, too, will be sent to stockholders prior to the Wilmington session.

Mamoulia to Stage Zukor Anni Show

Los Angeles, Dec. 23.

Variety Clubs International appointed Rouben Mamoulia to produce and stage the entertainment for the dinner here on Jan. 7 honoring Adolph Zukor on his 80th birthday. Charles P. Skouras is dinner chairman. Event will be held at the Palladium.

Mamoulia's aides will be Carey Wilson, in charge of writers; William Melkijohn, Bill Golden and Les Peterson, in charge of talent; Louis Lipstone in charge of music, and Sammy Ledner, stage manager.

PIC STUDIOS EYE TELE CAREFULLY

Steady stream of original ideas pouring into television so far has netted the major picture studios disappointingly few basic story suggestions and, somewhat to their surprise, hasn't even paid off in the development of fresh writing talent.

Story department execs in N. Y. say that, if anything, the filmieries have been hurt by the story quality of the average dramatic TV show. They feel that in the pre-TV days they might have bought a lot of properties which today they wouldn't and couldn't touch because the material is considered standard TV fare.

The companies keep watching TV shows with both the talent and the story angle in mind, but they have found little to encourage them in the latter department. Explanation in part is that the programs, even when of the one-hour variety, are tailored strictly to TV's needs and don't lend themselves to picture adaptation. In a sense the same difficulty arises as in the revamp of a legit play with very few sets, a problem which the studios have licked successfully from time to time.

Film companies believe that their best bet is to watch the development of new writers who, after trying their wings at TV, may graduate to the theatre and/or Hollywood. Two recent examples are George Axelrod, author of "The Seven Year Itch," current Broadway hit, and John D. Hess, who scripted "The Grey-Eyed People," also a legit. Latter got panned by the critics, but Hess' (Continued on page 47)

Rentals Too High, Allied Stresses In Balking Arbitration System

Vol Film Exploiteer
Terry Turner
sees
TV Benefiting B.O.
* * *
an interesting editorial feature in the upcoming
47th Anniversary Number
of
VARIETY

All-industry endeavor to establish a system of film arbitration is being thwarted by the traditional exhib squawk that the cost of a good show, as demanded by the distributors, is too high.

Distribution execs this week commented that they fail to understand the position of Allied States Assn. so far as arbitration is concerned. They claim that Allied has never communicated to them its attitude on arbitration. And they say they learned only via trade press reports that the film company presidents' revised proposals of a plan to iron out trade squabbles had been rejected by Allied.

What is it, specifically, that Allied wants, some distrib officials inquired.

Answer to this, according to Allied reps, is "a fair business practice." Enlarging upon this, they said that film rentals for many important films are too high, that admission price hikes are, for practical purposes, demanded on an excessive number of so-called pre-release films. Until these alleged abuses are corrected, say the Alliedites, there's little point in setting up arbitration.

Allied reps reject the idea that, because they nixed the company prez proposals, they represent the stumbling block. They claim the responsibility for the present dead- (Continued on page 16)

Censorship Abolition May Help Solve Snag Of Print Shortage—Wile

Columbus, O., Dec. 23.

Abolition of censorship may help solve the print-shortage problem, according to Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio. He points out in the organization's current bulletin that if Ohio were a non-censorship state, prints could be shipped from Pittsburgh, Detroit or Indianapolis. These are closer to a lot of Ohio towns than the exchange centers which serve them.

Wile notes that the distributor with a 10-reel feature has a real dilemma with Ohio's existing setup because the extra expense accruing from print-shipping costs and the \$30 censorship fee frequently exceed the revenue to be gained.

In taking up the cudgels against censorship, Wile emphasizes that first "we have a natural desire to promote freedom of the screen." Secondly, he adds, "if the distributors are able to save the \$300,000 a year they are now spending on censorship fees, it is logical to expect that the exhibitors should reap some of that benefit."

D.J. Greene, Oresman Add to Stock Holdings Of RKO Theatres Chain

David J. Greene, Wall St. broker, and his associate, A. Louis Oresman, both of whom are members of the RKO Theatres board of directors, have further added to their holdings of the chain's stock via purchases on the open market.

Each of the two in the past month bought 2,400 of RKO Theatres' common share issue. Oresman's purchase was direct and brought his ownership up to 32,400 shares. Greene's new stock buy was via Chemical Bank & Trust Co. as trustee for members of his family. Trust holdings now amount to 36,500 shares.

Greene and Oresman engaged in a proxy fight for control of the exhibition outfit last year, which led to their board appointments.

In other stock activity, Elmer C. Rhoden, director and v.p. of National Theatres, bought 3,000 shares of National's common stock, upping his direct holdings to 8,900 shares.

Albert Warner, v.p., treasurer and director of Warner Bros., gifted 3,000 WB common shares and bought 5,600. He now has a balance of 329,350 directly-owned shares and 26,600 in a trust in which he is the beneficiary.

Natural Vision Set for WB Pic

Hollywood, Dec. 23.

Warners has closed a deal to become the first major company to use Natural Vision. Pact to use the third-dimensional process was made between studio and NV prexy Milton L. Gunzburg, and it calls for a film to roll by Jan. 15 although studio hasn't yet selected the property. NV will receive a percentage of the gross with film to be shot in Warner Color.

Gunzburg predicted between 12-15 NV films will be shot by the majors in 1953. Warner deal is non-exclusive. In addition to home of the majors, several indies also have pitched for 3-D.

Gunzburg emphasized that the "story will always be the thing" and while 3-D isn't the answer to all industry problems, it has the greatest potential for the boxoffice. He said he set a major deal for his next NV picture because he wanted excellent production. Arch Oboler's "Bwana Devil" was the first NV film.

SAVILLE BUYS RIGHTS TO SPILLANE STORIES

Film rights to the eight published novels of mystery writer Mickey Spillane have been acquired by producer-director Victor Saville in a deal calling for the payment to Spillane of \$210,000 over a five-year period. Pact contains an option clause, with the deal subject to review at the end of each 20-month stanza.

Saville disclosed that up to now he has been using his own coin, but indicated that other financial arrangements would be made after he set a releasing deal. Producer-director said at least four major studios were interested in distributing the pictures, first of which he expects to put before the cameras on the Coast this Spring.

Plans call for the filming of two pix annually, the first six yarns to be selected from the eight Spillane tomes published so far. Although Spillane will not prepare the screenplays, he will be available for advice and doctoring.

No specific casting has yet been made. Saville will not direct, but will act in the capacity as producer.

In another deal, the vidpix rights to Spillane's hero, Mike Hammer, have been made available to Charles Moss, Broadway theatre operator, and Richard Lewis. Under this arrangement, Saville will serve as producer of the series with Spillane preparing the story outlines. Vidpix series, under the deal, cannot be released for two years following the release of the theatrical pix.

Allied Awaits Bd. Meet On Malpractice Queries

Allied States Assn. questionnaire seeking information on alleged distrib malpractices will not be sent to its members until it is approved by the exhibit outfit's board, which meets in New Orleans Jan. 12. Queries, aimed to elicit info which can be presented to Government agencies for necessary corrective action, is currently being readied by general counsel Abram F. Myers.

Myers draft will be studied by the board, which will add or eliminate questions. Following issuance of the documents, data will be compiled and readied for showing to the Dept. of Justice.

METRO UPS RELEASES TO 16 IN 4 MONTHS

Metro has upped its release slate for the first four months of 1953 from 12 to 16 pix, general sales manager Charles Reagan announced yesterday (Tues.).

Originally M-G had planned to issue three pictures a month, but under the new program of releases it will make available five films in January, four in February, three in March and four in April.

Rubin's Annual Checkup

J. Robert Rubin, Metro v.p. and general counsel, is due back at his homeoffice desk after the first of the year following an annual physical checkup.

He has been at the Duke University Hospital, Durham, N. C., for the past two weeks.

Jerry Wald
believes in
Women's Impact at Pic B.O.
* * *
an interesting editorial feature in the soon-due
47th Anniversary Number
of
VARIETY

Bd. of Review Names 2 Pix Not Yet Released Among Year's 10 Best

Of "10 best pictures of the year" which the National Board of Review named last week, two haven't been released as yet and won't hit theatre screens until January. Pair in question are Metro's "The Bad and the Beautiful," Lana Turner-Kirk Douglas starrer, and the same studio's "Above and Beyond," with Robert Taylor and Eleanor Parker.

Inclusion of "Bad" and "Beyond" in the Board's list, some trade observers feel, really isn't cricket for, in their opinion, the judging should be confined to product that the general public has actually seen. Selections were made by NBR's Committee on Exceptional Films in line with the organization's 32-year-old custom.

Voted the best picture of 1952 was Republic's "The Quiet Man." Runnersup were "High Noon" (UA), "Limelight" (UA), "Five Fingers" (20th), "Snows of Kilimanjaro" (20th), "The Thief" (UA), "Bad and the Beautiful" (M-G), "Singin' in the Rain" (M-G), "Above and Beyond" (M-G) and "My Son John" (Par).

"Breaking the Sound Barrier" (Korda-UA) was named the "best foreign film." Four other imports (Continued on page 18)

WALTER READE LOSES 57½G SUIT VS. RKO

Long-Park, Inc., theatre-holding company controlled by Walter Reade, Jr., last week lost a \$57,500 damage suit it had brought in N.Y. Supreme Court against RKO Theatres. Action claimed that RKO made fraudulent statements in connection with its purchase of Long-Park's 25% interest in the Trenton-New Brunswick (N.J.) Theatre Corp.

In the course of a one-day trial, Justice Aron Steuer held that no fraud had been committed. Case arose out of Long-Park's sale of 250 shares of Class B stock it owned in Trenton-New Brunswick to RKO two years ago. Purchase price was \$750,000, plus accrued dividends of \$42,500, as estimated by RKO.

Long-Park, according to its complaint, gave RKO a release for \$42,500 but later maintained that the dividends were closer to \$100,000 and RKO misrepresented the true amount. Reade outfit asked that the release be rescinded and sought payment of the additional \$57,500 it contended was due.

Trial of the suit heard testimony from Reade, Jr., RKO Theatres prez Sol Schwartz and veepee Tom O'Connor before Justice Steuer ruled in favor of RKO. Repping Long Park was Solomon Goodman while legalities for RKO was George Raftery of O'Brien, Driscoll & Raftery.

Mel Ferrer signed for the title role in "King Arthur and the Round Table," to be produced for Metro by Pandro Berman.

Charles Brackett assigned to produce "The Girl With Black Glasses," a tale of grand opera, at 20th-Fox. "The Girl From Macy's," property owned by Jerry Wald when he was at RKO, has been placed on his production program at Columbia.

L.A. Marking Time Till Xmas Day; 'Top' Okay \$25,000, 'Cattle' Meek 11G, 'Sea' Sad 8G, 'Devil' 23G, 4th

Los Angeles, Dec. 23.

Local first-runs continue marking time this week while awaiting for new bills and expected big pickup via Christmas Day openings. Three new bills are current but only "Flat Top" is getting anywhere near average. It shapes to land an okay \$25,000 in three theatres.

A scant \$8,000 is seen for "Under the Red Sea" in three spots. "Cattle Town" will be only thin \$11,000 in three houses.

Holdovers continue to lag with only "Bwana Devil," in fourth and final week, doing okay with \$23,000 in the two Paramount theatres.

Estimates for This Week

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$110) — "Cattle Town" (WB). Thin \$11,000. Last week, with Four Star, excluding Wiltern, "Iron Mistress" (WB) (3d wk), \$9,300.

Loew's State, Egyptian, Four Star (UATC) (2,404; 1,538; 900; 70-\$110) — "Flat Top" (AA) and "No Holds Barred" (AA). Okay \$25,000 or near. Last week, excluding Four Star, "Plymouth Adventure" (M-G) (3d wk—6 days), \$6,800.

Orpheum, Vogue, El Rey (Metropolitan-FWC) (2,213; 885; 861; 60-90) — "Under the Red Sea" (RKO) and "Tarzan's Savage Fury" (RKO). Scant \$8,000. Last week, Orpheum, Hawaii, Uptown, "Thunder Birds" (Rep) and "Toughest Man Arizona" (Rep), \$10,000.

Los Angeles, Chinese, Loyola, Wilshire (FWC) (2,097; 2,048; 1,248; 2,296; 70-\$110) — "Breaking Sound Barrier" (UA) and "My Pal Gus" (20th) (2 wk). Holding at fair \$12,000. Last week, including 3 extra days "Gus" solo, good \$27,700.

Hillcrest, Pantages (RKO) (2,752; 2,812; 60-\$110) — "8 Iron Men" (Col) and "Pathfinder" (Col) (2d wk). Off to \$12,000. Last week, okay \$19,500.

Los Angeles, Hollywood Paramount (U-T-F&M) (3,290; 1,430; 90-\$150) — "Bwana Devil" (Indie) (4th wk). Okay \$23,000. Last week, \$29,000.

Globe, Ritz (FWC) (782; 1,370; 80-\$120) — "Snows Kilimanjaro" (20th) (m.o.) (4th wk). Mild \$5,000. Last week, \$6,000.

Canon (ABC) (533; 1,120) — "Full House" (20th) (14th wk). Light \$1,200. Last week, \$1,500.

Fine Arts (FWC) (679; 80-\$120) — "Promoter" (U) (7th wk). Off to \$2,000. Last week, good \$2,500.

Pitt B.O. Hits Bottom; 'Outpost' Sluggish 7G, 'Trees' Modest \$4,000

Pittsburgh, Dec. 23.

Week before Christmas is always bad, and it looks even worse than usual this year. Everything is taking a bad beating from the top houses down. Twinner of "Outpost in Malaya" and "Apache War Smoke" at Penlon looks slightly the best of a poor lot. "Cattle Town" is very drab at Stanley. "It Grows on Trees" at Harris shapes mild. "Night Without Sleep" looks dull at Fulton.

Estimates for This Week
Fulton (Shea) (1,700; 50-85) — "Night Without Sleep" (20th) and "Toughest Man Arizona" (Rep). Dull \$5,000. Last week, "My Pal Gus" (20th), \$3,500.

Harris (Harris) (2,200; 50-85) — "Grows on Trees" (U) and "Raiders" (U). Mild \$4,000. Last week, "Eight Iron Men" (Col), \$4,800.

Fenn (Loew's) (3,300; 50-85) — "Outpost in Malaya" (UA) and "Apache War Smoke" (M-G). Dim \$7,000. Last week, "Prisoner Zenda" (M-G) (2d wk—3 days), only \$3,500; moved to Ritz.

Squirrel Hill (WB) (900; 50-85) — "Blithe Spirit" (Indie) (reissue). Rushed in quickly when "Rocking Horse Winner" (U) was pulled after doing less than \$1,000 in 4 days. "Spirit" did okay \$1,200 in first full week, and stays until "Promoter" (U) comes in Xmas Day.

Stanley (WB) (3,800; 50-85) — "Cattle Town" (WB). String of animated one-reelers under collective title of "Bugs Bunny's Cartoon Revue" booked to bolster Dennis Morgan starrer but not helping. Poor \$5,500. Last week, "Flat Top" (AA), \$7,000.

Warner (WB) (2,000; 50-85) — "Beware My Lovely" (RKO) and "Tembo" (RKO). Slow \$3,500. Last week, "Battle Zone" (AA) and "Rose Bowl Story" (AA), \$4,000.

Broadway Grosses

Estimated Total Gross
This Week \$410,200
(Based on 20 theatres)
Last Year \$586,500
(Based on 20 theatres)

Cleve B.O. Blues; 'Cattle' Thin \$9,000

Cleveland, Dec. 23.

It is virtually a pre-Christmas washout for first-runs here this week. "Cattle Town," mild at Allen, is best bet. "Outpost in Malaya" looks slow at State. "Fearless Fagan" shapes fair at the Ohio.

Estimates for This Week

Allen (Warners) (3,000; 55-85) — "Cattle Town" (WB). Mild \$9,000. Last week, "Son of Ali Baba" (U), \$10,000.

Hipp (Telemanagement) (3,700; 55-85) — "Montana Territory" and "Brigand" (Indie). Drab \$7,500. Last week, "The Ring" (UA) and "Mutiny" (UA), \$8,000, not counting "Carmen" telecast.

Lower Mall (Community) (585) — "Sky Is Red" (Indie) (2d wk). Dreary \$1,500 following \$2,500 last week.

Ohio (Loew's) (1,300; 55-85) — "Fearless Fagan" (M-G). Fair \$5,000 in 6 days. Last week, "Prisoner of Zenda" (M-G) (m.o.) (5th wk), ditto.

Palace (RKO) (3,300; 55-85) — "Loan Shark" (RKO) and "It Grows on Trees" (U). Slender \$6,000 in 6 days. Last week, "Raiders" (U) and "Stolen Face" (Indie), \$6,500.

State (Loew's) (3,450; 55-85) — "Outpost in Malaya" (UA). Slow \$6,500 in 6 days. Last week, "Ride Man Down" (Rep), \$8,000.

Stillman (Loew's) (2,700; 55-85) — "Horizons West" (U) and "Bonzo To College" (U). Dull \$3,000 in 6 days. Last week, "Savage" (Par), \$4,500.

Snowstorm Slaps Omaha; 'Battle' Fair \$10,000

Omaha, Dec. 23.

Icy streets, blizzards and snow have put biz on skids here this session. Biggest coin is going to "Battle Zone," only fair at Orpheum. "Montana Belle" looks mild at Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 20-76) — "Montana Belle" (RKO) and "Beware My Lovely" (RKO). Mild \$4,000. Took a panning from crit. Last week, "Operation Secret" (WB) and "Battles Chief Pontiac" (WB), \$5,000.

Omaha (Tristates) (2,100; 20-70) — "The Fighter" (UA) and "Without Warning" (UA). Slim \$7,000. Last week, "Yankee Buccaneer" (U) and "Scarlet Angel" (U), \$7,000.

Orpheum (Tristates) (3,000; 20-70) — "Battle Zone" (AA) and "Rose Bowl Story" (A). Fair \$10,000. Last week, "Steel Trap" (20th) and "My Wife's Best Friend" (20th), \$8,000.

State (Goldberg) (865; 25-76) — "Devil Makes Three" (M-G). Oke \$4,000. Last week, "Because You're Mine" (M-G) (3d wk), \$4,000.

Cincy Holds Up Well; 'Belle' Brisk \$9,500, 'Invasion' 9G; 'Search' Slow 7G

Cincinnati, Dec. 23.

Overall count this round at major houses is not as bad as expected for week taking in Xmas eve. "Montana Belle" in Capitol shapes up as tops with good total. "Invasion U.S.A." at Palace is nearly as good. "Something for Birds" bids fairish at Keith's. Huge Albee has "Desperate Search" for an abbreviated session, with slim pickings.

Estimates for This Week

Albee (RKO) (3,100; 55-85) — "Desperate Search" (M-G). Slow \$7,000 in 5 days. Last week, "Outpost in Malaya" (UA), \$10,000.

Capitol (RKO) (2,000; 55-85) — "Montana Belle" (RKO). Good \$9,500.

'Mermaid' Wow \$18,500, Mont'l; 'Men' Lusty 12G

Toronto, Dec. 23.

Despite the Xmas shopping dent to general biz, "Million Dollar Mermaid" is off to a smash start, with "Lusty Men" also strong. "Abbott-Costello Meet Captain Kidd" is also getting a trim start, but most other situations are light.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Without Warning" (UA) and "Michael Strogoff" (Indie) (reissue). Sad \$9,000. Last week, "Montana Belle" (RKO) and "Storm Over Tibet" (Col), \$12,000.

Eglinton (FP) (1,080; 40-80) — "Hour of 13" (M-G). Light \$6,000. Last week, "Operation Secret" (WB) (2d wk), \$5,500.

Imperial (FP) (3,373; 50-80) — "Lusty Men" (RKO). Lusty \$12,000. Last week, "Hurricane Smith" (Par), \$9,500.

Loew's (Loew) (2,748; 50-80) — "Million Dollar Mermaid" (M-G). Smash \$18,500. Last week, "Prisoner of Zenda" (M-G) (4th wk), \$7,500.

Odeon (Rank) (2,390; 50-90) — "Bonzo To College" (U). Lean \$8,000. Last week, "Bloodhounds Broadway" (20th) (2d wk), \$10,000.

Shea's (FP) (2,396; 40-80) — "Abbott-Costello Meet Captain Kidd" (WB). Oke \$9,000. "Something for the Birds" (20th), \$5,500.

University (FP) (1,558; 40-80) — "Snows Kilimanjaro" (20th) (7th-final wk). Holding firm at \$7,000. Last week, \$8,000.

Uptown (Loew) (2,743; 40-80) — "Because of You" (U) (4th wk). Sturdy \$5,500 on final frame after \$7,300 for third.

'Flags' Lofty 11G In Lagging Port.

Portland, Ore., Dec. 23.

Nearly all downtown houses are in a pre-Xmas slump this week but "Against All Flags" at the Broadway looms big. "My Pal Gus" is okay in two spots. "Capt. Kidd" looks mild.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Against All Flags" (U) and "The Raiders" (U). Big \$11,000. Last week, "It Grows on Trees" (U) and "Blackmailed" (Indie), \$7,500.

Liberty (Harrick) (1,850; 65-90) — "Canyon Passage" (U) and "Frontier Gal" (U) (reissues). Oke \$7,000. Last week, "The Thief" (UA) and "Kansas Territory" (AA), \$10,000.

Mayfair (Evergreen) (1,500; 65-90) — "Steel Trap" (20th) and "Wagons West" (AA) (m.o.). Poor \$2,000. Last week, "Golden Hawk" (Col) and "Target Hong Kong" (Indie), \$4,300.

Oriental (Evergreen) (2,000; 65-90) — "My Pal Gus" (20th) and "Scotland Yard Inspector" (Indie), day-date with Orpheum. Mild \$3,000. Last week, "Steel Trap" (20th) and "Wagon's West" (AA), \$2,800.

Orpheum (Evergreen) (1,750; 65-90) — "My Pal Gus" (20th) and "Scotland Yard Inspector" (Indie). Fine \$6,000. Last week, "Steel Trap" (20th) and "Wagon's West" (Mono), \$5,000.

Paramount (Evergreen) (3,400; 65-90) — "A. & C. Meet Captain Kidd" (WB). Slim \$5,000. Last week, "Battle Zone" (AA) and "Rose Bowl Story" (AA), drab \$5,500.

United Artists (Parker) (890; 65-90) — "The Ring" (UA). Sad \$2,800. Last week, "Because of You" (U) and "Island Rescue" (U) (m.o.), \$7,500.

'Devil' Smash \$33,000 Tops Frisco; 'Pirate' Lusty 13G, 'Stars' Oke 15G

Key City Grosses

Estimated Total Gross
This Week \$1,587,100
(Based on 23 cities, 195 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$1,820,200
(Based on 21 cities, and 186 theatres.)

'Hawk' Not Golden \$7,500 in Philly

Philadelphia, Dec. 23.

Rain finished off the complete blues picture here this session, with usual pre-Xmas influences already heavily felt. Lack of many new pix also is hurting. "Golden Hawk," with mild session at Gold-man, is doing about the best of new films. "Abbott-Costello Meet Capt. Kidd" looms drab at Mastbaum. It is the same or worse all over town. Even the long-runner "Ivanhoe" is being hit in current (11th) stanza at the Fox.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "Face to Face" (RKO) (2d wk). Glum \$2,400 in three days. Last week, okay \$7,000.

Acadia (S&S) (625; 85-\$120) — "Because You're Mine" (M-G) (10th wk). Fair \$4,500. Last week, \$5,500.

Boyd (WB) (2,360; 50-99) — "Hour of 13" (M-G). Poor \$7,000. Last week, "Flat Top" (AA), \$8,000.

Fox (20th) (2,250; 85-\$110) — "Ivanhoe" (M-G) (11th wk). Willing to \$7,500. Last week, nice \$9,000.

Goldman (Goldman) (1,200; 50-99) — "Golden Hawk" (Col). Mild \$7,500. Last week, "Rainbow Round Shoulder" (Col), \$10,000.

Mastbaum (WB) (4,360; 50-99) — "Abbott-Costello Meet Capt. Kidd" (WB) and "Cartoon Festival". Drab \$9,000. Last week, "Thunderbirds" (Rep), ditto.

Midtown (Goldman) (1,000; 75-\$130) — "Snows Kilimanjaro" (20th) (10th wk). Trim \$7,000. Last week, \$9,000.

Randolph (Goldman) (2,500; 50-99) — "Pal Gus" (20th) (2d wk). Off to \$7,700. Last week, fair \$12,000.

Stanley (WB) (2,900; 50-99) — "Montana Belle" (RKO) (2d wk). Weak \$5,000. Last week, \$8,000.

Stanton (WB) (1,473; 50-99) — "Shores Tripoli" (20th) and "Leave To Heaven" (20th) (reissues). Modest \$5,000. Last week, "Raiders" (U), \$6,000.

Trans-Lux (T-L) (500; 85-\$120) — "Happy Time" (Col) (7th wk). NSG \$3,200. Last week, so-so \$4,000.

Det. Down; 'Blackbeard' Modest \$15,000, 'Castle' 10G, 'Because' 9G, 2d

Detroit, Dec. 23.

Week-before Christmas lull has set in and grosses are off in all situations. Most product will be replaced, of course, on Xmas Day. "Blackbeard the Pirate" looks weak at the Fox. "Black Castle" looms light at the Palms. Hold-over of "Because of You" at the Michigan is doing as well as anything currently.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) — "Blackbeard the Pirate" (RKO) and "Tarzan's Savage Fury" (RKO). Weak \$15,000. Last week, "The Thief" (UA) and "Park Row" (UA) (2d wk), \$12,000.

Michigan (United Detroit) (4,000; 70-95) — "Because of You" (U) and "Horizon's West" (UA) (2d wk). Down to \$9,000. Last week, sturdy \$16,500.

Palms (UD) (2,961; 70-95) — "Black Castle" (U) and "The Raiders" (U). Fair \$10,000. Last week, "Operation Secret" (WB) and "Mr. Walkie Talkie" (AA), \$12,500.

Madison (UD) (1,900; 70-95) — "Cry, Beloved Country" (UA) and "Pool of London" (Indie) (2d wk). Poor \$3,000. Last week, \$8,000.

United Artists (UA) (1,900; 70-95) — "Shores of Tripoli" (20th) and "Black Swan" (20th) (reissues). Slow \$9,000. Last week, "Bloodhounds Broadway" (20th) and "Something for Birds" (20th) (2d wk), \$5,000.

Adams (Balaban) (1,700; 95-\$125) — "Ivanhoe" (M-G) (11th wk). Off to \$3,900. Last week, \$3,900.

San Francisco, Dec. 23.
Pre-Xmas biz is as dull as ever here this session. However, one pic to really combat the downbeat is "Bwana Devil," which is sucking at St. Francis. Playing with 95c-\$1.25, scale at this 1,500-seat house, it racked up a new opening day record, with cops called to control lineup first morning. "Blackbeard the Pirate" also is nice at Golden Gate. "Abbott-Costello Meet Capt. Kidd" looms only fair at Paramount while "Stars and Stripes Forever" is barely okay at the huge Fox despite nice bally.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-95) — "Blackbeard the Pirate" (RKO) plus Disney Cartoon Festival. Nice \$13,000. Last week, "Thunderbirds" (Rep) and "Toughest Man Arizona" (Rep), same.

Fox (FWC) (4,651; 65-95) — "Stars and Stripes Forever" (20th) and "Never Take No For An Answer" (Indie) (reissue). Just okay \$15,000. Last week, "My Pal Gus" (20th) and "Breakdown" (Indie), thin \$10,000.

Warfield (Loew's) (2,656; 65-95) — "Apache War Smoke" (M-G). Dim \$5,500 in 4 days. Last week, "Everybody I Have Is Yours" (M-G) (2d wk), fine \$14,500.

Paramount (Par) (2,646; 65-95) — "Abbott-Costello Meet Capt. Kidd" (WB) and "Thundering Trail" (Indie). NSG \$11,000. Last week, "Cattle Town" (WB) and "Gambler and Lady" (Indie), \$9,500.

St. Francis (P) (1,500; 95-\$125) — "Bwana Devil" (Indie). Sock \$33,000 or near. Last week, "Iron Mistress" (WB) (3d wk), oke \$7,500.

Orpheum (No. Coast) (2,448; 65-95) — "Pathfinder" (Col) and "Yukon Gold" (Mono). Thin \$7,000. Last week, "Black Castle" (U) and "Raiders" (U), \$9,500.

United Artists (No. Coast) (1,207; 65-95) — "Invasion U.S.A." (Col) (2d wk). Off to \$4,600 in 6 days. Last week, husky \$10,000.

Stagedoor (A-R) (370; \$1-\$120) — "Quiet Man" (Rep) (7th wk). Down to \$2,200 in 5 days. Last week, nice \$3,700.

Larkin (Rosenberg) (400; 65-85) — "Sidewalks London" (Indie) and "Things To Come" (Indie). Oke \$1,600 in 6 days. Last week, "Cabaret Dr. Calagari" (Indie) and "Last Laugh" (Indie) (reissues) (2d wk), \$1,700.

Vogue (S.F. Theatres) (377; 85-\$110) — "Song To Remember" (Col) (reissue) (3d wk). Holding okay at \$1,200. Last week, \$1,500.

Weather Also Bops Biz In St. Louis; 'Frontier' OK \$11,500, 'Top' 14G

St. Louis, Dec. 23.

Biz at mainstem houses is as spotty as the weather here. This week with cold rain yesterday (Mon.) offsetting nice turnstile activity on Sunday. "Untamed Frontier" looms fairly good at Ambassadors while "Prisoner of Zenda" is holding neat in second round at Loew's. "Flat Top" finished a good week at the Fox on last Monday.

"Browning Version" looks sturdy at Shady Oak.

Estimates for This Week
Ambassador (F&M) (3,000; 65-75) — "Untamed Frontier" (U) and "Bachelor and Bobby Soxer" (RKO) (reissue). Okay \$11,500. Last week, "Assignment Paris" (Col) and "Blazing Forest" (Par), \$10,000.

Fox (F&M) (5,000; 60-75) — "Stars and Stripes" (20th) and "Yellow Sky" (20th). Opened today (Tues.). Last week, "Flat Top" (AA) and "No Holds Barred" (AA), good \$14,000.

Loew's (Loew) (3,172; 50-75) — "Prisoner Zenda" (M-G) and "Last Train Bombay" (Col) (2d wk). Neat \$11,000 or near after \$17,000 opening session.

Missouri (F&M) (3,500; 60-75) — "Assignment Paris" (Col) and "Blazing Forest" (Par). Trim \$9,500. Last week, "Pony Soldier" (20th) and "Bloodhounds Broadway" (20th), NSG \$7,500.

Pagant (St. L. Amus.) (1,000; 90) — "Run For Your Money" (U) (2d wk). Okay \$3,500 after \$4,000 initial stanza.

St. Louis (F&M) (4,000; 40-50) — "Flying Leathernecks" (RKO) and "Narrow Margin" (RKO). Oke \$5,000. Last week, "Cleopatra" (Par) and "Naked City" (U) (reissues), nice \$5,500.

Shady Oak (St. L. Amus.) (800; 90) — "Browning Version" (U). Fine \$3,000. Last week, "Treason" (Indie) (3d wk), \$3,000.

Early School Vacations Help Chi; 'Because'-Vaude OK \$30,000, Best New Pic, 'A&C Kidd' Lively \$13,000

Chicago, Dec. 23.

Pre-Christmas blight is being lifted slightly by the lengthened school holiday which started last Friday (19). However, most theatres are sitting this week out and waiting for the flock of prime product opening Xmas Day. Of the three new entries, the Chicago with "Because of You" backed by Bill Lawrence heading the vaude, looks most promising with a good \$30,000.

"Abbott and Costello Meet Capt. Kidd" and "Pathfinder" at United Artists was hyped by Abbott and Costello personals, and should hit neat \$13,000. Grand has "Cairo Road" and "Voodoo Tiger" with fair \$11,000 likely.

Of the second weekers, "Hangman's Knot" and "Target Hong Kong" at Roosevelt looks light. "Breaking Through Sound Barrier" shapes passable session for third frame at the Oriental.

In fourth week, "Plymouth Adventure" at Palace and "Pony Soldier" at Woods, should end their stays with minor totals. "Snows of Kilimanjaro" at State-Lake also leaves, after eight weeks, with modest take in final round.

Estimates for This Week

Chicago (B&K) (3,000; 98-\$1.25) — "Because of You" (U) plus Bill Lawrence onstage. Looks like good \$30,000 or near. Last week, "Thief" (UA) (2d wk) with Basil Rathbone, Robert Alda onstage (2d wk), \$25,000.

Grand (RKO) (1,500; 55-98) — "Cairo Road" (Indie) and "Voodoo Tiger" (Col). Not bad \$11,000. Last week, "Ladies of Chorus" (Col) (reissue) and "Night Without Sleep" (20th), \$10,000.

Oriental (Indie) (3,400; 98) — "Breaking Sound Barrier" (UA) (3d wk). Modest \$9,000. Last week, \$12,000.

Palace (Eitel) (2,500; 98) — "Plymouth Adventure" (M-G) (4th wk). Holding up well at \$7,000. Last week, \$8,000.

Roosevelt (B&K) (1,500; 55-98) — "Hangman's Knot" (Col) and "Target Hong Kong" (Col) (2d wk). Light \$7,000. Last week, \$11,000. State-Lake (B&K) (2,700; 98-\$1.25) — "Snows of Kilimanjaro" (20th) (8th wk). Weak \$7,000. Last week, \$7,500.

Surf (H&E) Balaban (685; 98) — "Cabinet Dr. Caligari" (Indie) and "Last Laugh" (Indie) (2d wk). Bright \$3,500. Last week, \$4,000.

United Artists (B&K) (1,700; 55-98) — "Meet Captain Kidd" (WB) and "Pathfinder" (Col). Abbott and Costello personal for their "Kidd" opening day is helping greatly. Tidy \$13,000. Last week, "Flat Top" (AA) and "Torpedo Alley" (AA) (2d wk), \$11,000.

Woods (Essaness) (1,073; 98) — "Pony Soldier" (20th) (4th wk). Mild \$7,500. Last week, \$10,000. World (Indie) (587; 98) — "Dancers of Bali" (Indie) and "Blithe Spirit" (Indie) (reissue) (2d wk). Oke \$3,000. Last week, \$3,500.

H.O.'s, Reissues Hit Hub; 'Knot' Stout at \$12,000, 'Everything' Okay 29G

Boston, Dec. 23.

Downtown majors are marking time this stanza with holdovers and reissues rampant. Newcomers, "Cattle Town" at Paramount and Fenway and "Hangman's Knot" at Memorial shape below average with remainder of town barely hanging on. Avalanche of staunch product is due here Wednesday (24) and Christmas with "Ruby Gentry" at Boston, "Blackbeard the Pirate" at Memorial, "The Clown" at State and Orpheum, all opening Dec. 24. "Hans Christian Andersen" at Astor, "Limelight" at Esquire and Mayflower, "Stars and Stripes Forever" at Pilgrim and "Road to Bali" at Met bow in Christmas day (25).

Estimates for This Week

Boston (RKO) (3,000; 40-85) — "Two Lost Worlds" (UA) and "Unknown Island" (UA) (reissues). Fair \$6,500 in 5 days. Last week, "Black Castle" (U) and "Calling Mr. Death" (U), good \$9,000. "The Promoter" (U) (1,300; 60-80) — "The Promoter" (U) (7th wk). Holding okay with \$5,000 following \$6,200 for sixth week.

Fenway (NFT) (1,373; 40-85) — "Cattle Town" (WB) and "Train of Events" (Indie). Mildish \$3,500. (Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Battle' Quiet \$8,500 in Indpls

Indianapolis, Dec. 23.

Biz at first-runs here is in usual pre-holiday doldrums but several situations are getting by. "Battle Zone" at the Indiana likely will get the most coin but it is a modest figure. "Steel Trap" at Circle is dull while "Eight Iron Men" at Loew's is barely okay.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76) — "Steel Trap" (20th) and "Something for Birds" (20th). Dull \$8,500 in 6 days. Last week, "Operation Secret" (WB) and "To Have, Have Not" (WB) (reissue), fair \$8,000.

Indiana (Cockrill-Dolle) (3,200; 50-76) — "Battle Zone" (AA) and "No Holds Barred" (Mono). Slow \$8,500. Last week, "Savage" (Par) and "Ladies of Chorus" (Col) (reissue), ditto.

Loew's (Loew's) (2,427; 50-76) — "Eight Iron Men" (Col) and "Strange Fascination" (Col). Oke \$7,500 in 6 days. Last week, "Prisoner Zenda" (M-G) and "Holiday for Sinners" (M-G) (2d wk), mild \$4,000 in 4 days.

Lyric (Cockrill-Dolle) (1,600; 50-76) — "Body Snatcher" (RKO) and "I Walked With Zombie" (RKO) (reissues). NSG \$4,500. Last week, "Untamed Woman" (UA) and "The Ring" (UA), nice \$5,500.

'FLAGS' TALL \$11,000, SEATTLE; 'ZENDA' 12G

Seattle, Dec. 23.

Business is mainly sluggish this session but a few new bills, where having the advantage of Christmas day, are shaping up strongly. "Against All Flags" looms solid at Music Hall. "Stars and Stripes Forever" is barely okay at Fifth Avenue. "Prisoner of Zenda," however, is great at the Liberty.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90) — "The Ring" (UA) and "Tromba, Tiger Man" (Lip). Good \$8,000. Last week, "Battle Zone" (AA) and "Rose Bowl" (AA), \$8,700.

Fifth Avenue (Evergreen) (2,368; 65-90) — "Stars and Stripes Forever" (20th) and "Bomba Jungle Girl" (AA). Barely okay at \$9,000. Last week, "Night Without Sleep" (20th), slow \$4,000.

Liberty (Hamrick) (1,650; 65-90) — "Prisoner of Zenda" (M-G) and "Night Without Star" (M-G). Great \$12,000 including Christmas day. Last week, "Plymouth Adventure" (M-G) and "Apache War" (M-G) (3d wk), fairish, \$4,800.

Music Box (Hamrick) (850; 65-90) — "Iron Mistress" (WB), (4th wk) and "Cruise of Zaca" (WB) (2d wk). Okay \$2,500 after good \$3,600 last week.

Music Hall (Hamrick) (2,283; 65-80) — "Against All Flags" (U). Solid \$11,000 or near. Last week, "Because You're Mine" (M-G) and "Hour of 13" (M-G) (3d wk), \$5,700.

Orpheum (Hamrick) (2,599; 65-90) — "Raiders" (U) and "Black Castle" (U). Modest \$6,000 or less. Last week, "Outpost Malaya" (UA) and "Horsemen Pampas" (UA), \$6,400.

Palomar (Sterling) (1,350; 75-\$1.25) — "Operation Secret" (WB) (2d run) plus Ella Mae Morse and stageliner. Opened Monday (22). Last week, "Way of Gaucho" (20th) and "Something for Birds" (20th) (2d run), okay \$3,000 at 40-75c scale.

Paramount (Evergreen) (3,039; 65-90) — "My Pal Gus" (20th) and "Maverick" (AA) (2nd wk). Drab \$4,000 after \$7,400 last week.

Balto Waits for Xmas; 'Well' Fairish \$7,000

Baltimore, Dec. 23.

There is a general marking of time ahead of strong product set for Christmas Day opening here with current list in a listless state. "The Well" is drawing some nighttime response to lead the lineup.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Yankee Buccaneer" (U). Fairish \$6,500. Last week, "Devil Makes Three" (M-G), \$5,400.

Keith's (Schanberger) (2,640; 20-70) — "The Well" (UA). Just okay \$7,000. Last week, "Flat Top" (AA), not bad for time of year at \$5,200.

Little (Rappaport) (310; 25-90) — "Tales of Hoffmann" (UA) (4th wk). Holding at \$3,500 after nice \$4,000 previously.

Mayfair (Hicks) (980; 20-70) — "Toughest Man Arizona" (Rep). Inching out \$4,000. Last week, "Pony Soldier" (20th) (4th wk), \$3,700.

New (Mechanic) (1,800; 20-70) — "My Pal Gus" (20th). Mild \$5,000. Last week, "It Grows on Trees" (U), \$4,900.

Playhouse (Schwaber) (430; 50-90) — "Tom Brown's Schooldays" (Indie) (2d wk). Off at \$3,000 after oke \$3,900 preem.

Stanley (WB) (3,280; 25-75) — "Cattle Town" (WB). Sad \$6,500. Last week, "Operation Secret" (WB), \$6,900.

Town (Rappaport) (1,500; 35-70) — "Beware, My Lovely" (RKO). Unexciting \$6,000. Last week, "Montana Belle" (RKO), \$6,700.

'Zenda' Sturdy \$17,000, D.C. Ace

Washington, Dec. 23.

Annual pre-holiday slump is on in full force now, with main-stem houses riding out the b.o. dip and hoping Christmas and school vacation will make up for lost time. "Prisoner of Zenda" at Loew's Palace arrived early to make a bid for the holiday trade, and looks okay for initial week. Reissue of "Cleopatra" at the Warner is also better than hoped for. "Invasion U. S. A." at RKO Keith's is amazingly solid. "Something for Birds," even with the help of the Blackstone magic-show onstage, is strictly from hunger at Loew's Capitol.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Something for the Birds" (20th) plus Blackstone show onstage. Very slim \$13,000. Last week, "Turning Point" (Par) plus vaude, \$18,000.

Columbia (Loew's) (1,174; 74-\$1.20) — "Snows of Kilimanjaro" (20th) (10th-final wk). Very steady \$5,000 for third consecutive week. Winds up record run Christmas Eve.

Dupont (Loper) (372; 50-85) — "Brandy for Parson" (Indie) (2d wk). Satisfactory \$3,500 after \$4,500 last week. Stays.

Keith's (RKO) (1,939; 50-85) — "Invasion U. S. A." (Col). Sock \$10,000 for this time of year, and despite critical brickbats. Last week, "Montana Belle" (RKO), \$8,500.

Metropolitan (Warner) (1,200; 55-80) — "Halls of Montezuma" (20th) and "Rains Came" (20th) (reissues). Fair \$3,500. Last week, "Pathfinder" (Col), \$4,000.

Palace (Loew's) (2,370; 50-80) — "Prisoner Zenda" (M-G). Solid \$17,000. Stays through holiday season. Last week, "Pony Soldier" (20th) (2d wk), okay \$9,000.

Playhouse (Loper) (435; 50-\$1) — "Breaking Sound Barrier" (UA) (4th wk). Steady \$4,000 for second consecutive week. Holds over.

Warner (WB) (2,174; 50-80) — "Cleopatra" (Par) (reissue). Okay \$8,000 for an oldie. Last week, "Flat Top" (AA), \$9,500.

Trans-Lux (T-L) (600; 60-\$1) — "Happy Time" (Col) (5th wk). Current week ending Christmas Day, so steady \$3,500 looks likely. Last week, good \$4,000.

'CAPT. KIDD' MILD 9G IN BUFF; 'OUTPOST' 8G

Buffalo, Dec. 23.

Biz is dragging low here this round. About best bet is "Abbott-Costello Meet Capt. Kidd" with a fair session at Paramount. "High Treason" is rated mild at the Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Outpost in Malaya" (UA) and "Nancy To Rio" (M-G) (reissue). Mild \$8,000 or near. Last week, "Prisoner Zenda" (M-G) (2d wk-4 days), \$4,500.

Paramount (Par) (3,000; 40-70) — "Captain Kidd" (WB). Fair \$9,000. Last week, "Cattle Town" (WB) (Continued on page 16)

Usual Pre-Christmas Bops B'way But 'Mermaid'-Xmas Show Sock 147G, 3d, 'Hans' Great 49G, 4th, 'Pony' \$16,000

Traditionally one of the worst b.o. periods, business last week was further washed out on Broadway by the all-day rain Sunday (21). But still, champion is the Music Hall's "Million Dollar Mermaid" and the annual Xmas stage-show. It is winding up its third session today (Wed.) with a smash \$147,000 or close, biggest seven-day period of engagement. Show continues through Christmas Day and New Year's, and probably well into January.

Also fighting the sharp downbeat was "Hans Christian Andersen," still socko at the Criterion and Paris. Pic finished its fourth round with \$35,000 at the former and \$14,000 at the Paris.

The lone new entry, "Pony Soldier," is heading for sturdy \$16,000 or near in the first frame at the Globe, with holdover certain. "Torpedo Alley," with eight acts of vaudeville, is doing so well that a big \$24,000 is possible at the Palace, week taking in Christmas Day.

"Because of You" wound up a solid three-week run at the Capitol last night (Tues.) with okay \$13,000. "Limelight" is one of the few extended-runs showing stamina, being good \$12,000 in ninth week at the Astor and okay \$4,500 for same period at the Trans-Lux 60th St. "The Promoter" likewise is great with \$7,200 in eighth round at the Fine Arts.

Otherwise, Broadway is looking forward to the launching of a wide array of new, strong product in numerous locations. "Come Back, Little Sheba," which was launched with a gala preem last night at the Victoria, opens its regular run today.

The Paramount brings in "April in Paris" with Sarah Vaughan, Illinois Jacquet band heading stage hill today. Today the Capitol launches "Against All Flags," with Johnnie Ray topping stage-show. "Ruby Gentry" also starts today at the Mayfair.

"Stars and Stripes Forever" with an "Ice-Colorama" iceshow, reopened the Roxy Monday (22) night, with regular run starting yesterday (Tues.).

"My Cousin Rachel" tees off tomorrow at the Rivoli as does "No Time for Flowers" at the Normandie. "Blackbeard the Pirate" also starts Xmas day at the State.

Estimates for This Week

Astor (City Inv.) (1,300; 70-1.50) — "Limelight" (UA) (9th wk). Present stanza ending today (Wed.) likely will hold around \$12,000, okay, with some help from day before Xmas. The eighth week was \$14,000, good. Stays on.

Beekman (R&B) (350; 85-\$1.50) — "Under Red Sea" (RKO) (6th wk). Fifth week ended Monday (22) hit \$3,000 after \$4,000 for fourth week. "Castle in Air" (Indie) opens Jan. 3.

Bijou (City Inv.) (589; 60-\$1.20) — "Hiawatha" (AA). Opens tomorrow (Thurs.). Last week, house shuttered.

Broadway (Cinerama) (1,250; 90-\$2.80) — "This Is Cinerama" (Indie) (13th wk). The 12th round ended last night (Tues.) was \$37,000. The 11th week was socko \$37,800. Stays on, with extra matinees sold out for all of Christmas week, last of the added tickets being snapped up about 10 days ago.

Capitol (Loew's) (4,820; 70-\$1.50) — "Against All Flags" (U) plus Johnnie Ray, Georgia Gibbs, Gary Morton, Ray Anthony band heading stageliner. Opens today (Wed.). Last week, "Because of You" (U) (3d wk). Final session dipped to \$13,000 after good \$20,000 in second week.

Criterion (Moss) (1,700; 50-\$1.85) — "Hans Christian Andersen" (RKO-Goldwyn) (5th wk). Fourth round ended Monday (22) night was near previous week's gait at sock \$35,000. Third week was smash \$39,000.

Fine Arts (Davis) (468; 90-\$1.80) — "Promoter" (U) (9th wk). Eighth session ended Monday (22) night continued very strong at \$7,200 after \$8,600 for seventh week.

Globe (Brandt) (1,500; 50-\$1.50) — "Pony Soldier" (20th). Initial frame ending tomorrow (Thurs.) is building to sturdy \$16,000 or near. In ahead, "K.C. Confidential" (UA) (3d wk), \$8,500.

Guild (Guild) (525; 50-\$1.80) — "Leonardo da Vinci" (Indie) (5th wk). Current week ending today (Wed.) shapes to get fine \$6,500. Fourth week, \$7,500.

Mayfair (Brandt) (1,736; 50-\$1.50) — "Ruby Gentry" (20th). Opens today (Wed.). In ahead, "Thief of Venice" (20th) (4th wk-6 days),

slipped to \$6,000 or close after mild \$8,000 for third full week.

Normandie (Normandie Theatres) (592; 95-\$1.50) — "No Time for Flowers" (RKO). Opens tomorrow. Last week, on reissues.

Palace (RKO) (1,700; 75-\$1.40) — "Torpedo Alley" (AA) with 8 acts of vaude. Heading for solid \$24,000, with Christmas day expected to help a bit. Last week, "The Raiders" (U), with vaude, fancy \$19,500 and over hopes.

Paramount (Par) (3,644; 80-\$1.80) — "April in Paris" (WB) with Sarah Vaughan, Illinois Jacquet orch, Stump & Stumpy heading stage-show. Opens today (Wed.). Last week, "Slop, You're Killing Me" (WB) plus Janis Paige, Jack Carter, Buddy Morrow orch (2d wk), \$47,000 after okay \$57,000 for opening week.

Paris (Indie) (568; 1.25-\$1.80) — "Andersen" (RKO-Goldwyn) (5th wk). Fourth frame ended Monday (22) was great \$14,000 after \$18,500 for third.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Mermaid" (M-G) plus annual Christmas stage-show (3d wk). Looks to biggest week of run so far with smash \$147,000 in prospect. Second week was great \$145,000, topping first week. Continues on through Christmas and well into New Year with shows added to care for crowds starting Monday (22).

Rivoli (UAT) (2,092; 70-\$2) — "Snows of Kilimanjaro" (20th) (14th-final wk). Closing round ending today (Wed.) looks like \$8,500. The 13th week was okay \$10,000. "My Cousin Rachel" (20th) opens tomorrow.

Roxy (20th) (5,886; 80-\$2.20) — "Stars and Stripes Forever" (20th) with "Ice-Colorama" ice revue onstage. Reopened house Monday (22) night with gala preem, after being closed down about three weeks to make ready for film-iceshow policy.

State (Loew's) (3,450; 55-\$1.50) — "Hangman's Knot" (Col) (2d wk-8 days). Off to near \$9,000 after fair \$12,000 for first session. "Blackbeard the Pirate" (RKO) opens tomorrow.

Sutton (R&B) (561; 90-\$1.50) — "Four Poster" (Col) (11th wk). The 10th frame ended last night (Tues.) held at \$4,200 after okay \$5,200 for ninth week. "Member of the Wedding" (Col) opens next Tuesday (30).

Trans-Lux 60th St. (T-L) (453; 1.80-\$2.40) — "Limelight" (UA) (9th wk). Current round ending today (Wed.) is holding at \$4,500 after good \$5,200 in eighth week. Stays on playing two-a-day.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Full House" (20th) (10th wk). Present stanza ending today (Wed.) shapes to get \$3,800. Ninth week was \$4,300.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Come Jack, Little Sheba" (Par). Opens regular run today (Wed.) after gala preem last night (Tues.). In ahead, "Breaking Sound Barrier" (UA) (7th wk-4 days), slipped to \$6,500 after okay \$9,500 for sixth full week, to wind up highly successful run.

K.C. Limping But 'Trap' Fair \$11,000; 'Capt. Kidd' 6G, 'Outpost' Drab 5G

Kansas City, Dec. 23.

Annual pre-Christmas lull is in full force here. Paramount is running five Bugs Bunny cartoons with "Abbott-Costello Meet Capt. Kidd" for fair session. Fox Midwest is playing a sneak preview every night this week in its four first-runs where "Steel Trap" is playing but bill is under par. "The Promoter" at little Vogue is an exception to sharp down beats all over town.

Estimates for This Week

Kimo (Dickinson) (504; 50-75) — "Never Take No for Answer" (Indie) (2d wk). Light \$1,000. Last week, \$1,600.

Midland (Loew's) (3,500; 50-75) — "Outpost in Malaya" (UA) and "Storm Over Tibet" (Col). Drab \$5,000. Last week, "The Thief" (UA) and "Hour of 13" (M-G), \$6,000.

Missouri (RKO) (2,650; 50-75) — "The Ring" (UA) and "Untamed Women" (UA). Poor \$3,900. Last week, "Eight Iron Men" (Col) and "Ladies of Chorus" (Indie) (reissue), \$4,500.

Paramount (Tri-States) (1,900; (Continued on page 16)

London Pre-Christmas Legit Activity In Big Spurt; 'Remains' Prospects Slim

London, Dec. 23.

The usual spurt of pre-Christmas theatre activity was intensified by the addition of three regular legit openings, including one importation from America. The seasonal fare includes three circuses, two pantos, two pantos on ice, and a ballet season at the Royal Festival Hall.

First of the holiday attractions to preem was "Jack the Beanstalk on Ice," which opened officially at the Empress Hall last Saturday (20), following charity galas on the two previous evenings. Show stars Belita, who skates as brilliantly as ever and makes a perfect principal boy. The pantomime has already garnered over \$428,400 in advance bookings. With fine costumes and some of the world's champion skaters, show is an ideal Christmas attraction. Highlights of the scenic effects are a gigantic model dragon and a 90-foot high beanstalk which Belita climbs, still wearing her skates. Lucille Gaye, the Tree Luparecos and the Balcombes provide the comedy element.

The importation from Broadway, "Remains to Be Seen," starring Dina Dors and Dickie Tenderson, Jr., was presented by Jack Hylton at Her Majesty's Theatre last Tuesday (16), and although warmly received, has slender prospects. The Howard Lindsay-Russell Crouse comedy thriller fails to establish the necessary suspense qualities and, consequently, got off to a lukewarm press.

On eve of the official opening of the Bertram Mills Circus, the Queen and Duke of Edinburgh attended a gala preview at the Olympia Thursday (18) sponsored (Continued on page 13)

Orson Welles Ballet Set For New Petit Season; Marchand Will Be Star

Paris, Dec. 23.

After mulling over several theatre offers here, including the Marigny and the Opera, Roland Petit has decided to settle his reformed Ballets De Paris at the Empire Theatre, starting March 11, '53, for a six-week stint, and then hitting the road for a tour. Troupe had a sock 12-week run in N. Y. in fall 1949, and another eight-week run in autumn 1950.

Prima ballerinas will be Colette Marchand and Nicole Amigues. Former recently completed work as femme lead in the John Huston film, "Moulin Rouge."

Company will have a completely new repertoire of six ballets. These will include "Pierrot Montecchi," with book and music by Henri Sauguet. Piece will be an incarnation of all the Gallic gastronomic specialties interpreted by the terpsichorean P'tite Dame En Noire," with music by Maurice Thiriet, will be a full mood number. "Le Wolf" will be played by Jean Anouilh's and Georges Neveux's first excursion into dance. Story will have a reversal. Beauty and the Beast theme.

"Cine-Bijou" ("Film Jewel") with music by Pierre Petit, will be the big number of the troupe, and feature Miss Marchand as a svelte film star in this takeoff on the pic set. It will also have songs. Petit describes it as "classic music hall." Louise De Vilmorin, novellist, supplies a ballet called "La Perla" which will recount the story of Leda and the swan, given a sexy interpretation a la this same group's "Carmen."

Last number is a ballet by Orson Welles, a yet untitled, with music by Mozart, and depicting the story of a selfish, passionless girl who is symbolically encased in a block of ice. Various men try to thaw her out, to no avail. Roland Petit will do the choreography on all.

India Seeks More Screen Fare
Delhi, Dec. 16.

In attempt to encourage exhibition of films from all parts of the world, the government of India has announced its would consider on merit all applications for import licenses on films produced in non-English speaking countries.

Previously licenses were issued only to distributors established in business for years and importing regularly with a sizable volume of pic.

Logan Clicks in First Big Pantomime, 'Crusoe'

Edinburgh, Dec. 23.

Jimmy Logan, 26-year-old Scot comedian, is a current hit in "Robinson Crusoe" pantomime at King's Theatre here. His first big-time date with Howard & Wyndham, the comic, who is a nephew of Ella Logan, is teamed with Douglas Byng.

On his new showing in "Crusoe," Logan is regarded by experts as the best new comedy star in Scotland for years. Some class him as a naturally funny man since he brings back the old-time facial comedy of Scot stars like Tommy Lorne and Dave Willis.

Row in Japan Seen Over Govt.-Run TV

Tokyo, Dec. 16.

The battle between government-controlled and commercial TV in Japan looms again with the submission to the Diet of a \$800,000 budget for television use by the Japan Broadcasting Corp. (NHK). NHK is the semi-government controlled radio station which last August was refused a license for TV operations by the Radio Regulatory Council.

The Council instead awarded the license to the Japan Television Broadcasting Network, a commercial outfit which plans regular telecasts early in the spring.

It is expected that the RRC is now ready to change its stand on refusal of the TV license to NHK because it has approved the budget plan which it has been studying for a month. The privately owned JTBN is meanwhile conducting a stiff fight in the legislature against passage of the proposed budget.

ROSSELLINI SCORES AS STAGER OF OPERA

Naples, Dec. 16.

Film director Roberto Rossellini entered the field of opera, when he staged the San Carlo Opera Co. of Naples' "Othello" Saturday (13).

Boxoffice was SRO; hotel-keepers hadn't seen so much activity since last summer, and Naples society turned out to host Rossellini at a banquet. Ingrid Bergman came down from Rome for the festivities.

Rossellini employed different lighting, borrowed from motion picture technique, to give better effect. He put the chorus of 100 in the wings, and used only some 50 people on the stage. Most of these were from the ballet, who were able to get around the stage effectively. A set with two levels was used for realism. Rossellini threw out most of the old costumes and designed new ones, as well as new makeup and new wigs.

Results forced the management to sked a repeat this week, and there will probably be other repeats in the near future.

Graham Greene Novel Basis for Paris Play

Paris, Dec. 23.

New legit, "La Puissance Et La Gloire" ("The Power and the Glory"), opened at the Theatre De L'Oeuvre Sunday (21). Play is based on Graham Greene's novel of the same name depicting the martyrdom of a weak, imbibing priest who is forced into and assumes a saintliness in a totalitarian state where the church has been outlawed and he is the only survivor. The late Louis Jouvet had this on his sked.

Play was staged by Andre Clave and adapted by Pierre Bost, Pierre Darbon and Pierre Quet. Priest is played by Francois Darbon. A play written by Greene, his first, will open here later this season.

British Labor Leader
George Elvin
Secretary of ACT, gives a
closeup on
Moscow and the USSR
Pix Biz
* * *
an interesting editorial feature in
the forthcoming
47th Anniversary Number
of
VARIETY

Gracie Fields, Gingold Among Stars Set For Big BBC Xmas Shows

London, Dec. 16.

The British Broadcasting Corp. has organized a big lineup of talent to headline Christmas radio entertainment. Among the many artists who will be featured in holiday broadcasts are Gracie Fields, Hermione Gingold, Carroll Lewis, Peter Ustinov, Ted Ray and Bernard Braden.

On Christmas Eve, Miss Fields has a half-hour program with Stanley Black and his orch. Hermione Gingold, Anona Winn, Jerry Desmonde and Ralph Wightman compete in a parlor game the same night and Carroll Lewis concludes his current series of "Discoveries." Peter Ustinov, who will be in Boston for the U. S. preem, of his "Love of Four Colonels," has recorded a special edition of "In All Directions," and Yvonne Arnaud, Jack Warner, David Tomlinson, Michael Shepley and Thora Hird will star in "Trial and Error" by M. A. Lonsdale, also for Xmas eve.

"Christmas in New York," recorded by the Pan American Broadcasting Co., and featuring Harlem, The Bowery, Chinatown and the Puerto Rican and Italian communities, will also be aired the same night. A special recording of "Star in the Snow" will be broadcast throughout Canada, on National Broadcasting Co. in New York and on the Light Program of BBC.

The Christmas Day broadcast by the Queen will be preceded by the regular world hookup. Other features of the day will be Jack Jackson introducing his record program; Variety Department's Christmas Party with Joy Nichols, Dick Bentley, Jimmy Edwards, Richard Murdoch, Bernard Miles, Hermione Gingold and Winifred Atwell; while Wilfred Pickles will host his own Christmas Party at a children's hospital.

On Boxing Day (26), George Formby, George Robey and Dorothy Ward will star in "The Christmas Times." There will be an excerpt from "Jack and Jill" from the London Casino, and from the Harringay and Earls Court circuses.

ABPC Fetes Its 25th Anni; Warter Bullish on Future

London, Dec. 23.

The future may have its uncertainties, but Associated British Picture Corp. is geared to cope with all developments. That was the keynote of a speech by Sir Philip Warter, ABPC chairman, at a dinner to mark its 25th anniversary following its annual winter convention in Brighton.

Sir Philip recalled how the company began in 1927 with a handful of theatres and had grown to its present strength of more than 400. In addition, it had its own production unit and studios at Elstree, its own distributing outfit and own newsreel.

Responding on behalf of the guests, M.P. Tom O'Brien criticized the industry for failing to take advantage of the recent Commonwealth conference in London to promote the cause of British film in overseas territories.

In his capacity as chairman of the Trades Union Congress he had met the visiting premiers and found they were intensely interested in furthering British films, he said.

Other Foreign News
on Page 13

Despite Coin Crisis, French Pix Prod. Continued in High Gear During '52

Paris, Dec. 23.

1st Palladium Telecast To Be Parnell Panto

London, Dec. 16.

The first direct telecast from the London Palladium will take place Dec. 28 when a 45-minute excerpt of the new Val Parnell pantomime, "Dick Whittington," will be made. An invited audience will be in the theatre.

During the vaudeville season there were regular Saturday night sound broadcasts from the Palladium when many visiting topliners were featured. Cast of "Dick Whittington" is headed by Vanessa Lee, Lois Green, Sonnie Hale and Richard Hearne.

Mex Exhibs Lose 1st Playdate Plea

Mexico City, Dec. 23.

The government won the first round in the injunction battle which film exhibitors are waging against enforcement of the recently enacted cinematographic law. The second federal district court here refused 200 exhibitors in the provinces, comprising the syndicate which Manuel Espinosa Iglesias heads, a writ to temporarily restrain the law's enforcement.

These exhibitors contended that the law is unconstitutional on the grounds that it allows too much government meddling in the pic industry and demands 50% playing time for Mexican pic, which they said violates the constitutional precept of free trade.

Judge Ignacio Burgoa, who last year granted a group of local exhibitors an injunction against this phase of the law, then, looming, on constitutional grounds, held that the exhibitors had failed to prove concretely just how unconstitutional the present law is. He explained that the law of injunctions demands that plaintiffs be specific and clear in their charges and demands.

Other exhib groups, among them the National Exhibitors Assn., are moving to seek injunctions against the law's enforcement.

'AMERICA IN SONG' SET FOR PREEMING BY BBC

London, Dec. 23.

Starting Sunday (28), the British Broadcasting Corp. is to air a new series, "America in Song," prepared by the Pan-American Broadcasting Co. in cooperation with the International Lutheran Hour.

Series is intended to take listeners on a musical journey through six states, recalling the musical heritage of the American people. First program will deal with South Carolina and others will feature Kentucky, Texas, Utah, Massachusetts and Pennsylvania.

W. Germany, Arg. Sign Prod. Pacts With Italy

Rome, Dec. 16.

The film chiefs of Italy and Argentina have signed a pact for joint production of films, implementing a trade and financial agreement drawn up last June. Agreement will permit production of costlier pictures in Argentina as well as use of more actors and technicians. Recently Italy has been the source of some raw stock used by the Argentina film industry under a previous trade agreement. Italy also recently came to a financial agreement regarding reciprocal showing of films in each country.

Director General of the Cinema, Nicola De Piro announced that Italy and Western Germany also have signed an agreement for the co-production of 10 films next year. De Piro hopes in the near future there will be a three-way agreement between Italy, Germany and France. The present co-production agreement with France ranges from 12 to 20 pictures per year.

Despite the crisis in film finances and the tension here while the new Film Aid Law is being voted on by the National Assembly, production for 1952 is only a few pic below previous levels. There have been 99 films either finished or being edited this year plus four Franco-Italo co-productions. In 1950, there were 111 films in all while 105 were made in 1951.

There probably will be a few films brought in before the end of the year which will put this year's production on an even basis with recent years. Co-production has fallen back to only four pic after eight last year. However, it will probably go up again next year. Already started in Rome is the sequel to the big grosser, "Little World of Don Camillo" with Julien Duvivier again directing the antics of Fernandel as the fighting priest. It will be called "The Return of Don Camillo." Christian-Jaque, who made the big "Fanfan La Tulipe," is now in Rome doing the costume tinter "Lucrecia Borgia."

Other customers in the backlog here are "Camillo," with Michele Presle; "Merchant of Venice," with Michel Simon; "Violettes Impariales," a color operetta with Luis Mariano; Jean Renoir's "Golden Coach," with Anna Magnani; "Caprices of Caroline Cherie," with Martine Carol again playing the sexy Caroline in Technicolor; "Lovers of Toledo" with Alida Valli and Pedro Armendariz; "Road To Damas," "Koenigsberg," with Jean-Pierre Aumont and Sylvania Pampanini, and "Robinson Crusoe" with Georges Marchal.

Light comedies usually revolving about the extra marital difficulties of Gallic couples are another (Continued on page 13)

East Scotland Exhibs Lash Out at British Film Circuit Practices

Glasgow, Dec. 16.

A violent attack on British cinema circuits was made here by J. K. Stafford Poole and George Gilchrist, leading East of Scotland exhibitors. At a Scottish branch meeting of the Cinematograph Exhibitors Assn., Poole alleged misapplication of the British Eady levy funds and said that independent exhibitors are "paying for old and derelict films." The circuits obtained first choice of pic, he said, while independents were left out in the cold. They had to take new films of doubtful merit or only scraps which fell from the rich circuits' tables. He said exhibitors were still paying for the folly and failure of such pic as "Caesar and Cleopatra."

Gilchrist claimed British film production carried much waste. In America, a film could be made in eight weeks whereas in London it took 14 weeks.

William Simpson, representative of the Odeon and Gaumont groups, said it was the most difficult thing in the world to make a film to suit all. While "Tight Little Island," was the biggest-ever box-office success in Scotland, it had not done so well in England. The reverse had happened with the Ealing comedy "Passport to Pimlico."

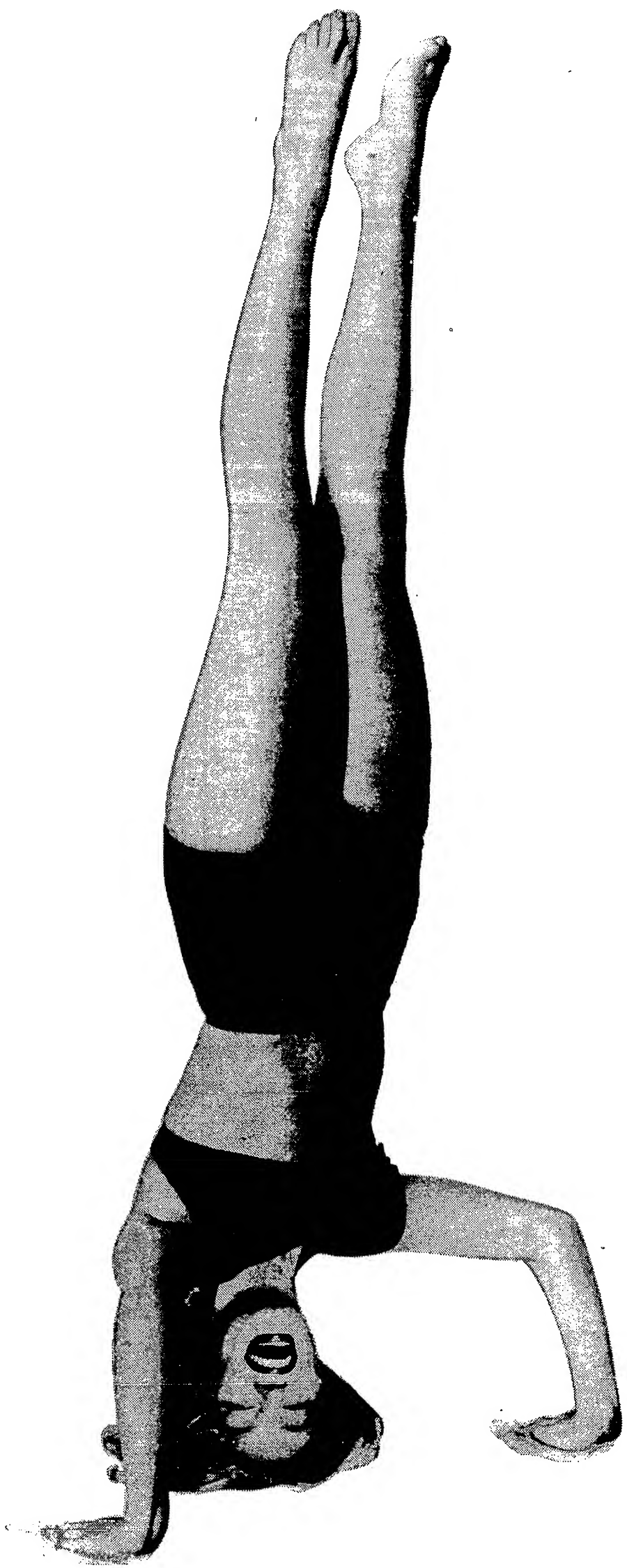
The Scot exhibitors agreed to oppose a new move by J. Arthur Rank on talks for further extension of the Eady levy, Gilchrist's comment was that "when you see that his (Rank's) organization has benefited since the inception of the fund to extent of about \$2,800,000, one can understand his enthusiasm."

Poole said there were hundreds of pic, going back to 1946, that were rotten then and were rotten today—yet the same producers were getting some measure of Eady support. The same film teams that made mistakes in the past were continuing to make them today, he charged.

WB Names Blamey

William Blamey, former manager for Warner Bros. in Thailand, has been named manager for the company in Formosa.

He succeeds S. H. Ko, who resigned.



**This one
will have you
standing
on your head
too!**



see next page

FOR THE BIG
HOLIDAYS IN
FEBRUARY!



Marilyn Monroe and "Niagara"
a raging torrent of emotion that
even nature can't control!



20th CENTURY-FOX
presents

"Niagara"



starring

MARILYN MONROE · JOSEPH COTTEN · JEAN PETERS *Technicolor*

with CASEY ADAMS · DENIS O'DEA · RICHARD ALLAN · DON WILSON · LURENE TUTTLE · RUSSELL COLLINS · WILL WRIGHT
Produced by CHARLES BRACKETT · Directed by HENRY HATHAWAY · Written by CHARLES BRACKETT · WALTER HEISCH · RICHARD BREEN and BREEN

HEY! TAXI!

THE 'MIRACLE' PICTURE
OF THE YEAR!



THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Even With Film Prod. Woes, Arg. Govt. Continues Loans; Makes Tough Rules

Buenos Aires, Dec. 16.

The Peron regime does not seem discouraged by the crisis in the Argentine film industry which has bankrupted all except three of the major studios because it has announced further loans to be granted producers under certain conditions. To merit these loans the producers must make films which "constitute authentic expressions of the Argentine soul in its purest social, artistic, economic and scientific manifestation, serving to portray our way of life to the world."

Industrial Credit Bank will grant the loans to producers who have their own studios or have none of their own. But they must have at least one Argentine feature pic to their credit and have okay credit backing. They must prove sufficient other financial backing to undertake the film. The loan will cover 70% of production cost. The bank must pass on all budgets, and payment must be over a two-year period at 5%.

Loans will be granted also on pix already in production or ready for release. Last proviso presumably is designed to help some of the shuttered studios which have completed or nearly finished pictures but as yet not released.

Big snag to the setup is that the bank cannot grant loans without the approval of the Press & Information Ministry, whose recommendations must be followed in every instance. Ministry must rule on whether the planned pic would help the Argentine prestige abroad, check on budget and cast and determine what the film's commercial prospects are. This gives entertainment chief Raoul Apold the power of life or death over the industry. It also enables him to dictate what talent must go into key roles.

The loan/deed comes soon after the protectionist flat which obliges all exhibitors to pay first-run rentals of 60% of grosses on all local product. It also sets holdover terms at 60% of the maximum established for foreign pix.

While these measures are being adopted in an effort to save the industry, Productora Cinematografica Argentina, another producing firm, filed a bankruptcy petition only last week.

Because of the collapse of Emelco Studios, which had many screen personalities under contract, vet Enrique Muino has not been seen on the screen since 1951. The last Emelco pic, "Caballito Criollo," has not been released because of the studio's shuttering. He is now being sought for a film written by radio scripter Abel Santa Cruz. He would be cast with Amelia Sanchez Arino.

The day after work was completed at EPA Studios on "Mission in Buenos Aires," starring Spanish bullfighter Mario Cabre, all personnel was given dismissal notices. Three cases of raw stock, delivered the same day, were deposited in escrow as guarantee of payment of severance pay to the staff.

Cocktails, Supper Plus Legit Show, Dance Xmas Gift in Paris for \$3

Paris, Dec. 16.

Government-backed Theatre National Populaire is offering customers a big show biz bargain as an Xmas gift. For 1,000 francs (a little less than \$3) so-called week-end tickets are on sale at the box-office of Theatre du Palais de Chaillot where the company headed by Jean Vilar is playing until early January.

Ticket entitles holder to cocktails, preem of company's production of T. S. Eliot's "Murder in the Cathedral" plus a buffet-supper and all-night ball on Xmas eve.

On Christmas Day for another \$3 one gets a matinee of Moliere's "Miser," along with a cocktail-buffet combo and the night performance of Corneille classic, "The Cid" with Gerard Philipe in the lead.

New Year's Eve weekend ticket buyers have a cocktail-party, a modern version of the Machiavelli comedy, "Mandradora," and all-night dance session. On New Year's day weekenders attend an afternoon jazz concert, cocktail-buffet and the production of Kleist's "Prince of Hamburg."

M-G, Toho Hassle Over 'Wind' Dates Settled

Tokyo, Dec. 16.

The tiff between Metro and Toho over the roadshowing of "Gone With Wind" at the Yurakuza here, has been settled in a compromise whereby Metro has agreed to a two-week repeat of "Wind" at the theatre this month following the current run of "Death of Salesman."

Metro had insisted earlier that the film be shown continuously at the house as long as biz remained above \$2,700 a month. The roadshow was begun Sept. 4 and b.o. had remained above the stipulated minimum although falling lower and lower as the run continued.

The trouble cropped up when Toho booked the Col film for roadshow at the Yurakuza starting Nov. 29, supplanting "Wind." The Japanese distributor then offered the compromise plan of the two-week repeat which Metro spurned at first. Later, when Toho offered to run "Wind" at another downtown Tokyo house early next February, Metro accepted. Both parties agreed that details of the February run would be discussed later although Toho contends that the run should be for only three or four weeks.

London Shows

Continued from page 10

by the London Tent of the Variety Club in aid of the National Playing Fields Assn. and Central Council of Physical Recreation. A special feature of the royal preem was the addition of a ballet sequence, with Sadler's Wells dancer Nadia Nerina as ballerina and Sir Adrian Boult conducting the orchestra.

Basically this is conventional and not particularly imaginative circus. Many of the acts are reminiscent of vaudeville, and the animal scenes, with elephants, horses, zebras, sea lions and penguins, are staged in one key. High-spot is Frank Connelly's aerial act, in which he does some daring head balancing, and some slick juggling by Edouardo, who climaxes his turn with flaming flares as his main props.

Emile Littler's "Jack and Jill," his 12th London panto, opened at the London Casino (18), proving as lavishly mounted and generally amusing as its predecessors. Hy Hazell is a dashing, personable Principal Boy and Michael Bentine and Charlie Chester head the comedy section with crazy antics. Outstanding hit is the French adagio team, Trio Gypsy, and show is a surefire Christmas attraction.

"Sleeping Beauty On Ice," presented by Sir Arthur Elvin and Tom Arnold at Wembley Empire Pool last Thursday (18), is the second colorful blades pantomime in the series, depending more on artistry and patriotic pageantry than on humor. It stars Daphne Walker, Gloria Nord and Heinie Brock, who were warmly acclaimed. Jackie & Chocolate, Italian clowns, repeated their last year's success.

Jack Hylton made a successful entry into the circus field at Earls Court Arena yesterday (Mon.) with a slick production containing a full quota of animal acts. Spectacular acts included Minerva riding a motorcycle on a high perch; Miss Atomia and partner fired from a cannon, and Mohammed's fast team of Arab tumblers.

"Dear Charles," a diverting French comedy, was handed a warm reception by first-nighters following preem of the piece at the New Theatre Thursday (18). Adapted by Alan Melville from "Les Enfants d'Edouard" of Marc Gilbert Sauvageon and Frederick Jackson, the play provides a first-class vehicle for Yvonne Arnaud. A long run looms.

Story of this Alec L. Rea and E. P. Cliff production concerns an unwed mother who has three children by three fathers in as many countries. Principals concerned have a reunion in Paris some 20 years later. Miss Arnaud won critical plaudits for her portrayal of the unmarried femme, while Charles Goldner, Gerard Heinz and Garry Marsh contribute firm support as the fathers.

U. S. Dept. of Commerce's

Nate Golden

details why he sees the

Foreign Outlook

Uncertain for American Films

another editorial feature in the soon-due

47th Anniversary Number

of

VARIETY

U.S. Pix Dominate Paris Xmas Bills

Paris, Dec. 23.

With 12 new pix scheduled to hit the first-runs here to compete for the Yuletide biz, American films predominate. Most of offerings are in color and are comedy or musical type pix. With many on day-daters, the pictures will play a total of 36 houses.

Seven of the pix are tinters, with "Bend Of River" (U), in two big houses, "Distant Drums" (WB), in four smaller spots; "Caribbean Gold" (Par) playing also in four theatres; as well as "Return of Captain Blood" (UA) and "Ivanhoe" (M-G). "Revenge of Ali Baba" (Col) is the sixth in color.

Musicals are also on tap with Metro's "Texas Carnival" (also in color), and a French entry, "Violettes Imperiales." Light comedies are being supplied by the French in the first-runs with "Elle Et Moi," a comedy with Francois Perier and Dany Robin, and "La Fuge De Monsieur Perle" with Noel-Noel.

Still tops here are "Limelight" (UA), now in a small Champs-Elysees theatre, Rene Clair's comedy, "Les Belles De Nuits"; Rene Clement's moppet pic, "Forbidden Games"; "The Quiet Man" (Rep); "Detective Story" (Par) and "Marrying Kind."

A lot of the theatre money probably will be snared by the bargain Xmas eve and day offering of Jean Vilar's Theatre National populaire here. The ABC Music Hall goes in for legit operetta again with "The Flowered Way" with Georges Guetary and Bourvil. Niteries are getting heavy advance bookings. Some are charging as high as 10,000 francs (\$25) for the evening, and getting it.

Sees Mex '53 Pix Low

Mexico City, Dec. 16.

Film production in 1953 won't exceed 90, a new low in recent times, according to the prediction of Juan Bandera, manager of Peliculas Mexicanas, distributor of Mexican films abroad.

He is the first to forecast next year's pix output. Bandera insists that 90 pix in 1953 will be ample for Mexico and export.

Legit Shows Abroad

LONDON

(Week ending Dec. 20)
"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Call Me Madam," Coliseum (3-15).
"Dear Charles," New (12-18).
"Sweet Blue Sea," Duchess (3-6).
"Dial M Murder," West. (6-10).
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Happy Marriage," Duke York (8-7).
"High Balcony," Hamp. (12-1).
"Holy Terrors," Arts (12-1).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wyn. (5-23-51).
"Love from Judy," Saville (9-25).
"Meet Caliban," Garrick (5-27).
"Mousetrap," Ambias. (11-25).
"Murder Mistaken," Ambassadors (10-4).
"Pepi to Piccadilly," Pr. Wales (4-13).
"Porgy & Bess," Stoll (10-8).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (11-28-51).
"Reluctant Heroes," White. (9-12-50).
"Ring Out Bells," Vic. Pal. (11-12).
"River Line," Strand (10-26).
"Seagulls Sorrento," Apollo (6-14-50).
"South Pacific," Drury Lane (11-1-51).
"Sweet Peril," St. James (12-5).
"Water of Moon," Haymarket (4-19-51).
"Wild Horses," Aldwych (10-0).
"Zip Goes to a Million," Palace (10-20-51).
"Young Eliot," Criterion (1-52).

SCHEDULED OPENINGS

(Figures denote premiere dates)
"Friendly Relations," St. Martins (28).
"Richard II," Lyric, Hammersmith (29).
AUSTRALIA
(Week ending Dec. 20)
"Folies Bergeres," Tivoli, Sydney.
"Casino," Comedy, Mel.
"Castle in Air," Royal, Adelaide.
"South Pacific," Majesty, Mel.
"Ice Parade," Empire, Sydney.
"Dead on Feet," Royal, Bris.
"White Sheep," Princess, Mel.
"Annie Get Your Gun," Royal, Sydney.
"Lucky People," Tivoli, Mel.

British Film Prods. Seen Weakening On Stand Vs. Allowing Pix on TV

London, Dec. 16.

Japan Tries Lensing In Hawaiian Locales

Honolulu, Dec. 16.

Hollywood studios are not the only ones sending film units to foreign locations. Japan's producers have begun to discover that Hawaii is a logical setting for many of their scripts.

Shinto-Shinsei Productions recently completed filming "Hawaii no Yoru" ("Hawaiian Night") here. It stars Toji Tsuruta as swimmer who comes to Hawaii in 1940, just before the war, for a swim meet and falls in love. Takiko Mizunoe and Hiroku Misono have the femme leads. For the pic, 19 actors and technicians were flown to Honolulu. Location sites drew up to 500 spectators daily as director Shue Matsubayashi shot the film.

Meanwhile, a local group of Japanese-American vets is wrapping up a deal with Shinto to film a Japanese language story of Hawaii's famed 442d Combat Team, the same outfit pictured in Metro's "Go For Broke." It will be the story of a Hawaii resident, born in Japan, whose emotions change drastically from the time her U. S. born son volunteers for Army duty until he is killed in action.

Kinuyo Tanaka, vet Tokyo actress, may play the lead. Studio and local 442d Club have been working on script and details. Picture, which is called "Hawaii no Haha" ("Mother of Hawaii"), is set for Isle filming next spring.

French Pix

Continued from page 10

category well represented this year. Jacques Becker did "Rue De L'Etrappe." Jean Boyer's "Femmes De Paris" gives a close-up of the psyches of luscious Paris lovelies. "A Girl in the Sun" has Myriam Bru upsetting a sleepy little French town.

"It Happened In Paris," in both French and English, shows Evelyn Keyes as an American heiress who finds love and adventure in Paris while "Henriette's Party," the Julien Duvivier opus, depicts a dreamy young gal who finally finds love.

The list of dramas includes "Call of Destiny," about a drunken composer who finds rehabilitation through the love of his prodigy son; "Wages of Fear," H. G. Clouzot's three-hour survey of need and fear as two men inch a truck loaded with explosives over a bumpy South American terrain; "The Snow Was Dirty," a survey of twisted morals and lives in the wake of the occupation. "The House of Silence" is a sketch film about a group of men in a monastery and their previous lives. It is directed by G. W. Pabst.

Crime, Whodunit Pix Also Figure

Crime and whodunits are also repped in "The House of Crime," a drama of love and murder; "The Gunmill," based on a Peter Cheney story; "Follow That Man," a whodunit with Bernard Blier playing an inexorable inspector; "La Pochard," about a famous murder trial with Pierre Brasseur starred; and "I Am An Informer," with some closeups of police tactics.

Bucolic opuses are also on tap. Marcel Pagnol's three-hour "Manon Des Sources" concerns the earthy carryings-on in a small French town. There are also various Bourvil, Fernandel and Yves Deniaud films.

These productions give a good backlog here for the coming year but there are few big pix among them to help in getting a real hold on the lagging foreign markets which are so sorely needed by French distributors and producers. Pix are still expensive here in comparison with their amortization value; hence, the average film finds it hard to earn production costs without a good foreign income.

Doing biz here and having earmarks of U. S. interest are Rene Clair's "Belles De Nuit," a fantasy of the intermingling of dream and reality; "Adorable Creatures," a sexy roundelay about perfidious femmes, and "We Are All Murderers," an impassioned plea against capital punishment.

With the impending approach of commercial TV, the British film industry is conscious that its relationship with television is on a precarious footing. The entire picture industry gets a real plug every fortnight via the British Broadcasting Corp.'s "Current Release" program, but is unable to accommodate BBC in supplying entertainment films to fill program time.

The situation becomes more delicate each week. In the next few weeks, the British Film Producers Assn. hopes, with the support of other trade organizations to arrange an exploratory meeting with BBC execs to ascertain their film requirements for TV, and get some idea of the financial reward that might accrue to producers.

The BBC has made no secret of the fact that it wants full-length features to supplement its program. Any good intentions on the part of the industry have been mixed by exhibitors with their bar against letting producers air their pix on television.

The industry is prepared to face demands from the BBC for a quid pro quo in return for the boxoffice booster that comes via Current Release. If they desist the overture to supply current product they may be warned that in the future they will have to buy their own bally time on commercial TV. If this should happen it will be the crowning irony for British pix producers, because the sole sponsored network will be controlled by the Associated Broadcasting Development Co., of which Sir Alexander Korda is director. The Korda group of companies pulled out of the BFPA earlier this year.

While preparing for the BBC meeting, the British industry as a whole is trying to organize a session with the government's Television Advisory Committee to amplify its case on direct transmissions to picture theatres. A draft memorandum is being compiled for submission to an early meeting of the trade associations concerned.

2 Aussie Chains Prep Theatre TV Plans; Await Gov't Okay in Late 1954

Melbourne, Dec. 16.

At the annual meeting of stockholders of Hoyts' circuit, Ernest Turnbull, managing director, informed the shareholders that a blueprint had been prepared for introduction of Eidophor wide-screen TV as soon as the government gives the okay and had stations operating. This is now figured to be around late 1954. Hoyts control 186 cinemas in Aussie with 20th-Fox owning the controlling stock.

During the recent visit here of 20th-Fox prexy Spyros Skouras he said no time would be lost in setting Eidophor TV in the loop's key spots.

Turnbull told the meeting that many partisan views are currently being expressed as to how TV should be operated here. He believes the government of the day should make an exhaustive inquiry as to the best method of operating TV Down Under for the public's benefit. If the greenlight is given commercial operation, Hoyts would be represented in this field. Turnbull said.

Greater Union Also Eyes TV

Sydney, Dec. 16.

Greater Union Theatres circuit, powerful opposition to Hoyts which is headed by Norman B. Rydge, also have plans advanced by introduction of wide-screen TV in act houses. With the J. Arthur Rank Organization holding a 50% stock sayso in GUT, it is understood that British wide-screen equipment will be used here to offset Eidophor.

Although the mooted introduction of TV Down Under is currently a terrific headache to Aussie exhibitors, both Hoyts and Greater Union are determined not to be caught unprepared.

Film Reviews

Continued from page 6

The I Don't Care Girl

podge of incidents presumably from the career of Eva Tanguay. It is pretentiously presented but misses.

Mitzi Gaynor, David Wayne and Oscar Levant, as the stars, occasionally spark an individual scene or number, but the effort is wasted as the George Jessel production wends an aimless, virtually scriptless course badly in need of some kind of story line to pull it together. The Walter Bullock screenplay provides episodes concerned with the efforts of Jessel to make a film musical around the Tanguay career, so there is no clear plot line for either the players or Lloyd Bacon's direction to take hold of and build continued audience interest.

The songs offered are used both for vocal efforts and to back either production or solo dance numbers. "As Long As You Care" (I Don't Care), by Jessel and Joe Cooper, is introduced as a group vocal behind the title cards and then reprised by Bob Graham. He also sings "Here Comes Love Again," by Jessel and Eliot Daniel, as well as piping several standards sprinkled through the score. Very modern, and completely out of keeping with the Tanguay period, are the three production numbers staged by Jack Cole. They are "The Beale Street Blues," "I Don't Care" and "The Johnson Rag." The solo terpsint is "This Is My Favorite City," "Pretty Baby" and "Don't Care," staged by Seymour Felix. There are several uncredited dance spots, plus two piano solos by Levant to fill out the musical portions. All of the numbers, technically okay and mostly lushly presented, would have appeared to better advantage had there been plausibility to their introduction.

Before the title cards are flashed, film opens abruptly with Miss Gaynor, as Miss Tanguay, doing a stage song and dance that is halted by the remark that something is wrong with the singer. Then the title, and Jessel comes on in conference with his writers trying to find something vital and lusty to put into the Tanguay script. The abortive search continues through the 77-minute running time as assorted persons connected with the personality give their versions of what she was like. Wayne, as Ed McCay, a former partner; Levant, ex-vaude piano-pounder; and then Graham, singer who once loved her, give their respective versions, with the film segueing into the past in such a reckless manner that it is hard to sustain much interest in what is transpiring. It is never explained what was wrong with the singer. Throughout, Jessel plays himself as the producer and does a walk-on at the close, explaining the appearance "to see how the picture ends."

Miss Gaynor is a good hooper and sells her songs nicely, but doesn't fit the Tanguay character too well. Wayne, Levant and Graham never get going, although Graham has a good baritone that shows up well. Others in the cast are lost.

On the technical end, the picture rates excellent Technicolor lensing by Arthur E. Arling, okay musical direction by Lionel Newman and a choppy editing job by Louis Loeffler, although the latter probably is not his fault since there is evidence much has been eliminated in the way of scenes that might have contributed to a more smoothly flowing picture. Brog.

The Man Behind the Gun

(SONGS-COLOR)

Good Randolph Scott action feature, satisfactorily shaped for the general market.

Hollywood, Dec. 18.
Warners release of Robert Sisk production. Stars Randolph Scott; Patricia Wymore, Dick Wesson, Philip Carey, Lina Romay; features Roy Roberts, Morris Ankrum, Katharine Warren, Alan Hale, Jr. Directed by Felix Feist. Screenplay by John Twist; story by Robert Buckner; camera (Technicolor), Bert Glennon; editor, Owen Marks; music, David Buttolph; previewed Dec. 9, '52. Running time, 82 MINS.
Major Calicut Randolph Scott
Lora Roberts Patricia Wymore
"Mink" Dick Wesson
Capt. Roy Giles Philip Carey
Cama DeGnon Lina Romay
Mark Sheldon Roy Roberts
Bram Creagan Morris Ankrum
Phoebe Sheldon Katharine Warren
Olof Alan Hale, Jr.
Buckley Douglas Fowley
Vic Sutor Tony Caruso
"Kansas" Collins Clancy Cooper
Joaquin Murieta Robert Cabal

"The Man Behind the Gun," action Randolph Scott entry, takes well to its early-day plot and the Technicolor lensing. It should draw a satisfactory response in the outdoor market.

Film gets action-minded produc-

tion supervision from Robert Sisk and moves along at a good pace in spilling out a session of violent gunplay, fistcuffs and chases against an early Los Angeles setting. The John Twist script is an excellent job of blending the ingredients standard to this type of feature, providing good dialog, situations that are not too improbable and, over the whole, a good-natured, easy-going feel that helps leave the sterner story stuff.

Felix Feist's direction rides along with the script and players, and comes off okay in getting on film a story that is concerned with an undercover Army officer who breaks up a plot to make Southern California a separate state and brings the culprits to justice. Scott takes easily to this top assignment and gives it acceptable heroics. Four costars and several of the featured players contribute capably to the picture's entertainment aims.

Patrice Wymore is an attractive schoolmarm, in L.A. to give the settlers book learning and provide some romantic conflict between Scott and Philip Carey, an Army captain suspected of consorting with the rebellion plotters. Dick Wesson teams with featured player Alan Hale, Jr., for comedy antics, and Lina Romay is delightful as the comely Latin femme menace and songstress who tries to divert Scott from his duty.

Scott's ferreting isn't an easy job as numerous suspects and red herrings are tossed in the way of the investigation. He uncovers the rebels' gun cache in the cellar of Miss Romay's saloon and manages to burn it while dodging and outwitting attempts on his life. He still can't finger the leader of the outfit, however, until, by subterfuge, he gets the outlaws to congregate at their hideout and State Senator Roy Roberts is exposed as the leader who dreams of an empire. The gun-blazing finale finds this rebels put down and Scott in Miss Wymore's arms.

The properly colorful work of the principals gets good assistance from Robert Morris Ankrum, Katharine Warren, Hale, Douglas Fowley, Tony Caruso, Clancy Cooper, and Robert Cabal, among others. Cabal, in particular, stands out as the early-day Joaquin Murieta.

Technical contributors are excellent, providing a nice backing for the Robert Buckner story. Miss Romay has two Latin tunes to sing and sells them well. They are "La Paloma" and "Adios Mi Amor." Brog.

The Redhead From Wyoming

(COLOR)

Tinted outdoor actioner with Maureen O'Hara, Alex Nicol, others acting out early-west plot for general satisfaction.

Hollywood, Dec. 19.
Universal release of Leonard Goldstein production. Stars Maureen O'Hara, Alex Nicol; features Robert Strauss, William Bishop, Alexander Scourby. Directed by Lee Sholem. Screenplay, Polly James. Story, Polly James; camera (Technicolor), Winton Hoch; editor, Milton Carruth; previewed Dec. 15, '52. Running time, 81 MINS.

Kate Maxwell Maureen O'Hara
Stan Blaine Alex Nicol
"Knuckles" Hogan Robert Strauss
Jim William Bishop
Reece Duncan Alexander Scourby
Hal Jessup Palmer Lee
Sandy Jack Kelly
Myra Jeanne Cooper
Chief Jones Stacy Harris
Matt Jessup Dennis Weaver

A range war, rustling and a dancehall queen are the ingredients shuffled together in this western action feature, and the results add up to satisfactory chances in the market where this type offering usually is liked. Name of Maureen O'Hara and Technicolor will help.

Plenty of violent gunplay, fast movement and a sensationalized excitement in the Leonard Goldstein production, as set up in the script by Polly James and Herb Meadow. Lee Sholem's direction is geared to make the most of the material and, with only an exception or two, gets the proper kind of performances from the cast.

The plot is the one about a crook who promotes a range war between ranchers and settlers to cover his own rustling activities and to further his political ambitions. William Bishop is the suave crook who has ideas of becoming the governor of Wyoming. To aid his scheme he sets up Miss O'Hara, an ex-girl friend, as a saloon-keeper and buyer of maverick cattle rounded up on the open range by the settlers. She's to be the fall guy if the rustling plot gets too hot. When she finds out how she is being involved, the dancehall queen tries to end the war by

organizing a cattle association for the settlers. A roundup follows but Miss O'Hara is tossed into the clink on charges of murder and rustling. Bishop then tries to promote a mass battle between the ranchers and settlers so his rustlers can move in and all kill everyone, but the sheriff gets wise in time to join the range enemies into a common force against evil, and the outlaws are beaten.

It's a stunning picture. Miss O'Hara makes in color and in the costumes that take every advantage of her natural charms. Alex Nicol, as costar, plays the sheriff who winds up with the gal, but his character is weak in definition, contrasting oddly with the more forthright, robust characters in the plot. Bishop is excellent as the chief heavy, and Alexander Scourby registers strongly as the leader of the ranchers. Others are okay.

Winton Hoch's expert color lensing heads up the good technical credits. Brog.

The Maverick

Routine Wild Bill Elliott western for the program market.

Hollywood, Dec. 23.

Allied Artists release of Vincent M. Fennelly production. Stars Wild Bill Elliott; features Myron Healey, Phyllis Coates. Directed by Thomas Carr. Story and screenplay, Sid Thiel; camera, Ernest Miller; editor, Sam Fields; music, Raoul Kraushaar. Previewed Dec. 18, '52. Running time, 71 MINS.

Lieut. Devlin Wild Bill Elliott
Sergeant Frick Myron Healey
Della Watson Phyllis Coates
Frank Bullitt Richard Reeves
Trooper Westman Terry Frost
Trooper Barnham David Brooks
Major Hook Russell Hicks
Corporal Johnson Robert Bray
Grandma Watson Florence Lake
George Fane Gregg Barton
Bud Karnes Denver Pyle
William Massey Robert Wilke
Fred Nelson Eugene O'Neil
John Rowe Joel Allen

Wild Bill Elliott goes through some tight-lipped heroics to make "The Maverick" a regulation western suitable for routine dating in the program market. The Allied Artists release is concerned with Elliott's action as a cavalry lieutenant in breaking up a range war between cattlemen and homesteaders, and delivering a group of hired gunmen to justice. The pace is more inclined to plod than race, so interest wavers some of the time.

Elliott, along with a small detail made up of Myron Healey and Robert Bray, sets out on a three-day journey to Fort Jeffrey to deliver three prisoners who have been responsible for the land battling and some wanton killings. En route, the party is joined, with Elliott's reluctant consent, by Phyllis Coates and her grandma, Florence Lake, a couple of ladies driving their covered wagon to the same fort. It is not enough Elliott has to contend with womenfolk on the arduous trip; he also must face trouble from henchmen of the prisoners, who are following to attempt a rescue, and the resentment of authority by Healey. Footage of the trip gets rather tedious before the henchmen catch up. Healey goes over to their side and a battle royal ensues. Ending finds Elliott, with the aid of the ladies, besting the bad men and, as a fadeout reward, he clinches with Miss Coates.

The players are cast to type and deliver the demands of Sid Thiel's screenplay and Thomas Carr's direction adequately. Production values supplied by Vincent M. Fennelly are up to release intentions, and Ernest Miller's lensing achieves some good outdoor effects with the scenery. Brog.

Last of the Comanches

(Color)

Good entry for the twin-bill market.

Columbia release of Buddy Adler production. Stars Broderick Crawford; features Barbara Hale, Johnny Stewart, Lloyd Bridges; features Mickey Shaughnessy, Denver Kidman, Hugh Sanders, Ric Roman, Chubby Johnson, Martin Milner, Milton Parsons, Jack Woody. John W. Eagle. Directed by Andre DeToth. Screenplay, Kenneth S. Coyle; camera (Technicolor), Charles Lawton, Jr.; Ray Cory; editor, Al Clark; musical director, Morris Trachnow; N. Y., Dec. 19, '52. Running time, 85 MINS.
Sgt. Matt Trainor Broderick Crawford
Julia Lanning Barbara Hale
Little Knife Johnny Stewart
Jim Starbuck Lloyd Bridges
Rusty Potter Mickey Shaughnessy
Romany O'Rattigan George Matthews
Denver Kidman Hugh Sanders
Martinez Ric Roman
Henry Ruppert Chubby Johnson
Billy Creel Martin Milner
Prophet Satterlee Milton Parsons
Corporal Floyd Jack Woody
Black Cloud John War Eagle
Major Lanning Carleton Young
Lieutenant Floyd William Andrews

In "Last of the Comanches" Columbia dusts off the familiar frontier-days struggle between the Indians and U. S. cavalrymen for fair entertainment results. While the action occasionally lags, the film contains enough movement and

Technicolor values to rate for the twin-bill market.

As spun by scripter Kenneth Gamet, the yarn concerns the efforts of six surviving cavalrymen to fight their way to safety after an Indian raid wipes out a plains town. Sgt. Broderick Crawford leads his five fellow soldiers on a 100-mile desert trek in which they're joined by several occupants of a stagecoach, a murder suspect and a friendly Indian lad.

Skirmishes with renegade Comanches deplete the group's water supply and they hole up in an abandoned mission to replenish it. With the redmen equally as thirsty a battle to the death develops. Just when the cause appears a lost one a cavalry detachment from a distant fort rides up in the nick.

Performances are routine under Andre DeToth's inconsistent direction. Crawford's portrayal accents the laconic, Barbara Hale is suitably grim as one of the stagecoach passengers, Johnny Stewart is competent as the loyal Indian lad who summons aid, and Lloyd Bridges is forthright as a cavalryman who loses his life to prevent the group's betrayal.

With most of the footage focussed on the stand at the mission, director DeToth handled the action sequences well but his buildup of the suspense fails to come off as dramatically as it should have. Some of the onus for this should fall on the writer, whose dialog too often resembles the 1952 vernacular rather than the 1876 frontier period.

Technicolor camerawork of Charles Lawton, Jr., and Ray Cory nicely catches the desert panorama. Picture's mood gets a lift through Morris Stoloff's direction of the George Dunning musical score. Producer Buddy Adler mounted the entry with physical values in keeping with demands of the story. Gilb.

No Holds Barred

(COMEDY)

Good programmer for lower half of duals.

Hollywood, Dec. 18.

Monogram release of Jerry Thomas production. Stars Leo Gorcey; features Huntz Hall. Directed by William Beaudine. Written by Tim Ryan. Crutcher and Bert Lawrence; camera, Ernest Miller; editor, William Austin; musical supervisor, Edward J. Kay. Released at Brown Brothers Theatre, Dec. 17, '52. Running time, 65 MINS.
Slip Leo Gorcey
Sach Huntz Hall
Crouda Leo Gorcey
Louie Bernard Gorcey
Taylor Leonard Penn
The Mauler Henry Kulky
Chuck David Condon
Buteh Bonnie Martlett
Mildred Sandra Gould
Mr. Hunter Tim Ryan
Betty Lisa Wilson
Barney Murray Alper
Gertie Barbara Gray
Sarge Leo Gorcey
Max Ray Walker
Stickup Man Nick Stewart
Referees Mike Ruby, John Indrisano

Latest in Monogram's "Bowery Boys" entries stacks up as a good programmer designed to fit smoothly into the lower half of duals, slot for which this production is geared. "No Holds Barred" stars Leo Gorcey, with Huntz Hall as his foil, and should find favor with exhibs in its particular niche.

Plot hangs on Hall's strange physical insensitivity which makes him immune to feeling. Gorcey capitalizes on this, turning it into a business advantage by convincing Hall into razzler, and Hall wins by using his head to knock out his opponents' immunity travels to various parts of Hall's body, so at one time or another he uses his feet, fingers, etc., with resultant situations milked for a lot of laughs. Of course a smooth gambler moves in to take over the new champ, and when he fails, he g.f., attempts to smooch the secret of the strange power from Gorcey.

Roughhouse situations ensue, with Gorcey and Hall being snatched by the gamblers, and here it sags a bit in what amounts to an overlong cliché. Pace picks up again when they are released and go into the big match. Hall is victor when it's learned his power is in his derriere. Gamblers and gal are picked up by the cops.

Scrambled verbiage which has served Gorcey so well through the years comes off well, but he should do something about the additional avoidpous he's been adding lately. Hall is excellent with his mugging and language mutilation. Other parts fit into a stereo pattern, with Leonard Penn the suave con man and Marjorie Reynolds the seductive siren.

A fairly diverting offering has been put together by producer Jerry Thomas. William Beaudine's direction follows a fairly good pace. There's no subtlety in the ribbing of razzling, and broad ring scenes fit into the general tenor of the production. Technical credits are good. Daku.

Le Rideau Rouge

(The Red Curtain)

(FRENCH)

Paris, Dec. 9.

Gaumont production and release. Stars Michel Simon, Pierre Brasseur, Monelle Valentin. Directed by Andre Barsaq. Screenplay, Jean Anouilh; camera, Maurice Barry; editor, Jean Feyte; music, Joseph Kosma; producer, Marbeuf, Paris. Running time, 90 MINS.
Bertal Michel Simon
Ludovic Pierre Brasseur
Aurelia Monelle Valentin
Inspector Jean Brochard
Sagur Noel Rouvert
Gobinet Olivier Hussenot

Playwright Jean Anouilh has fashioned a whodunit around a performance of "Macbeth" by a second-rate theatre group. Parallel action of play's progress and solving of a backstage murder add interest to this offbeat film offering.

Made by theatre people, this is at times stagey, but gives a good account of backstage intrigues to lend it a ring of authenticity. Names of Pierre Brasseur and Michael Simon are potent box-office here and hold some weight for American art house situations.

An unsavory trio play out their tragedy to the backdrop of the mayhem and evil passions of "Macbeth." A snide, brutal director is killed on the eve of the play's opening. He was hated by his mistress, whom he kept at his side because of her drug addiction and since the leading actor is in love with her. Underlying hate smolders into murder. The police inspector lets the play go on and as the tragedy unfolds, the pieces of the puzzle fit together in the murder case.

Fine detail is given to the play performance as well as the tension between the thespians. Film's main flaw is the lack of character penetration which fuses too easily with the heavier Shakespearean drama, and makes for a weakening of the structure. Flashback technique of inspector telling the story also robs pic of needed imagery.

Simon, as the hated director, etches a sharp performance as a bitter, tormented man in full decadence and hate. Brasseur, the weak and failing actor, gives power and dimension to the thespian who relives his crime as he plays out "Macbeth" on the stage. Monelle Valentin's thin-lipped voice adequately put over the conflicting feelings of the dope-addict woman. Jean Brochard is warm and understanding as the relentless police inspector.

Andre Barsaq has given the film fine polish in his first directorial stint, but tends to use too much dialog. However, the final scenes of the pic build to a fine crescendo. Lensing is top flight and editing keeps the two actions clear. Music by Joseph Kosma is good. Mosk.

Carica Eroica

(Heroic Charge)

(ITALIAN)

Genoa, Dec. 9.

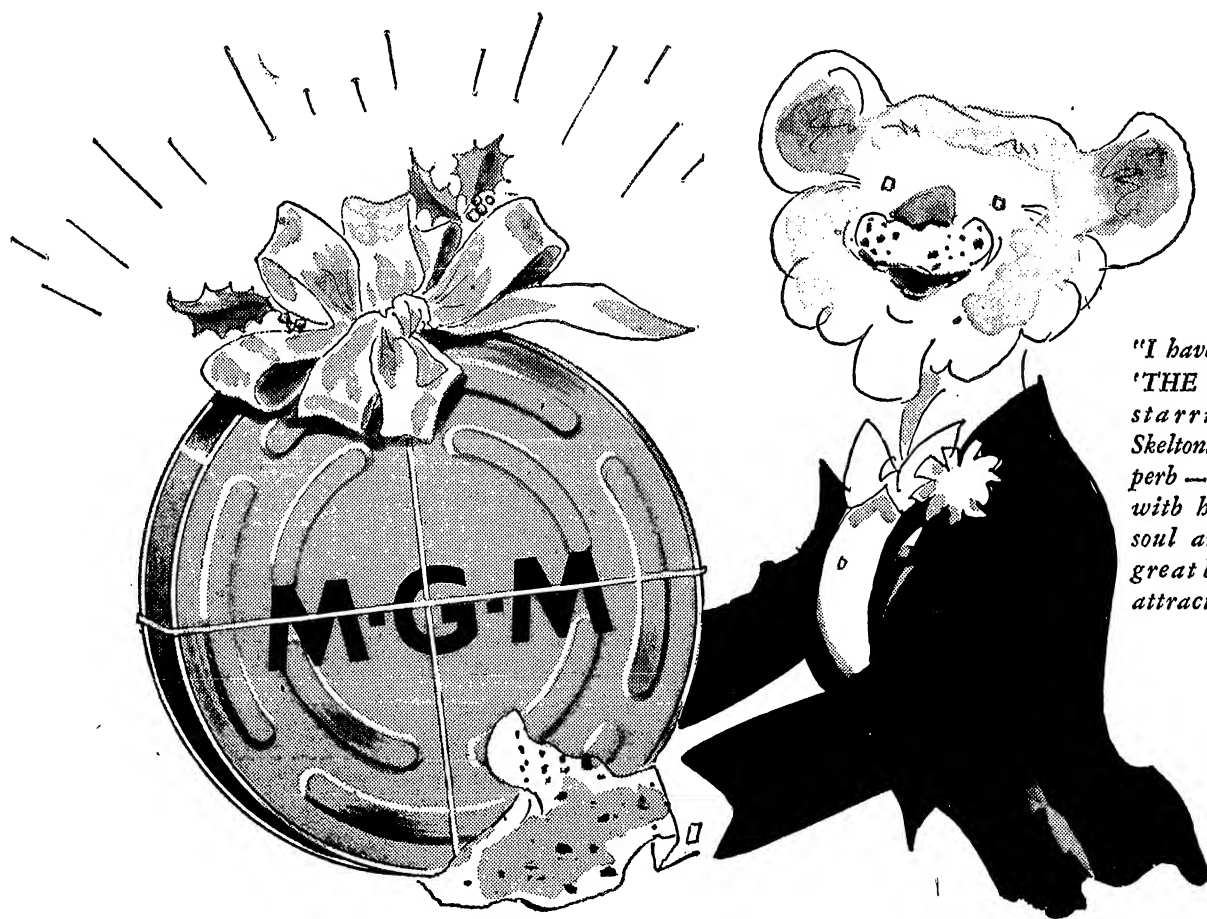
LUX Film release of a Mambretti production. Features Dario Michaelis, Franco Fabrizi, Luciano Pallochia, Tania Weber, Italo Joli, Roberto Zattella, Nino Milano. Directed by Francesco DeRobertis. Story and screenplay, DeRobertis; camera, Carlo Bellerio; editor, Franco Fraticelli. At Nuovo Verdi, Genoa. Running time, 72 MINS.

Col. Franco Tallarigo Himself
Mare. Di Bugnara Dario Michaelis
Capt. Cavotti Himself
Capt. Caprice Himself
Capt. del Salzo Himself
Lt. Himself
Padre Vincenzo Bizzarri Himself
Kalina Tania Weber
Lt. Ciorghiselli Dario Michaelis
Capt. Teroni Franco Fraticelli
Capt. Sciri Luciano Pallochia

Loosely based on actual events during the Italian campaign on the Russian front in 1942, pic's heroics and other good production values should make "Carica" a good grosser at home and in some Italian lingual situations abroad. With its definite Italo slant, chances elsewhere are problematical. Main drawback is a fragmentary script.

Film narrates events leading up to the final cavalry charge on the Russian front which for practical purposes is said to have marked the end of cavalry as a weapon of modern warfare. The cavalry regiment, after settling down in Russo village for a rest period, gets its chance in a desperate suicide charge to prevent an enemy attack. Village respite gives troops a chance to fraternize, with efforts centered on comely ex-partisan Tania Weber, local schoolmarm. Thinnish plot threads involve the lone surviving horse of the real-life charge and the commanding colonel and his son-in-law.

Miss Weber makes an intriguing debut as the teacher. Pic highlight is final cavalry charge, splendidly lensed by Carlo Bellerio, with a nifty editing job by Franco Fraticelli. Hawk.



*"I have just seen
'THE CLOWN'
starring Red
Skelton. It is su-
perb — a picture
with heart and
soul and joy, a
great boxoffice
attraction!"*

GIFT SUGGESTION!

**"Give them
M-G-M Pictures!"**

"MILLION DOLLAR MERMAID" (Tech.)

Esther Williams, Victor Mature, David Brian.

"THE CLOWN"

Red Skelton, Jane Greer, Tim Considine

"THE BAD AND THE BEAUTIFUL"

Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell.

"SOMBRERO" (Tech.)

Ricardo Montalban, Pier Angeli, Vittorio Gassman, Cyd Charisse, Yvonne de Carlo.

"DREAM WIFE"

Cary Grant, Deborah Kerr, Walter Pidgeon.

"LILI" (Tech.)

Leslie Caron, Mel Ferrer, Jean Pierre Aumont.

"THE GIRL WHO HAD EVERYTHING"

Elizabeth Taylor, Fernando Lamas, William Powell.

"BATTLE CIRCUS"

Humphrey Bogart, June Allyson.

"VAQUERO" (Ansco Color)

Robert Taylor, Ava Gardner, Howard Keel.

"REMAINS TO BE SEEN"

June Allyson, Van Johnson.

"ABOVE AND BEYOND"

Robert Taylor, Eleanor Parker.

"THE NAKED SPUR" (Tech.)

James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker.

"I LOVE MELVIN" (Tech.)

Donald O'Connor, Debbie Reynolds.

"SMALL TOWN GIRL" (Tech.)

Jane Powell, Farley Granger.

"STORY OF THREE LOVES" (Tech.)

Pier Angeli, Ethel Barrymore, Leslie Caron, Kirk Douglas, Farley Granger, James Mason, Moira Shearer.

"VICKI" (Tech.)

Greer Garson, Walter Pidgeon.

"NEVER LET ME GO"

Clark Gable, Gene Tierney.

"JULIUS CAESAR"

Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, and Greer Garson, Deborah Kerr.

"YOUNG BESS" (Tech.)

Jean Simmons, Stewart Granger, Deborah Kerr, Charles Laughton.

and many other big entertainments!

Picture Grosses

KANSAS CITY

(Continued from page 9)

50-75) — "Abbott-Costello Meet Capt. Kidd" (WB). Fair \$6,000. Last week, "Flat Top" (Mono), same.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Steel Trap" (20th). Still under par at \$11,000. Last week, "Way of Gaucho" (20th) with "Night Without Sleep" (20th) added at Tower and Granada, slight \$9,500.

Vogue (Golden) (550; 50-85) — "The Promoter" (U) (4th wk). Holding steady at \$2,000, and continues. Last week, nifty \$2,500.

Mpls. Coasting; 'Stars'

Lean \$8,000, 'Gus' Big 5G

Minneapolis, Dec. 23.

Anticipated week-before-Christmas boxoffice blackout has materialized here. Even such a worthy as "Stars and Stripes Forever" and a well-exploited world preem of "Hiawatha," are being largely ignored. Aside from aforementioned pair, newcomers include sacrificial lambs "Cattle Town," "Son of Ali Baba," "Angelo" and "Park Row." The lone holdover is "My Pal Gus," big on moveover. Snowstorms are aggravating box-office woes.

Estimates for This Week

Century (Par) (1,600; 50-76) — "My Pal Gus" (20th) (m.o.). Big \$5,000 or over. Last week, "Miracle of Fatima" (WB) (4th wk) (76-81), \$3,000.

Gopher (Berger) (1,028; 50-76) — "Jungle" (Lip) and "Mr. Walkie Talkie" (Lip). Slack \$2,000. Last week, "Lost in Alaska" (U) (2d wk), \$2,400 in 6 days.

Lyrie (Par) (1,000; 50-76) — "Son of Ali Baba" (U) and "Army Bound" (AA). Okay \$4,500. Last week, "Black Swan" (20th) and "Shores Tripoli" (20th) (reissues), \$3,000 in 6 days.

Radio City (Par) (4,000; 50-76) — "Stars and Stripes Forever" (20th). Kind words for this one but going still is rough. Mild \$8,000 or less. Last week, "My Pal Gus" (20th), \$12,000.

RKO-Orpheum (RKO) (2,800; 40-76) — "Cattle Town" (WB). Drab \$4,500. Last week, "Hangman's Knot" (Col), \$6,000.

RKO-Pan (RKO) (1,600; 40-76) — "Park Row" (UA) and "Confidence Girl" (UA). Lean \$4,000. Last week, "Invasion U. S. A." (Col) and "Strange Fascination" (Col), \$5,000. State (Par) (1,800; 50-76) — "Hiawatha" (AA) and stagershow. Called a world preem and has benefit of presence of its feminine star, Yvette Dugay, and stagershow support. Mild \$5,000. Last week, "Angelo" (Indie). Okay \$2,500. "Operation Secret" (WB), \$4,000. World (Mann) (400; 65-81.20) — Last week, "Plymouth Adventure" (M-G) (4th wk), \$2,300.

BOSTON

(Continued from page 9)

Last week, "Battle Zone" (AA) and "Jungle Girl" (Indie), \$3,800. Memorial (RKO) (3,000; 40-85) — "Hangman's Knot" (Col) and "Dancing With Crime" (Indie). Best in town with good \$12,000. Last week, "It Grows on Trees" (U) and "Bonzo Goes to College" (U) \$10,000.

Metropolitan (NET) (4,367; 40-85) — "Cleopatra" (Par) (reissue). Not too bad at \$10,000. Last week, "Thunderbirds" (Rep) and "Woman's Angle" (Indie), \$11,000.

Orpheum (Loew) (3,000; 40-85) — "Everything I Have Is Yours" (M-G) and "Target in Hong Kong" (Col). Aided by sneak preview should nab oke \$19,000 for 10 days.

Paramount (NET) (1,700; 40-85) — "Cattle Town" (WB) and "Train of Events" (Indie). Fair \$10,000. Last week, "Battle Zone" (AA) and "Jungle Girl" (Indie), \$10,000. State (Loew) (3,500; 40-85) — "Everything I Have Is Yours" (M-G) and "Target in Hong Kong" (Col). Hypoed by sneak preview Saturday (20) to mild \$10,000 for 10 days.

20th Would Use 'Robe'

Sets for 'Demetrious'

Hollywood, Dec. 23.

Apparently taking a leaf from Metro's decision to use some of the costly "Quo Vadis" sets in "Ben Hur" remake, 20th has scheduled "Story of Demetrious" as sequel to "Robe."

Latter, however, unlike Metro situation, hasn't even started yet. It's slated for January lensing.

PROV. IN DUMPS; 'RING'

SLIM 5G, 'MALAYA' 3G

Providence, Dec. 23.

The pre-Christmas drop in biz came late this year, and all the more severe as a result. All stands are dragging this round, with "Outpost in Malaya" likely slowest.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "The Ring" (UA) and "Untamed Women" (UA). Slow \$5,000. Last week, "Steel Trap" (20th) and "Kiss of Death" (20th), \$7,000.

Majestic (Fay) (2,200; 44-65) — "Yankee Buccaneer" (U) and "It Grows on Trees" (U). Meek \$4,500. Last week, "My Pal Gus" (20th) and "Toughest Man in Arizona" (AA), \$8,000.

State (Loew) (3,200; 44-65) — "Prisoner Zenda" (M-G) and "Sky Full Moon" (M-G) (2d wk). Slow \$4,500. First week was \$11,000.

Strand (Silverman) (2,200; 44-65) — "Outpost in Malaya" (UA) and "Harlem Globe Trotters" (Col). Drab \$3,000. Last week, "Cleopatra" (Par) (reissue), \$4,500.

'Everything' Socko 23G,

Mont'l; 'Men' \$14,000

Montreal, Dec. 23.

Despite heaviest holiday shopping in years, several entries in deluxers are garnering trim totals here. "Everything I Have Is Yours" is smash at Loew's while "Lusty Men" shapes good at the Capitol.

Estimates for This Week

Palace (C.T.) (2,626; 34-60) — "Hour of 13" (M-G). Poor \$8,000. Last week, "The Thief" (UA), fine \$16,000.

Capitol (C.T.) (2,412; 34-60) — "Lusty Men" (RKO). Good \$14,000. Last week, "Big Sky" (RKO) (2d wk), \$12,000.

Princess (C.T.) (2,131; 34-60) — "The Prowler" (UA). So-so \$7,000. Last week, "Hurricane Smith" (Par). Nice \$13,000.

Loew's (C.T.) (2,855; 40-65) — "Everything I Have Is Yours" (M-G). Sock \$23,000. Last week, "Just for You" (Par) (2d wk), \$16,000.

Imperial (C.T.) (1,839; 34-60) — "Hangman's Knot" (Col) and "Sing for Your Supper" (Col). Nice \$8,000. Last week, "Affair in Trinidad" (Col) (reissue) and "Elery Queen's Perfect Crime" (Col), \$8,000.

Orpheum (C.T.) (1,048; 34-60) — "Red River" (UA) and "Mrs. Mike" (UA). Average \$6,000. Last week, "The Ring" (NA) and "Counter Espionage" (UA), fair \$7,000.

BUFFALO

(Continued from page 9)

and "Battles Chief Pontiac" (Indie), \$6,500.

Center (Par) (2,100; 40-70) — "High Treason" (Indie) and "Woman's Angle" (Indie). Mild \$6,000. Last week, "Battle Zone" (AA) and "South Pacific Trail" (Rep), \$5,400.

Lafayette (Basil) (3,000; 40-70) — "Black Narcissus" (Indie) and "Madonna Seven Moons" (Indie) (reissues). Sad \$5,500. Last week, "Horizons West" (U) and "Black Castle" (U), \$6,500.

Century (20th Cent.) (3,000; 40-70) — "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Tepid \$6,500 or less. Last week, "Tarzan's Savage Fury" (RKO) and "Wife's Best Friend" (20th), same.

Sup. Ct. Tosses Out

Continued from page 3

quest an adjudication that it has a right to do, or to have, anything in particular. It seeks simply to establish that, as presently conducted, respondents' carriage of goods between points within as well as without Utah is all interstate commerce. "One naturally asks, 'so what?'. To that ultimate question no answer is sought.

"A declaratory judgment may be the basis of further relief necessary or proper against the adverse party. The carrier's idea seems to be that it can now establish the major premise of an exemption, not as an incident of any present declaration of any specific right or immunity, but to hold in readiness for use should the Commission at any future time attempt to apply any part of a complicated regulatory statute to it."

D.C. Legion Lines Up Vets Vs. 'Limelight'

Washington, Dec. 23.

Americanism Commission of the American Legion's post in the nation's capital has lined up numerous major veterans' organizations and other outfits to join in a protest against Charles Chaplin's "Limelight." Already working with the Legion unit in a program against the pic is the Veterans of Foreign Wars, Amvets, Daughters of the American Revolution, Jewish War Veterans and the Gold Star Mothers. Film is slated to open early in February at two art spots here, the Plaza and Little Theatres, operated by Sam Roth.

At the same time, it's declared that the Legion has withdrawn its objection to Stanley Kramer's "High Noon." Pic had been held up six months here because of the Legion's attitude.

Metro 'Off the Hook'

In Setting 'Ivanhoe'

For Feb. 20 Distrib

Metro's promise to exhibs that it would make "Ivanhoe" available shortly for general release, and at regular terms for the subsequent runs, was officially carried out this week. Company announced that the film would be available for general distribution on Feb. 20.

Sales policy was originally announced at the Allied States convention in Chicago several weeks ago, and according to an Allied exec, it "got Metro off the hook." M-G was slated for the same blast accorded Warner Bros. and 20th-Fox for the pre-release, hiked-admission policy asked for "Miracle of Fatima" and "Snows of Kilimanjaro," respectively.

"Ivanhoe" has already played 200 pre-release advanced-price admissions.

Legal Flaw

Continued from page 5

ters of the new combined circuit as well as the integration of personnel.

Whether WB theatre prexy Harry Kalmine will be the operating head of the new outfit is still a matter of conjecture. Important consideration is whether Kalmine's hefty \$130,000 yearly salary can be integrated in the new operational setup. On the other side is the close tie between Kalmine and Fabian, their relationship going back to the time when Kalmine worked for Fabian's father as a district manager. Fabian's preoccupation with charity, public and industry projects is offered as a reason for Kalmine's possible retention as operating chief.

Question of headquarters involves the building which houses both the WB distribution and theatre offices. Speculation is rife whether the new company will maintain offices in the Warner building or shift to the Fabian N. Y. headquarters.

Rentals Too High

Continued from page 7

lock is the film companies' because of the steep rental terms.

In any event, it's said in some quarters that the prospect of ever getting off the ground with a definite arbitration program is a bleak one in view of the current snag. There's no plan scheduled for another meeting among Allied, other exhib orgs and the distibs, and there's small chance of such a get-together until after the holidays.

Even at that time, apparently, the basic issue could hardly be resolved, at least to the satisfaction of Allied, unless the distibs agree to relax film-licensing terms. Allied reps declared that film rentals need not be made arbitrable as a condition to their going along with the arbitration program. But, they insist, the distibs' good faith must be demonstrated via lower prices for their films.

'Hoaxters' in Jan. Release

Metro's "The Hoaxters," special 36-minutes documentary exposing the evils of Communism, is slated for national release on Jan. 30.

Short, personally produced by Doré Schary, is receiving the "A" treatment from the M-G flackery, with a pub-ad campaign almost equal to a feature picture.

Inside Stuff—Pictures

Plethora of charity orgs seeking industry support via preems, theatre collections, home office solicitations, and exec participation is causing a degree of annoyance among flimfates. Although execs do not question the worthiness of each cause, a suggestion was made that all the charities be lumped into one overall drive, with each group participating equally in the take.

The setting up of a system of coin-raising, similar to the Hollywood Permanent Charities Committee, has been suggested. In this manner, it's pointed out, the industry effort could be concentrated on one large-scale campaign instead of the separate drives now taking place. Reason for the current complaint is that the solicitations have been bunched too closely together, making it difficult to approach the same people repeatedly for coin. In addition, key execs find themselves devoting more time to the charity events than to their own biz.

Drawback to a single-industry charity collection are the organizations involved. Latter feel they can do better on their own than risking sharing the receipts with similar outfits. The industry, meanwhile, is caught in between. It cannot risk turning down a charity appeal, nor can it force on the groups a method which the charities disapprove.

Traditionally bad piz prior to Christmas Day resulted in a decision to shut down many theatres from one to three days preceding the holiday. With patrons preoccupied with last-minute Xmas shopping and with Xmas eve a stay-at-home family night, exhibs figured they might as well close their doors since the wicket take was n.s.h. anyway.

Decision to close shop was mostly taken by smalltown exhibs. Theatre men figured that they could save money as well as turn the shutters into public relations gestures. Regular employees were paid for the time off while hourly workers were laid off for the period. Special signs in front of the theatres informed patrons that house would be closed to give employees a chance for Xmas shopping. Some theatres used the closed time for minor refurbishing.

Reissue of all David O. Selznick features is the plan of Selznick Releasing Organization, according to Frank I. Davis, Jr., v.p. of the outfit. He stressed that none of the pix, as had been reported, will be made available for television.

Selznick himself returned to New York on Monday (22) from Rome, where his latest pic, "Terminal Station," starring his wife, Jennifer Jones, and Montgomery Clift, was completed. Part of the film was shot in London.

Some time ago the Selznick outfit made a study of the TV possibilities for previously released product, which gave rise to speculation that a licensing agreement with that medium was contemplated. The company concluded theatrical re-release of the pix would be preferential.

Film industry prospects in the distant future are bright because of television as a potential source of revenue, according to a prominently placed Wall St. outfit. Appraising the possibilities over the next few years, Arnold Bernhard & Co., publishers of Value Line, an investment survey, expresses the belief that picture and theatre companies expectedly will step up their interests in TV either via ownership of TV stations, making films for the medium or the release of pic libraries to the telecasters.

Wall St. concern also envisions some form of subscription TV as providing a "huge market" for the exhibition of first-run films.

H. M. Warner

Continued from page 5

were no pension, retirement or similar payments to any officer or director.

It was also revealed that during the aforesaid fiscal year Kalmine augmented his income via \$16,033.64, which an unidentified Warner subsidiary paid the Harnett Holding Corp. as rent for the Penn Theatre, Titusville, Pa. Harnett is wholly owned by Kalmine and members of his family.

For the year ended Aug. 31, '52, Warners told the SEC, the company had some 49 domestic subsidiaries. Of these three were described as "inactive." Trio includes First National Pictures, Inc., Banjo Eyes, Inc. (subsidiary of Play Enterprises, Inc.) and Warner Bros. Theatres, Inc. Thirty foreign corporations were listed as engaged in overseas business.

But, Warners pointed out, it's deemed that "disclosure of the names of such foreign subsidiaries will be detrimental to the interests of the security holders." Common stock of the parent firm, incidentally, was distributed among 21,318 holders as of Nov. 30, 1952.

TOA Bd. Meet

Continued from page 3

sel Herman M. Levy, it has indicated that the exec committee does not necessarily have to abide by the majority vote if it considers the decision inimical to the best interests of TOA.

Point which has been delaying TOA's immediate entry as an active participant in the suit has been the fear of being slapped with hefty damages should the film companies lose the suit. If the exhib org decides to maintain its status as a co-conspirator, it will likely enter an amicus curiae (friend of the court) brief.

Although the filmfaries have filed an answer to the original suit requesting a more specific statement of the charges, the filing of this request does not hamper TOA's chances of taking part if it eventually decides to participate. It can become a participant if it petitions the Dept. of Justice "within a reasonable time."

Partial Censorship Causes Artists to Be Resourceful, Sez Renoir in U.S. Visit

Making some random observations on the cinematic scene following his arrival in New York from Paris, French director Jean Renoir said that he's convinced that censorship is "good and necessary" since it causes artists to become more resourceful. But, he cautioned, "a severe censorship works against itself."

Renoir also expressed concern over the more familiar Hollywood formulas such as the gangster and cowboy type picture. For these styles, he observed, tend to give world audiences distorted impressions of America. "I myself," the director added, "am looking for a more poetic way of expression but it's not easy."

Renoir's last directorial stint was the Franco-Italian production of "La Carrozza D'Oro" ("The Golden Coach"). An Anna Magnani starrer, the film was turned out in Technicolor by Panaria Film (Italy) and Hoche Productions (France). Period story is based upon the book by Prosper Merimee. Dialog is in English.

Distribution deal covering all world territories except Europe is expected to be concluded in New York this week by Prince Francesco Alliata, who heads Panaria. Prints for "Coach" arrived over the weekend. Discussions have been carried on with several majors but it's understood that United Artists will probably land the pic.

Renoir disclosed he'll direct a film for Hoche that's scheduled to roll in France next June. Tentatively titled "The Poachers," it will have Daniele Delorme as the femme lead. A Hollywood star is being sought for the top male role. Story will be a contemporary one.

Upon completion of "Poachers," Renoir has two other projects in mind. One is a yarn dealing with the Napoleonic war against Spain. It would be a period piece pointing up the horrors of war. Other possibility concerns "women in India," to be filmed in that country. The director has had previous experience there, having made "The River" for Oriental-International Productions.



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Song "April in Paris", Lyrics by E. Y. Harburg, Music by Vernon Duke

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Clips From Film Row

NEW YORK

Si Seadler, national ad-pub chairman for amusement industry's participation in Brotherhood Week (Feb. 15-22), named two members to his committee. William Ornstein, of Metro, will handle trade publications while George Ettinger, of Columbia Pictures, will do radio and television.

Sol A. Schwartz, national chairman for the amusement industry's participation in Brotherhood Week (Feb. 15-22), has named 11 industry members as national committee members.

Si Fabian, prez of Fabian Theatres and onetime New York U. student, appointed a member of the institution's newly created Board for Development. Panel will help map policies for a building and endowment program.

New York's Motion Picture Club is set with a theatre party for March 5. Outfit will take over the entire Hellinger, on Broadway, for "Hazel Flagg."

LOS ANGELES

For the first time in several years Fox-West Coast took over operation of a theatre, the New Park, an 850-seater in Huntington Park. Reason for the acquisition is that F-WC recently lost the lease on the Lyric Theatre in that area. After a renovating job the New Park will be operated on a second-run policy.

George Smith, Paramount's western division manager, booked "The Stogie" for 65 special New Year's Eve showings in his territory, making a total of more than 400 holidays eve dates nationally.

Francis A. Bateman, western district manager for Republic, touring the northwest for huddles with exchange managers in San Francisco, Portland and Seattle on promotional campaigns for "Fair Wind to Java," "The Lady Wants Mink" and "Sweetheart Time."

Both northern and southern divisions of Fox West Coast held their annual Christmas meetings together yesterday at the Ambassador Hotel, with Charles P. Skouras and George Bowser presiding.

BOSTON

At annual meeting of Allied Theatres of New England last week, the following officers were elected: Martin J. Mullin, reelected prez; Ben Domingo, Charles Kurtzman, Harry Finestine and Al Somerby were named veepees; Stanley Sumner, treasurer; John J. Ford, chairman of board; Frank Lydon, reelected secretary.

Paul Hachey, manager of Old Colony, Plymouth, grabbed first prize in Interstate's managerial exploitation contest.

New England Drive-In Assn. will hold its first meeting Jan. 27, to elect first officers.

Al Margolion, ex-Astor exploiter, aiding RKO's Hugh McKenzie set up campaign for "Hans Christen Andersen."

PITTSBURGH

Norbert and Ernest Stern bought the Penn and Victor in New Castle, Pa., from Harold Mirisch, will remodel former into that town's deluxe. F. D. Moore, ex-district sales manager for WB, who recently opened his own booking buying office, will handle both houses for the Sterns.

Harry F. Grelle promoted to manager of the State, Pitt downtown house; replaces Jack Simons, resigned.

Capitol in Braddock to be sold under terms of the will of the late James B. Clark.

Hazelwood Theatre, after being shuttered for several months, reopens Xmas Day. It will be operated by Nat Cherkosly, local film trucker, and his nephew, Nat Landy.

Morris Kaufman, one-time exhibitor, opened a men's clothing store in Rowland Theatre building, Wilkinsburg.

WB's State in Wilkinsburg will be dismantled to make room for Woolworth store expansion.

Times Theatre in Braddock shuttered; may be remodeled into a biz property. Had been operated for some time by Russ Wehrle for James B. Clark estate.

Leo Wayne, who recently withdrew from Film Row after 25 years to go into tavern biz, sold his place and probably will return to film industry.

Thomas Michael, son of Chris and Martha Michael, who own Rex Theatre, inducted into Army last week.

ST. LOUIS

Frisinga Amus. Co. will relight its Lyric, a 750-seater in Gillespie, Ill., Xmas day. House has been dark since last June.

Special drive will be staged next January for Hall Walsh, manager of WB Prairie district. He will celebrate his 27th anni with WB during the campaign.

State Senator Edward V. Long, Clarksville, Mo., exhib, withdrew from race for president pro-tem of 1953 Missouri Senate.

Tony Peluso, managing-director of the Fox, seeking natives who played in bands of John Philip Sousa prior to use on local preem of "Stars and Stripes Forever."

AKRON, O.

Ownership of the Penn and Victor, New Castle, Pa. houses, transferred from Marvin Mirisch, of Milwaukee, Wis., to Norbert and Ernest Stern, Pittsburgh, owners of Associated Theatres. The purchase brings the Stern chain to 11 including eight ozoners.

Louis Lutz continues as manager for both New Castle houses. The Penn will get new seats and air-conditioning in near future.

The Ohio in Cuyahoga Falls, recently leased by the Washington Theatre Circuit, Cleveland, which also owns the State and Falls there will reopen the day after Christmas with a new foreign, art pix policy.

TORONTO

Following death of Dewey Bloom, Arthur Manson is up from N. Y. to fill post as publicity exploitation chief of Metro Pictures of Canada, Ltd. Prior to M-G chores, Manson had been with United Artists and RKO.

Odeon Theatres and Sam Fingold terminated an arrangement whereby both jointly operated some 16 Ontario houses. Fingold acquired Odeon's interest in National Theatre Services, Ltd., of which he's prez. Now owned entirely by Fingold, NTSL will continue to operate a circuit of 30 theatres in Ontario. It takes over the houses Jan. 5. Ralph Dale and Harvey Fingold were named to NTSL board as result of the Odeon withdrawal.

CHICAGO

Strand, Brookfield, Ill., is closing and will be converted into a store.

Italian Film Exchange Releasing Corp. has set up a Chicago division with Harry Walters, former United Artists manager, as district chief. Wallace Theatre shuttering for holidays.

Cashiers and ushers of Balaban & Katz circuit got 5c. hourly raise.

Al Vaughan, Sol Lesser ad rep, setting up details on American preem of Tri-Opticon, three-dimensional film, at Telenev Dec. 25.

Teitel Films takes over the mid-west distribution of Mayer-Kingsley releases.

MINNEAPOLIS

Yvette Dugay, star of film "Hiawatha," here for its local preem, guest at first annual all-industry Christmas party.

Pat Dean Smith of "Million Dollar Mermaid," on tour to plug film, visited 11 midwest towns in 10 days, was interviewed on radio and TV and had 19 newspaper stories written about her.

High powered showmanship paid off amazingly well during year's slackest biz period when "My Pal Gus" gave Radio City one of its best weeks in many months.

Independent loop theatres Gopher and World, respectively, grabbed off "Million Dollar Mermaid" and "Prisoner of Zenda" on

competitive bids for holiday season, winning out over United Paramount Theatres.

Harry B. French, Minnesota Amus. Co. prexy, in New York for conference with United Paramount Theatres' executives.

PORTLAND, ORE.

Metro regional field man Ted Gallanter in town with starlet Faye Antaky to hypo "Million Dollar Mermaid."

Mrs. J. J. Parker dickering to put "Cinerama" in her 890-seat United Artists.

Walter Hoffman, Paramount field rep, in town for a couple of days and then on to San Francisco to work on "Bali."

John Hamrick's Roxy trying to break into the first-run bracket.

SAN ANTONIO

Screen of Roxy Drive-In here destroyed by a fire believed caused by short circuit in wiring, according to owner W. T. Yetts.

In cooperation with group of Kerrville citizens, San Antonio Motion Picture Exhibitors Assn., is rounding up a variety show which it will take to Veterans Administration hospital at Legion, Tex., as a Christmas gift to patients.

E. W. Capps, owner of Gainesville Drive-In purchased the Dennis there. House will be closed for facelifting.

KANSAS CITY

Herb Carnes returned to Kimo Theatre as manager for Dickinson circuit, after serving several months on drive-in-duty. Carnes was manager of house earlier this year.

C. E. Cook of Maryville, Mo., president of the Kansas-Missouri Theatre Assn., appointed Missouri theatre chairman for the National Foundation for Infantile Paralysis by Wilbur (Sparky) Stalcup of Columbia, Mo., state director.

Bd. of Review

Continued from page 7

were voted "exceptional." These are "The Man in the White Suit" (Britain), "Forbidden Games" (France), "Beauty and the Devil" (France) and "Ivory Hunter" (Britain).

For his work in "Sound Barrier," David Lean was acclaimed as "best director." Ralph Richardson drew laurels as "best actor" of the year for his performance in the same film. Shirley Booth was voted best actress for her portrayal of the alcoholic wife in Par's (Hal Wallis) "Come Back, Little Sheba."

NBR also selected three pix for honorable mention because of "their contribution" to the art and techniques of the motion picture. Trio includes "This Is Cinerama," "Leonardo da Vinci" and "Four Poster" (Col). Latter was cited for its use of animation to convey background information and time and space details in a feature fiction film.

RKO's Sked

Continued from page 3

sales chief, returned to New York over the weekend following huddles on the lot anent the upcoming production sked.

Due to return to his N. Y. office shortly is J. Miller Walker, who on Sunday (21) was elected a v.p. and general counsel, which are the posts he held earlier under Hughes. Walker also is a member of the board, along with Hughes, Noah Dietrich, Edward G. Burke, Jr., and A. D. Simpson. Last named, who is vice-chairman of the National Bank of Commerce of Houston, was appointed to the directorate in the spot originally intended for Maurice Bent, of Merrill Lynch, Pierce, Fenner & Beane, who was unavailable for the job.

Bankers Trust

Continued from page 5

business carries Herb Golden's byline. Formerly on VARIETY, he joined the bank's amusement industries division last September and functions under Harry A. Watkins, head of BTC's Rockefeller Centre branch.

Amusement division was created recently to service TV producers and station operators, as well as film-makers. It's stated that so far the bank has loaned \$120,000,000 to the film industry.

Amusement Stock Quotations

(N.Y. Stock Exchange)

Week Ending Tuesday (23)

1952	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
123 1/2	8 1/2	ABC	105	10	9 1/2	9 1/2	+ 1/4
40 1/4	33	CBS, "A"	27	39 1/2	37 1/2	38 1/2	- 1/8
39 3/4	32 1/4	CBS, "B"	39	39 1/2	37	38 1/2	- 1/4
13 1/2	11 1/2	Col. Pic.	14	11 1/4	11 1/2	11 1/2	- 1/4
9 1/2	8	Decca	128	9 3/4	9 1/2	9 1/4	- 1/8
48	41 1/2	Eastman Kdk	130	44 1/2	43 1/4	44 1/2	+ 3/4
18 1/4	11 1/2	Loew's	481	12 1/2	12 1/4	12 1/2	- 1/8
5 1/2	3 1/2	Na'l Thea	251	4	3 1/2	3 1/2	- 1/8
30 1/2	21 1/4	Paramount	276	29	27	27 1/2	+ 1/8
36 1/2	26 1/2	Philco	124	34 1/4	33 1/2	33 1/4	- 1/8
29 1/2	23 1/4	RCA	391	28 1/4	27 1/2	28	- 1/4
4 1/2	3 1/4	RKO Picts.	448	4	3 1/2	4	+ 1/4
4 1/4	3 1/2	RKO Theats.	258	3 1/2	3 1/2	3 1/2	+ 1/8
5 1/2	3 1/4	Republic	165	4 1/2	3 1/2	3 1/4	+ 1/4
10 1/2	9 1/4	Rep., pfd.	18	10 1/2	10 1/2	10 1/4	+ 1/4
14 1/2	10 1/2	20th-Fx (new)	228	14 1/2	13 1/4	13 1/4	- 1/4
21 1/4	11 1/2	U. Par. Th.	556	13 1/4	12 1/2	13 1/4	- 1/8
14 1/2	11	Univ. Pic.	46	14 1/2	14 1/4	14 1/2	+ 1/8
65	57	Univ., pfd.	680	63	60 1/4	60 1/4	- 1/4
15 1/4	11 1/2	Warner Bros.	231	14 1/2	13 1/4	14 1/2	+ 1/4
88 1/2	68	Zenith	156	83 1/4	79 1/2	80 1/2	- 3/8
N. Y. Curb Exchange							
19 1/4	15	Du Mont	96	16 1/2	16	16 1/2	-
3 1/4	2 1/4	Monogram	52	3 1/4	2 3/4	3	-
27 1/4	20 1/2	Technicolor	29	27 1/4	26 1/4	26 3/4	- 1/4
3 1/4	2 1/4	Trans-Lux	60	2 1/2	2 1/2	2 1/2	-
Over-the-Counter Securities							
						Bid	Ask
Cinecolor						1	1 1/2
Cinerama						5	5 1/4
Cinecolor Industries (Pathe)						4	4 1/4
U. A. Theatres						4 1/2	5 1/2
Walt Disney						6 1/2	7 1/2

(Quotations furnished by Dreyfus & Co.)

Prod. Benefits

Continued from page 4

tribution rights to "Trois Jours." Release of the film to U. S. art houses, he added, represents a "bonus" over and above the continental revenue. But, the exec emphasized, "a good, well organized policy of co-production has an excellent chance to return its capital out of the European market alone."

Still another facet that gives French and Italian pictures a boost in the continental sales area, Rathvon noted, is the fact that most European producers are adept at dubbing. They've been doing it for years, he said, and now have it down to a fine art so that it's almost impossible to detect errors in lip synchronization.

Aside from his theatrical ventures, Rathvon is also scrutinizing television. He considers himself in a position now where "I can arrange films for TV for whatever the market requires." Principally in mind are 26-minute pix of which certain types could be distributed theatrically in Europe.

Huston Upbeats Crews

Hollywood, Dec. 23.

European production crews are now excellent, John Huston revealed here, the sole problem in making pix overseas being lack of prop departments. Crews are well-trained and work smoothly. Pix costing about 50% of the production cost in Hollywood.

The director writer declined to reveal the "Moulin Rouge" cost, but declared that if done here it would have cost at least \$3,000,000. He returns to Europe immediately after the opening to prep "Beat the Devil," Humphrey Bogart starrer for latter's indie Santana Productions. Then either "Matador," again with Jose Ferrer as star, or "Moby Dick," with Gregory Peck and Leo Genn.

Huston said United Artists is still mulling possible roadshow policy for "Rouge."

He confirmed his commitment with Sam Spiegel is completed. The indie Horizon Pictures, which made "African Queen," is in process of dissolution.

Pine's Report on 'Tastes'

European audiences prefer their film fare to be "robust, escapist entertainment in Technicolor," according to Paramount producer William Pine, who arrived in New York last week on the Independence from a nine-week continental tour. The filmgoers' preferences, he said, were culled from talks with producers in five countries.

Some of the theatremen's suggestions, Pine declared, will be incorporated in Pine-Thomas' future program for Par release. Under a long-term deal with the major, Pine-Thomas are committed to deliver four pictures annually. Practically all of the exhibs, he added,

urged that the P-T unit lens pix in their respective countries but "this will be done only if the script calls for such locales."

Pine noted that he previously had made locationers in Honduras and Jamaica. Turning to other aspects of production, the producer said he observed a "realistic" trend toward sex in European product. However, he thinks it best that Hollywood shouldn't place too much emphasis on this category.

Accompanied by his wife, Pine visited Britain, France, Italy, Switzerland and Spain. He planned to the Coast Saturday (20) to assist Thomas in launching "Sangaree" at Par. A Fernando Lamas-Arlene Dahl starrer, the venture is scheduled to roll shortly after the first of the year.

Offers New Brief

Continued from page 4

be no direct tax on the right to distribute and the right to exhibit pictures. "The tax cannot be defended," the brief notes, "on the ground that the fee charged is required to defray the expense of administering the censorship law. The statute contemplates the receipts of revenue in excess of the amount required to pay the cost of enforcement."

London's action before the Ohio Supreme Court specifically aims to have the Department of Education, the state's censor body, review the film which it originally turned down in November, 1951, on the ground that it was "harmful because it contributes to racial misunderstanding, presenting situations undesirable to the mutual interests of both races." Film was submitted again in October, 1952, and the censor body refused to weigh the pic again because it had been previously reviewed and rejected.

Brief notes that film is entitled to review by the censorship group since portions of the film as it existed at the original turnout had been deleted. London charges that the censor body's action was "unreasonable and unlawful." The order refusing to review the film and refusing a certificate of approval, the brief contends, deprives the defendant of property without due process of law.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"MILLION DOLLAR MERMAID"
ESTHER WILLIAMS • VICTOR MATURE
WALTER PIDGEON • DAVID BRIAN
Color by TECHNICOLOR An M-G-M Picture
and The Music Hall's Great Christmas Stage Show

DAY BOILER
April in Paris
Color by TECHNICOLOR
An M-G-M Picture
and The Music Hall's Great Christmas Stage Show

PLAQUE BY SHIRAZI THEATRE IN COLOR
DARBYMOUNT

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/2 Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP.
IMPORTERS OF S.C.C. & S.C.C. THEATRES

TV COIN FOR FOREIGN FEATURES

Agencies Now in Station Relations Biz as Local Vidpix Sales Expand

Increase in the number of nationally-sponsored vidfilm shows, coupled with the continuing stalemate in available station time, has made agencies a new role to play in TV. That's sending their own men out to the field to sew up time for a vidfilm show on a local station. In most cases, the agencies and their clients are perfectly willing to buy the time on local card rates, if they find that the network can't clear all the stations they desire.

In effect, the system works well for all concerned, even though it might add to the agencies' operating costs. Stations, of course, like the idea, since it means that they get 100% on their card rates, rather than the 30-35% they might get if they took the particular show on a network feed. On that basis, they would much rather have a nationally-sponsored show than one bankrolled by a local advertiser, since the nationally-sponsored programs are generally higher-budgeted and higher in quality. This in itself gives them a better all-around programming schedule to lure in other local bankrollers.

As for the nets, the system permits them to satisfy their clients, even though the station clearance is accomplished for them by the agency men. Agencies, of course, have adopted the system in order to satisfy their clients' needs for wider circulation and to guarantee that a particular market desired by a client can be sewn up. System comes most into play in the single-station markets, where all four nets (and their advertisers) are competing for time on a single outlet. Whether it will continue as new stations open up in these markets has not been determined.

UA to Finance Vidpic Producers

United Artists this week appeared set to move further in the field of television with plans to set up financing deals for TV producers. Company also will distribute the filmed shows.

Thus, the outfit intends to operate in TV along the same lines as those followed in the motion picture field. In addition to releasing indie film-makers' product, UA has been taking a percentage of the ownership via investment of its own coin in negatives plus establishing production money credits with banks and other sources.

Heretofore, UA's TV subsid has engaged only in the distribution end, and drawing only the standard distribution fees. Expansion program means the company, as in the motion picture field, will have a participation in the TV product.

UA execs stress that the TV films will be designed exclusively for that medium and as such will not be competitive to standard pix in theatres.

Couple of weeks ago the company appointed George Shupert as head of its TV operation, succeeding John Mitchell who, in turn, switched to Columbia Pictures' TV subsid, Screen Gems. This was seen as the tipoff that UA would become more active in TV. Shupert formerly headed commercial operations for Paramount Television.

Baltin's New Post

Will Baltin has resigned as a producer and station-public relations chief with Screen Gems, Columbia Pictures' wholly-owned vidfilm subsidiary, to join a group of New Jersey businessmen in the promotion of a new electronic product. Details on the new product are being kept under wraps.

Baltin is a video pioneer, having been manager of DuMont's initial experimental station and an exec of the TV Broadcasters Assn. He has been producing the "TV Disc Jockey Tunes" for Screen Gems.

PLENTY DEMAND FOR PRODUCT

Foreign film producers, who found a lucrative postwar outlet for their product in U. S. art theatres, may soon have a chance to boost their American dollar earnings still more via sale of their features to American TV stations.

Local video station managers, growing more desperate in their search for features, are casting their eyes at the almost unlimited backlog of good foreign films available. While attempts to screen foreign-language pix with superimposed titles haven't been too successful on TV, station managers believe that such pix would be more than acceptable to American viewers if they had a good dubbing job done on them.

Despite the sale by Republic Pictures last week of 104 of its old features to WCBS-TV, the CBS video web's N. Y. flagship, stations aren't too hopeful that other major studios will rush into TV with their backlogs. Stations realize that it's unlikely any of the big studios will open up their vaults completely to TV. As a result, they feel the most they can hope for is that another studio on about a par with Rep might decide to experiment with video by releasing a small package of 26 or 52 pictures, both to ascertain exhibitor reaction and to determine how much they are worth in the TV market.

It's with this in mind that the TV outlets are looking abroad for new sources of feature films. They estimate that a proficient dubbing job could be done, in the foreign countries, at a cost of about \$6,000 to \$10,000 per picture. And, they point out, with the potential of such films in the American market, the added cost of the dubbing could be readily amortized via sale to TV. In addition, the fact that importation of the pix for American video would permit foreign producers to boost their dollar earnings would probably make them jump at the chance of dubbing their own product.

Lack Star Value

One drawback to the use of foreign films on TV is their lack of star value. Stations have found that marquee lure is almost as important to them as it is to exhibitors. In fact, they place this factor on an importance par with the freshness (first-run on TV) of the product in their markets. They point out, for example, that with two stations screening films in competition with each other (as happens in N. Y. with WCBS-TV's "Late Show" and WNET's "11th Hour Theatre"), audiences will be drawn to one channel instead of the other by the star names in the program listings. In addition, while exhibs have a chance to rely on word-of-mouth building grosses for a film, TV stations have only a one-shot screening and must have their audiences virtually lined up in advance.

Number of stations faced with a shortage of features have been turning to vidpix to fill their local programming needs.

D. of J. vs. Majors

Any chance that the Dept. of Justice might force the major film studios to open up their feature film backlog to TV is pooh-poohed by the TV stations themselves. (Slight hope for such action by the D. of J. was held out when the anti-trust department filed its suit against the majors for refusal to release its 16m product to TV and shut-in institutions.)

TV station film execs point out that, while the Government might attempt forcing the majors to sell their old features to video, it could not tell them what price to charge. As a result the majors could set their asking prices so high that the product would immediately become out of reach of TV stations and advertisers.

RCA Also Going Into Vidpic Distrib With Own Library Rental Service

TV Reflections-After Six Years and 150 Productions

by
Stanley Quinn
(co-producer-director, "Kraft
Television Theatre")

an interesting byline place in the
upcoming

47th Anniversary Number

of
VARIETY

RCA Recorder Program Services, which handles the Thesaurus transcription library and RCA syndicated shows, has entered the vidpic distribution field. RPS has already launched its plans for distributing a limited number of TV film libraries and syndicated vidpix, according to James P. Davis, manager of the RCA Victor Custom Record Division.

Organization and catalog details will be set up after the first of the year. RPS already has signed a few properties and is negotiating for others, it's understood. It's not considered likely that RPS will get into the production end, but will serve as a distrib.

As a library service, those pix which are rented to stations may be screened and rescreened by the subscribers during the life of their subscription. That's the same arrangement which AM outlets have for the library services like Thesaurus.

It's expected that as RPS' plans develop, properties are acquired and the market expands, it will extend its already nationwide distribution and sales setup.

CBS is already in the vidpic syndication field via CBS-TV Film Sales, and NBC has its NBC-TV Film Division (latter handling "Dangerous Assignment," "Lilli Palmer Show," "Douglas Fairbanks Presents," and "Hopalong Cassidy"). Library services which have moved into the syndication field include Associated Program Service (which has Encyclopedia Britannica Films), Frederic W. Ziv Co. is in the syndication field via Ziv-TV. There's no connection between the NBC syndication outfit and RCA's RPS (except that both are in the RCA family). RPS sells to affiliates of all webs as well as indies.

RPS will broaden its scope in radio transcription library and syndicated program field, David said. He added that moving into vidfilm distribution is a natural evolution for RPS and that it will concentrate on "the same high-calibre commercial program material and show packages as we have for radio stations." He stressed that Thesaurus is planning its biggest year in terms of "big names and sponsor-selling shows."

WCBS-TV as Most Pix-Happy Station

WCBS-TV, the CBS video web's N. Y. flagship, will become probably the most feature film-minded station in the country starting Monday (29).

Network is cutting back its "Mike and Buff" show (Mike Wallace and Buff Cobb) from 45 minutes to a quarter-hour and shifting it from its present 3:15 to 4 p.m. strip back to 2:30 to 2:45. (Show will replace in that period "Guiding Light," which moves back to the 12:45 to 1 p.m. strip.) On that date, the net will return the 3:15 to 4 strip to the local stations.

WCBS-TV, for its part, plans to fill the 45 minutes with feature film. Since it also airs features regularly from 5 to 7:30 p.m., the station will be using more than three hours and 45 minutes of film daily.

'Late Show's' Bonus

Participating bankrollers on the "Late Show" series of feature films aired nightly by WCBS-TV, the CBS video web's key N. Y. outlet, will get a free bonus ride New Year's Eve.

Station has scheduled a double screening that night (or early morning) of "Forever and a Day," rolling the film first at 12:05 a.m., after the network returns the stations to a local basis, and then rerunning it immediately on its conclusion. Regular sponsors on the series will be cut in for the second screening at no extra cost.

Religioso Vidpic Series Set for WCBS-TV Sked

Continuing its heavy play on TV films, WCBS-TV, the CBS video web's N. Y. flagship, has scheduled several new series to tie in with program changes scheduled for the early part of January. Chief among these will be the airing of a show featuring Dr. and Mrs. Norman Vincent Peale, produced under the aegis of the Council of Churches.

Peale show is to go into the station's 3:45 to 4 p.m. Saturday slot, starting Jan. 3. It replaces "Winter Holiday," also a vidfilm series, which moves back to Sundays from 11:45 a.m. to 12 noon. With Lionel trains checking off its "All Aboard" show, now aired Sundays from 12:15 to 12:30 Jan. 11, "In the Park" will move down 15 minutes into the noon to 12:30 spot, making room for "Winter Holiday," which preems there Jan. 18.

Since the church council is providing the Peale films gratis to WCBS-TV, the station will run them on a public service basis, making no attempt to line up commercial sponsorship.

Telepix Reviews

FOREIGN INTRIGUE

(Foreign Intrigue in Gold)
With Bernard Farrel, Dora Doll,
Lou Van Burg, Louis Mercier,
others
Producer-Director: Sheldon Reynolds
Writers: George & Gertrude Fass
30 Mins.; Thurs., 10:30 p.m.
BALLANTINE BEER
WNBT, New York

(J. Walter Thompson)
"Foreign Intrigue" series came up with one of its better offerings Thursday (18) in a story about a bogus financial wizard who cons unwary investors with the promise of fabulous profits. Yarn sustains interest throughout, although the denouement is obvious from the start. Nevertheless, there's a strong plot toward learning the swindler's mode of operating and how he'll be exposed by a forthright newspaperman, while the character of the financier and his fiancée have good color.

Script, adapted by producer-director Sheldon Reynolds from a story by George and Gertrude Fass, is given topflight thesping. Correspondent-hero role was played by Bernard Farrel giving regular star Jerome Thor a vacation. Farrel, who acquires himself nicely, is son of Gallic star Francoise Rosay ("Carnival in Flanders," etc.). Lou Van Burg is believable as the modern-day Midas and Dora Doll lends sex appeal as his paramour. Louis Mercier clicks as the barber who exposes the racket. Cast of foreign thespians registers effectively, although the accents (while called for by the locale) reduce the intelligibility.

Production, shot in Paris, is of high calibre. Settings of a finance ministry and the millionaire's lush home are lavish and convincing. Editing and lensing are competent.

Bril.

THE UNEXPECTED

(High Adventure)
With Paula Raymond, Gordon Gehert, others
Producer: Ziv TV
Director: Eddie Davis
Writer: Stuart Jerome
30 Mins.; Wed., 8 p.m.
IRONHEED IRONER
KFCA-TV, Hollywood

There's a familiar aura to this one, but it nonetheless comes off with a good deal of suspense ingrained into the story of a mother and her son trapped in a mountain lodge with a killer. Stuart Jerome story is effectively transmitted to the screen, with Eddie Davis giving it top grade direction, extracting every inch of tension from the yarn.

Plot is about a woman and her son and his nurse, at a mountain lodge. Nurse is slain by a killer-at-large, and femme and her ill mopelet escape into the woods. Circling feverishly, they find themselves back at the lodge. She calls the cops, and while killer is listening on the upstairs extension, police tell her they can't make it until morning because roads are cut off by landslides and rains. As the menace is about to bump off the pair, cops show up to save them. It's explained police lied about roads, knowing killer was on the line, and figuring he would take his time in the bump-off if he thought he had till morning.

Paula Raymond, who is in just about every scene, delivers a fine portrayal as the woman crazed with fear. Gordon Gehert is satisfactory as the son. Murderer is never seen; his menacing presence is only hinted or shown through closeups of his feet shuffling after the two.

Curt Fetter's lensing is very good, and other technical credits are okay.

Dalcu.

CHEVRON THEATRE

(Alannah)
With Marguerite Chapman, Tommy Rettig, others
Producer: Revue Productions
Director: Robert J. Walker
Writer: Howard J. Green
30 Mins.; 9 p.m. Fri.
CHEVRON STATIONS
KTLA, Hollywood

Chevron Theatre appears to have a penchant for spook stories, particularly if the principals involved are moppets seeing ghosts no one else can ogle, and "Alannah" falls into this category. It's a strangely satisfying piece of telefare which moves along cohesively and interestingly, only to run into a disappointing ending. Boy's dislike for his step-mother is built up so strongly in the drama it's difficult to believe it when he too abruptly

loves her at end, despite mitigating circumstances.

Marguerite Chapman is the step-mother bedeviled by the mopelet who doesn't like her, and sighs only for Alannah, a ghostly femme he and only he can see, and he views her in a nearby pool whenever he hankers for company. It's learned the country house was formerly occupied by an unhappy femme who drowned herself in the pool. No explanation is ever given of the nightly manifestations, but presumably they're done away with when the boy finally decides his step-mom is okay. This he decides after almost drowning himself trying to join Alannah, and being rescued by his step-mom.

Miss Chapman performs competently in a difficult role, and Tommy Rettig is very good as the kid. Anne Kimball as the governess is good in support.

Robert G. Walker's direction is satisfactory. Howard J. Green's adaptation of Stephen Grendon's original is okay, except for that climax. Lensing by Ellsworth Fredericks is good.

Daku.

TV Films in Production

as of Friday, Dec. 19

ARROW PRODUCTIONS

KITV Studios, Hollywood
Second series of 13 half-hour "JUNGLE" half-hour jungle adventure telepix series shooting, Jon Hall stars.
Producers: Harry S. Rothschild, Leon F. Prosser
Film producer: Rudolph Flothow
Director: Paul Landres

BARRY-ENRIGHT PRODUCTIONS

On Location, N. Y.
"OH BABY" series of 13 five-minute telepix. To be sponsored by Mennen through the Grey agency, starting Nov. 1.
Producers: Jack Barry, Dan Enright

JACK CHERTOK PRODS.

General Service Studios, Hollywood
"PRIVATE SECRETARY" series of half-hour comedies shooting. Ann Sothern stars.
Producer: Jack Chertok
Director: Christian Nyby

BING CROSBY ENTERPRISES

Hal Roach Studios, Culver City
"REBOUND" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Now shooting.
Executive producer: Basil Grillo
General Manager: Harvey Foster

JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.
Producers: E. F. Wilson
Associate Producer: Al Simon
Director: Hal Walker
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS

General Service Studios, Hollywood
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS.
General Producer: Gordon Lee
Cast: David Edgar, Jane Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillian

DOUGFAIR CORPORATION

RKO Pathe, Culver City
First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada now shooting.
Cast: John Baer, William Tracy, Gloria Saunders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

FAMILY FILMS TELEVISION

KITV Studios, Hollywood
Twenty half-hour television dramatis shows "THIS IS THE LIFE."
Cast: Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Edgar, and others.
Producer: Sam Hersh
Director: William F. Claxton

FANTASY FEATURES, INC.

315 W. 57th St., New York City
Shooting 15-minute series entitled "BOBO THE HOBBO AND HIS TRAVELING TROUPE," musical puppet fairy tales based on an original idea by Stella Unger.
Sponsored by the Independent Bakers of America.
Producer: Lorraine Lester
Associate producer: Samuel H. Evans
Music: George Lessner
Lyrics: Alice Hammett
Author & director: Bud Fishel
Puppets by: Nat Norbert & Zuni Maud
Distributed by: Mahlon Mohr Associates, Inc.

FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting. Cast: 30. A. John Davidson. Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FILMCRAFT PRODS.

8451 Melrose, Hollywood
GROUCHO MARX starred in 30 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: Ralph Lindenhum
Director: Bob Dwan, Bernie Smith
"IT'S A SMALL WORLD" starring Al Gannaway in a series of 30 half-hour family appeal programs. Now shooting.
Cast: Al Gannaway and others.
Producer: Isidore Lindenhum
Exec. chg. prod.: F. H. Fodor
Production manager: Glenn Miller

Cummings Assault Charge Dismissed

Los Angeles, Dec. 23.

Charges of assault with a deadly weapon, filed against Robert Cummings by Deputy Sheriff William Conroy, were dismissed by the District Attorney for lack of evidence. Conroy declared that when he tried to serve Cummings with a subpoena the actor gunned the motor of his car and dragged him along the pavement. Cummings explained that he didn't know Conroy was a deputy in the act of serving papers.

Subpoena was involved in the \$19,000 "damage suit" filed in Superior Court by Mort Greene, who recently resigned as producer of the telepic series, "My Hero," starring Cummings. Charging breach of an oral contract for 48 week's work, Greene's suit is aimed at Don Sharpe, whose telefilm company is making the series. Other defendants are Cummings, Mrs. Cummings and the Golden Key Trust.

New York

Milton Weisman, Telenevs business representative, leaves Jan. 7 for a six-month round-the-world tour, to survey his outfit's expanding film coverage and also to study the growth of video in foreign countries, which can become new customers for the Telenevs product. Mickey Schwartz has resigned as a director with Parsonnet TV studios. He'll announce his future plans soon. George Fisher, formerly with United TV Programs, has joined Guild Films as a district sales chief.

Hollywood

Hal Roach returned from a business trek to N. Y. for a holiday visit here, and studio confabs with his v.p., Sidney Van Keuren, and returns to Gotham after the first of the year. Consolidated TV Sales finalize deals in 14 markets for showing of "A Christmas Carol" . . . Hans Conried, Jackie DeLeon and Barbara Billingsley are cast in Meridian Pictures' "Mr.

Greentree and Friend," shooting at the Goldwyn studio for the Schlitz series, with Roy Kellino directing. . . Superior Judge Frank G. Swain has under advisement complaint by Louis D. Snader asking for accounting of funds and dissolution of partnership with Alexander Bismo and Samuel Markovitch, also charge of conspiracy and fraud against United Television Programs. . . Ronald Reagan and his wife, Nancy Davis, make their telepix debuts in Screen Gems' "First Born," with Irving Starr as producer. Tommy Rettig is also cast, and James Nelson directs. . . David Wolper, v.p. of Motion Pictures for Television, to Gotham for confabs with company toppers Matty Fox, Elliott Hyman and Joe Harris. . . Morgan Jones nabbed a part in "Friend of the People" of "Racket Squad" series, and in "Where There's a Will," in Ann Sothern starrer, "Private Secretary" at General Service studio. . . Bow Hebert of Chicago, former AM and legit producer, is prexy of newly formed Bo-Mor Productions, with Richard Morley as exec producer of telepix company which plans series in January. . . Guild Films latched onto 36 theatrical films, some produced this year, for video distribution. Films, British-made, were purchased by Guild and A-B TV Movies. . . Sheldon Reynolds is prepping a new vidpix series, "Theatre International," in Paris. . . Hugo Haas and Osa Massen top cast in Screen Gems' "Adventure in Connecticut," with Victor Stollhoff directing. . . John Bromfield, Sally Fraser, Joe Sawyer, Mary Treen, Charles Meredith in 85th "Racket Squad," shooting at Hal Roach lot, with Leigh Jason helming. . . James Gleason cast in "His Brother's Keeper" at Hal Roach studios. . . Kenne Duncan, Francis McDonald, Terry Frost, Gregg Barton, Mira McKinney, Peter Votrain, Wes Hudman, Howard McNeely, Rick Vallin, Fred Krone, Bob Woodward and Jerry Scoggins cast in Gene Autry telepix for Flying A, "Battle Axe" and "Boots and Ballots" . . . George Fisher, formerly with United Television Programs, joins Guild Films as district sales manager.

Col Screen Gems Subsid Moves Cautiously On Vidpix Vs. Theatres

Hollywood, Dec. 23.

Exhibitors need have no fears that Columbia's vidfilm policy will be detrimental to theatres. That's the reassurance of Irving Briskin, veepee of Screen Gems, the Columbia subsidiary which is turning out the shorts for television.

Briskin emphasized that Columbia has no plans in the foreseeable future for feature films for television but will, instead, concentrate on the half-hour offerings. Nothing will be made, he added, that will endanger the welfare of theatres.

Studio is moving cautiously into the medium, he said. Any plans for expansion will have to wait until the stage problem is licked. "Right now," he added, "we're toying with a device that would make it possible to shoot three different telepix on one stage. That's the major problem of any big studio getting into television on a grand scale."

Despite reports in the trade that Screen Gems is solidifying its position as a major telepix producer, Briskin said that not more than three series, including the current Ford Theatre films, would be made at the start of next season. "We'll add one more and maybe two to the Ford series for next season, but no more and not even if we get agency orders," said Briskin. "We now have four or five ideas on paper and from these will be picked one or maybe two. It is possible that one of the new series will be made at our ranch."

Robeck's Distrib Tour

Peter M. Robeck, general manager of Consolidated TV Sales, is off on a two-week tour of the distrib's branches in Philly, CinCY, Atlanta and Dallas. He'll then return to his Coast base. Trip follows a two-week stay in N. Y. confabbing with eastern sales topper Halsey Barrett.

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
Second series of 52 half-hour "Gene Autry Western" telepix shooting. Gene Autry, Pat Buttram set leads.
"RANGE RIDER" shooting second series of 52 half-hour westerns. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archambaud
New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

FOUR STAR PRODS.

RKO Pathe Studios, Culver City
"MY HERO" series of 36 comedy dramas starring Robert Cummings now shooting.
Director: Les Goodwin
Assistant director: John Pommer
Production supervisor: Ruby Rosenberg

GROSS-KRASNE, INC.

RKO Pathe, Culver City
Now shooting "BIG TOWN" series of 26 half-hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.

Art Linkletter starring in 7 series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.

KITV Studios, Hollywood
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

VERNON LEWIS PRODUCTIONS

Lewis Sound Film, 71 W. 45th St., N. Y.
"NIGHT EDITOR" series of 15-minute weekly newspaper-localized dramas, starring Hal Burtick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.
Producer: Vernon Lewis
Director: M. Baron

THE MCCADDEN CORP.

General Service Studios, Hollywood
"THE LUIS AND LOUISE SHOW" now shooting series of half-hour comedy telepix. The Connamon Co. sponsor.
Cast: George Burns and Gracie Allen.
Prod. Clark. Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Associate Producer: Al Simon
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman. Harvey Helm. William Burns

MARCH OF TIME

260 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour six Thimpe Mitchell, narrator, with cast including Gene Lockhart, Jerry Jerry, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Steinhilber

MARK VII PRODUCTIONS

Walt Disney Studios, Burbank
Now shooting "Draeneo" series of half-hour telepix based on actual cases from the files of Dr. Drew.
Producer: Mike Mashekoff
Director: Jack Webb
Executive producers: Stanley Meyer
Production supervisor: Sam Ruman

MERIDIAN PICTURES, INC.

Goldwyn Studios, Hollywood
"SCHLITZ PLAYHOUSE OF STARS" telepic series shooting 13 half-hour telepics. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Self

PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Woods.
Shooting half-hour dramas for series entitled "The Doctor's Command" and "Gamble Features" Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey

PHILIDAN TV

Eagle Lion Studios, Hollywood
Series of 13 half-hour comedies "CA-

REER FOR CATHY" to begin shooting

January. Patti Lee heads cast.
Producer: Michael Phillips
Associate producer: Dan Hadzicki
Director: Jo Graham
"ERNEST HAYCOX THEATRE" series of half-hour telepix sketched for January start. Michael Phillips directs.

ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
"MY LITTLE MARGIE" series of 30-minute situation comedies now shooting.
Producer: Hal Roach, Jr.
Director: Hal Roach, Jr.
Associate producer: Guy V. Thayer, Jr.

REVUE PRODUCTIONS

Republic Studios, N. Hollywood
"BIFF BAKER, USA" series of 30-minute situation comedies currently shooting. Randy Stuart, Alan Hale, Jr., head cast.
Director: Richard Irving
Assistant director: Willard Sheldon

HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tom Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

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Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the "RACKET SQUAD" series of 30 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SHELDON REYNOLDS PROD.'S

Paris Pathe Studios, Paris
"FOREIGN INTRIGUE" series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting. Paris, starring Jerome Thor and Synda Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Cast: Dr. Theodoresco, Bertil Palmgren
Musical Director: Paul Durand

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series now shooting half-hour telepix.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinsling

SWARTZ-DONIGER PRODS.

Motion Picture Center, Hollywood
"WARDEN DUFFY OF SAN QUENTIN" series of 13 half-hour films now shooting. Fred Kelly stars.
Producer: Walter Doniger, Berman Swartz
Director: Walter Doniger
Production manager: William Stephens

TEEVEE COMPANY

California Studios, Hollywood
Thirteen 15-minute telepix of two. v. g.lettes each shooting.
Cast: Sherman Hanks
Producer: Teevee Company
Associate producer: Sherman Harris
Director: William Burke

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET" half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson. Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gersham, Ozzie Nelson

ZIV TV

5255 Clinton St., Hollywood
Two in "BOSTON BLACKIE" series of half-hour adventure telepix shoot in December. Two in untitled series shoot in December.

General casting for all pictures

Directors: Eddie Davis, Sobey Martin.

TV STARS PLAY 'HOSPITAL TIME'

GM (Gratis Millions)

How network television has parlayed its special events programming into the billings bonanza of the year will go down as perhaps the major success story of the '52-'53 season. The interesting facet is that the programs involved, for the most part, represent events that the webs, strictly as a matter of public duty and service to viewers, couldn't bypass and would be forced to carry, regardless of sponsorship.

Around NBC, for example, GM has taken on the meaning of "Gratis Millions." In reality, the reference is to General Motors' approximate \$6,000,000 outlay within the span of a single season, for such special events as the upcoming coronation of Queen Elizabeth in June; the Dwight D. Eisenhower inauguration ceremonies next month, and the NCCA-supported football schedule. While the last isn't necessarily special events and is bracketed under sports, nonetheless the network would have considered it a feather in its cap to have sustained such an exclusive.

The GM \$6,000,000 three-way programming parlay put it among the top video spenders of the year and entrenches the automotive industry in the TV sweepstakes as it has never been in radio—even dating back to the lush AM era.

Admen Ponder 'Buckshot' Comm'ls That Irritate But Don't Penetrate

Hollywood, Dec. 23.

Some admen, who know something about lost weekends, are steaming up a hassle over "the lost six-minutes" on radio and TV. Those are the three minutes before and three minutes after the hour.

They are claimed to be "dead waste" and the commission men want the networks to do a little research and come up with some kind of solution. Those six minutes, they say, are so loaded with sundry kinds of comeon that the lookers and dialers are getting wised up and think up excuses to leave the room.

This, say the admen, removes any sales impact from spot announcements, chain breaks, hitch hikes, cowcatchers, piggy backs or those other little intruders that come trooping in end-on-end.

What to do about it, the agency men know not, but they do think it is important enough to drop into the lap of the 4A's to put the pressure on the networks for an exhaustive study. It's the networks' baby, they reason, "for letting the pattern develop."

Even in radio it was long contended that piled-on commercials at station identification time lose their impact because the message (Continued on page 31)

Buttons Vice 'Luigi' On GF's Agenda?

Red Buttons, who's scheduled to move into the Saturday night 9 slot on CBS-TV on a sustaining basis this week (27), instead may wind up with a sponsor in the Monday night 9:30 period. General Foods, which now bankrolls "Life with Luigi" in that period, is reportedly dissatisfied with the show and has been huddling with CBS about ditching it in favor of Buttons.

Any decision to cancel "Luigi" would come as a surprise to the trade, since the show has more than paid off rating-wise (it follows the top-runged "I Love Lucy") with a track record well up in the middle 40s. It's known, however, that both CBS and GF have received complaints from viewers, and not all of them Italians, that the show is objectionable on the grounds that it tends to perpetuate the Italian stereotype. Some of these squawks have contended the TV'd "Luigi" is much worse than the long-running radio version on CBS because of the greater impact TV gives to the title character.

In addition, GF and its agency, Benton & Bowles, are also said to be dissatisfied with both the writing and production on the show. Producer Mac Benoff, who took over the Cy Howard-created package for CBS-TV, put in a hurried call for new scripting several weeks ago on the Coast and succeeded in luring Phil Sharp over from the Joan Davis writing stable at NBC-TV. Show originates live in Hollywood.

Harry Hershfield
humorously traces history through the ages to present-day radio-TV manifestations under the common appraisal of

Audience Participation

an amusing byline piece in the upcoming

47th Anniversary Number of
VARIETY

P&G Stays With Nighttime AM Via CBS 'Power Plan'

Procter & Gamble, which had tossed a scare into the radio networks when it cancelled its early evening strip shows recently on CBS Radio, returned to the nighttime fold yesterday (Tues.) by pacting with the same network as a participating bankroller in the CBS Power Plan. Deal is for a firm 26 weeks, with the usual options for 26 more, starting Jan. 7.

P&G for a number of years had bulwarked the CBS net's nighttime program lineup by sponsoring a trio of quarter-hour shows in the 6:45 to 7:30 p.m. strips. These included Lowell Thomas, "Beulah" and the Jack Smith-Dinah Shore entries. Latter two were cancelled and there have been reports that P&G will also bow off the Thomas show at the end of this season. P&G reportedly exited the strips in order to solidify its hold on its daytime soap operas and on its various TV shows.

Under the power plan, the soap (Continued on page 31)

Gen. Mills Stays Put On ABC Despite CBS Wooing

ABC has gotten renewals on General Mills' "Lone Ranger" and "Silver Eagle" half-hour strip, despite the wooing by CBS Radio. ABC prexy Robert E. Kintner, apprised of the CBS pitch, trekked to Minneapolis to talk with GM execs and sewed up the deal.

GM decided to stay on ABC, where it has a big vested interest. In addition to the 7:30 p.m. cross-the-board layout of "Ranger" and "Eagle," the bankroller has four "Betty Crocker" strips, Bill Ring, Cal Tinney and "Whispering Streets" on the web. In 1951, gross billings for GM on ABC Radio totaled \$4,600,000, plus a \$1,460,000 gross on ABC-TV.

ILLNESS RAMPANT FROM OVERWORK

By GEORGE ROSEN

The toll that's been exacted in recent weeks among top television performers because of the anxieties and physical wear and tear attending TV performances, is creating no little alarm within the trade. All the original prophecies concerning the inevitable repercussions resulting from TV's exacting demands on the performer now appear to have translated themselves into a wholesale migration into hospitals. Where TV is concerned, age is no factor. Young and old alike are taking the rap.

More and more the TV stars are asking—and demanding—mid-winter layoffs, in addition to their customary summer hiatus, due to the mental and physical stress entailed. And the stricken list is not only confined to the performer in front of the camera but to the production braintrusts and other creative elements who are finding the wear and tear on their nerve tissues more than they even anticipated.

The list of those playing the "hospital time" in the past few weeks, or who have been forced to beg off from TV performances on mdicos' orders, reads like a veritable Who's Who's In Video. While in some instances there have been other extenuating circumstances, in all cases the demands of TV have been either a major or contributing factor in the almost-unprecedented "TV Casualty List."

Ed Sullivan, emcee and major domo of "Toast of the Town" (CBS) left Flower Hospital, N. Y., last weekend, after a week's layoff from "Toast," to resume on the show, though still trying to beat an ulcer rap.

Lots of Rescheduling

Both Dean Martin & Jerry Lewis and Donald O'Connor, all involved in bicycling from pic studio to TV studio with multiple chores, have been forced to duck their "Colgate Comedy Hour" video dates on doctors' advice "or suffer the consequences." As a result NBC-TV has been forced to rearrange the Sunday night billing schedule.

George Jessel, one of the mainstays this season with the star rotating NBC-TV "All Star Revue," has also been forced to reschedule his appearance having just undergone surgery on the Coast, a gall bladder condition having been aggravated by TV demands. Similarly, Red Skelton's Procter & Gamble vidpix schedule has been knocked for a loop, with the comedian recuperating from an operation. He's been ordered to rest another few weeks.

Eddie Cantor's been off the Colgate TV roster since his first appearance in September. The comedian, who has a reputation of "knocking himself out" at each rehearsal (Continued on page 31)

Week-End Score

CBS-TV won the weekend race for the ratings, hands down, over NBC-TV last Saturday and Sunday (20 and 21), according to a Trendex spot check of 10 multiple-station markets. Ed Sullivan's "Toast of the Town," originating from the Broadway Roxy and spotlighting Sonja Henie, copped a fat 37.7, as against the 19.8 drawn by Ray Bolger in his initial starring stint on NBC's "Colgate Comedy Hour" on Sunday.

On the preceding evening, CBS-TV's Jackie Gleason show came up with a solid 24.5, compared with the 18.7 drawn by Tallulah Bankhead as star of NBC's "All Star Revue." Gleason-Tallu ratings this time, incidentally, represented almost a complete reversal from the first time they were pitted against each other. On that pair-off, Tallu had a 24 and Gleason had the 18.

NBC-TV's 'Pick Your Own Show' Bid To Sponsors May Cue 'All Star' Exit; Colgate Holds Key to Comic Pattern

Jackie Gleason

details the saga of a
Broken Heart

* * *

a bright byline piece in the forthcoming

47th Anniversary Number of
VARIETY

'Omnibus' (at 65G) Trails 6½G 'Circus' In Rating Slugfest

A rating war has developed between high-budgeted CBS-TV's "Omnibus" and ABC-TV's relatively cheap "Super Circus," with the latter emerging as decisive victor in the early rounds. The "Circus" layout is gaining audience and "Omnibus" is losing audience, according to both Nielsen and Trendex.

Nielsen's November rating for the Ford Foundation's series is 25.8, which represents a sizable figure for a highbrow stanza. That rating, however, is a cumulative figure, including homes which viewed for at least six of the 90 minutes it runs. The average audience per minute is substantially lower, coming in at 13.5 for the Nov. 9-16 period. Average audience per minute for Nov. 9 was 16.5 and dropped six points to 10.5 on Nov. 16.

Trendex, which measures popularity of shows in the 10 cities which have at least three TV channels, shows "Circus" gaining 0.8 (from 19.4 to 19.2) in the month since "Omnibus" entered the lists. "Omnibus" got a 9.8 Trendex on Nov. 9 and dipped to 7.8 on Dec. 7. "Omnibus'" biggest average rating on this service was 12.5 on Nov. 23, date on which "Circus" was knocked off ABC-TV due to a walkout by National Assn. of Broadcast Engineers & Technicians (CIO).

Within each broadcast "Omnibus" shows a gain, half-hour by half-hour. On Nov. 9, Trendex, the Ford show had a 6.6, 9.5 and 13.4. On Nov. 23, its half-hour audiences were 10.8, 11.4 and 15.4. Rotation of sponsors' positions (Continued on page 31)

IT'S ABC'S TURN FOR CRACK AT SMILIN' ED

Chicago, Dec. 23.

The Brown Shoe Co. has just about completed the circuit with the Smilin' Ed McConnell Saturday morning radio show. The mopey-angled program pops up Jan. 17 on ABC after having been previously berthed on NBC and CBS.

ABC's central division sales staff last week also wrapped up another Saturday a.m. bankroller with the Skinner Manufacturing Co. buying the Big Jon Arthur-emceed "No School Today" kids' show which goes into the 9:30 to 10 a.m. EST slot Jan. 31. Show will originate from Cincinnati.

The McConnell Coast-originated program will occupy the 11 to 11:30 a.m. period. Brown's agency is Leo Burnett.

On the basis of current sales pitches being made by NBC-TV, it looks like the Saturday night "All Star Revue" is headed for oblivion at season's end. Unable to latch on to a third sponsor for the remainder of the present season, now that the Del Monte canned foods outfit is cancelling out, NBC is making available either the 8 to 8:30 or 8:30 to 9 p.m. segments for the 1953-54 season to any sponsor who will go along for the "All Star" ride for the balance of the current semester.

The sponsor, in turn, will have the privilege of installing any show of his own choosing into the half-hour time slot. On that basis NBC is already trotting out its list of program availabilities, including the new Mickey Rooney vidpix series. If desired by the client, the network, too, will whittle down to 30-minute size some of the comedy program components that presently constitute "All Star Revue."

Thus will terminate one of NBC's major sales innovations in TV programming—the concept of getting participating sponsors to share the cost of a heavy-budgeted show (a concept which still continues to pour some fancy coin into the NBC-TV coffers from the 90-minute "Show of Shows"). "All Star," with its nearly \$50,000 weekly talent-production budget, requires three bankrollers to make it a profitable venture. When Kellogg cancelled out recently there was some doubt about the show's longevity, but NBC was able to corral Johnson & Johnson for the balance of the season. When Del Monte also served notice that it was giving up, NBC found it wasn't easy to grab off another client for the shared-programming ride. Two clients made feelers, one actually giving an order, neither was acceptable to the web because they wanted short-term commitments.

Relaxed Rules

Last year, it's recalled, NBC-TV refused to sell the show to anyone unless they came in under a 52-week firm deal. This season the network relaxed its rule, permitting shorter-term commitments, and that's when "All Star" began to run into trouble.

What happens to the NBC roster of top TV comics under contract to the web who have been channelled into "All Star" (Jimmy Durante, et al) remains a moot point. Present plan calls for absorbing them into the Sunday night "Colgate Comedy Hour," with its rotating (Continued on page 31)

Young & Murray As B-M Parlay

Bristol-Myers has resolved its new sponsorship status for the Sunday night 9:30 to 10 slot on CBS-TV, buying alternate week shows as replacement for "Break the Bank," which is being axed.

New shows for the 30-minute period will be a half-hour version of the "Ken Murray Show" and a situation comedy series starring Alan Young. These will be alternate-week attractions. It'll mark Murray's TV debut within a 30-minute framework. He's been laying off all season, though drawing \$2,000 a week from CBS under a contractual commitment.

New B-M parlay gets under way Feb. 8. Doherty, Clifford & Shenfield, agency on the Bristol-Myers account, negotiated the deals. Programs will emanate live from the new CBS TV City on the Coast, bringing to six the total of TV City origins.

In addition B-M is joining in as a participating sponsor on the Saturday night CBS-TV Jackie Gleason Show.

Colgate's 'Convention on Celluloid' Competes With Closed-Circuit TV

By BERT BRILLER

Technique of "conventions on celluloid," borrowing from Colgate's experiences in video, is being used in a series of year-end meetings by the soap firm. The sales-school-on-a-spool is to the closed-circuit television convention idea what vidpix is to live video.

Soap company has produced a \$15,000 film, with a one-hour running time, which is being screened for its salesmen and execs in New York, Chicago, New Orleans, Los Angeles and 30 other cities where regional meetings are being held. Just before the intermission between the two reels, there's an "open end" introduction for the local sales topper, who inserts the local angles "live."

The pic, on 16mm, is tagged "Strike It Rich" and is patterned after one of Colgate's radio-television properties, headlining Warren Hull, emcee of that show, as host. It also features such non-pros by Joseph H. McConnell, prexy of NBC; Irving Hoff, ad manager of Colgate; Faraday magazine publisher "Red" Motley; Al Capp, the cartoonist, and execs of Ted Bates, Sherman & Marquette and Lennen & Newell agencies. Talent from Colgate's AM-TV roster also appear (live and/or on kinescope recording) including Donald O'Connor, Dean Martin & Jerry Lewis, Bob Elliott & Ray Goulding, Eve Arden, Bob Smith and "Howdy Doody." Barbara Britton and Louella Parsons.

Message of the pic is that the "salesmen will be able to do a better job in 1953" with the aid of the radio, and tele "salesmen" and other advertising. It shows that not only are the various media pushing the Colgate line, but the broadcasters are also backing up their efforts with merchandising, promotion, publicity, personal appearances, etc.

Integrated with the spels by the AM-TV performers are highlight clips from kinescopes of the tele stanzas, such as a moving segment from "Strike It Rich," in which a legless former prisoner of the Japanese "hit the jackpot" to buy artificial limbs, and a sock production number with O'Connor from the "Comedy Hour." To visualize the "Bob & Ray" radio strip, the comics are lensed in their satire

(Continued on page 40)

'Goldbergs' Gets Live Syndication

Gertrude Berg's "The Goldbergs" video program, off the air thus far this season because of NBC-TV's inability to clear stations (although two sponsors had been lined up for the show) is now moving into the "live syndication" field. Program has been turned over to veepee Robert W. Sarnoff, head of the web's syndication projects, and it's being geared for a Wednesday evening 7 to 7:15 showcasting. Since this station time, its future is still dependent on how many affiliates open up the time segment.

Under the "live syndication" formula, NBC will sell the show to the stations for local sponsorship.

CBS RADIO'S THURS. SLOT FOR DIETRICH

CBS Radio this week wrapped up its deal to import Marlene Dietrich from the ABC web, with the femme star taking over the Thursday night 9 to 9:30 slot starting Jan. 15. Show replaces "Romance" for Jergen's Lotion, which has been airing on a split-network setup with "Hollywood Playhouse," broadcast on the non-Jergen outlets as a sustainer.

CBS plans to feed Miss Dietrich's show to its full network. Possibility exists that Jergen's may expand its holdings to the full web, but if it decides against such a move, CBS will open up the show in all other markets for local sale on a co-op basis. Miss Dietrich's program is being packaged by Music Corp. of America. Title has not been set but it will not be "Café Istanbul," her ABC program, since that is owned by ABC.

CBS-TV Producer

Fletcher Markle believes

You Don't Have to Live in a Pressure-Cooker

a provocative byline piece in the forthcoming

47th Anniversary Number of

VARIETY

Michigan Throws Left Hook at IBC On Overdue Taxes

Detroit, Dec. 23.

State Auditor General John B. Martin has demanded an immediate accounting of what he calls "overdue taxes" from the International Boxing Club, sponsors of most of the big boxing shows in Detroit which are telecast to the rest of the nation.

Martin instructed the Boxing Commissioner, Floyd Stevens, to see that approximately \$4,500 is collected for the State "or else." Just what the "or else" is was not disclosed. It could be a suit in Federal Court on behalf of the State or reprisals against the IBC for Detroit boxing shows.

Chief cause of the argument, Martin said, is the IBC's refusal to recognize the Michigan law, passed last year, ordering the collection of 10% of the television revenue to offset what the State would lose in tax revenue because of reduced attendance due to TV. The State previously collected 10% on all admission tickets to prize fights.

"Smaller outfits are paying the tax, but the IBC has flatly refused," Martin said. He apparently referred to the weekly "Motor City Fights" presented weekly by WXYZ. This is a local show, strictly for television.

Martin continued: "The state has a right to that money (from the IBC) under the law, and the State needs every dollar it can get at this time."

Alka-Seltzer New Year Show May Prove Headache To NBC Radio Brass

Chicago, Dec. 23.

If the FCC approves, the NBC station break chimes will not be part of the traditional bell ringing at midnight New Year's Eve.

Miles Laboratories, seeking a pre-heated audience for its Alka-Seltzer bromide, has snapped up 20 minutes on NBC and Mutual for a cross-country airing of the New Year revelry. But the purchase is contingent upon both web's foregoing all station breaks during the 11:45 p.m. to 12:05 a.m. period, particularly the one at 12 midnight. Miles and the Wade agency execs point out that's the climax of the show, so they want no interruptions.

Networks have dispatched a hurry-up letter to the FCC asking permission to forego the on-the-hour break for this one time only. If the FCC greenlight doesn't come through, web's will take a 10-second break two-minutes after the hour which is permissible under FCC rules.

'TOT' From TV to AM

ABC-TV's "Tales of Tomorrow," backed by Krolsler watchbands and Masland carpets, makes the transition to radio on Jan. 1. It will be spotted Fridays at 9:30-10 p.m. in the slot at present occupied by "This Is Your FBI," which Prudential is dropping.

Dawson Vice Hylan

With William Hylan moving out of the general sales manager spot at CBS-TV to become vice-president in charge of sales for the network as successor to Fred M. Thrower, who has resigned, Hylan's former spot will go to Thomas H. Dawson, of the TV Spot Sales division.

Dawson's post, in turn, will be taken over by Sam Digges, also of Spot Sales.

NBC-TV to Focus Prime Attention On Daytime Sked

Plans for NBC's projected new daytime TV programming, subject of considerable argument between the net and its affiliates recently, will receive the same network-affiliate cooperation that resulted in the new station compensation plan last week. While web prexy Joseph H. McConnell promised the affiliates at their meeting in Chicago with top network brass last week that NBC would resume full-scale daytime video operations soon, he also agreed to sit down with other affiliates' committee appointed specifically for the purpose, to go over the entire situation before any definite action is taken.

Committee is currently being lined up by the affiliates. When it's been officially designated, members will get together with network execs, with both sides expected to lay their cards on the table. It was that "friendly cooperation" spirit which permitted the web to come to terms on the compensation deal with no difficulty and web execs hope they can accomplish the same results with the daytime TV affiliate reps. Date for the first meeting between the two groups has not been designated.

Squabble between the nets and affiliates arose when NBC cut back on its daytime programming to a minimum (network doesn't pick up now until 3 p.m. daily) on the plea that it could not afford the high costs of producing shows throughout the day. Stations, for their part, argued that they could not afford to program the daytime hours on their own, and pointed to the almost full schedule of daytime shows being turned out by the rival CBS-TV web.

Harmon, Allen Will Call Rose Bowl Plays on NBC-TV

Hollywood, Dec. 23.

Tom Gallery, NBC sports director, picked Tom Harmon and Mel Allen to call the plays on the NBC-TV Rose Bowl telecast sponsored by Gillette.

Braven Dyer, Los Angeles Times sports writer, and Al Helfer, eastern sportscaster, will handle running commentary on radio.

Who Needs Boca?

Sweetness and light atmosphere engendered at the Chicago meeting last week between top NBC brass and the network affiliates' rump committee saved the net \$100,000. That was NBC's estimated cost for its Boca Raton convention this year, which it called off in favor of the Chi huddles on the plea that there was nothing so important to be discussed with the affiliates that it couldn't be ironed out at Chi. Fact that the meet came off with both sides apparently satisfied proves that NBC was right in cancelling the Boca conclave.

Under the new station compensation plan arrived at in Chi, any affiliate carrying 174 hours or more of commercial time each month from the web is not required to carry so many hours of free time as formerly. Thus, this automatically makes for a boost in the stations' compensation from the net. Prexy Joseph H. McConnell also promised the affiliates that the net plans to boost its daytime video programming schedule soon after the first of the year. Daytime TV problem was the second most thorny bug among the affiliates.

A.C. Wins in 'Race of the UHF's'

Atlantic City, Dec. 23.

First commercial ultra-high frequency video station in the east launched operations here at 10:45 p.m. Sunday (21), when WFGP-TV (channel 46) teed regular operations. Although RCA, which equipped the station with transmitting equipment, also rushed transmitters to three other UHF outlets last week, the A. C. operation was the first to take the air.

Station is owned by Neptune Broadcasting Corp., which also operates WFGP, A. C. radio outlet. In a special show carried just 46 hours after the transmitting equipment arrived from the RCA plant in Camden, N. J., prexy Fred Weber dedicated the station to "the people of Atlantic City and southern New Jersey." Station is a primary NBC affiliate, launching its programming with a kinescope of a "Philco Playhouse" show, but it will also take feeds from ABC, CBS and DuMont.

Station's preem represented a race against time, as it had planned to air a test pattern starting at 4 p.m. Saturday (20). At 3 o'clock, however, technical difficulties relating to tuning of the transmitter cropped up, forcing delay of the dedicatory show until Sunday afternoon. RCA officials worked 28 consecutive hours to put the signal on the air, with additional parts rushed from Camden. After two hours of test programming Sunday, WFGP-TV began its regular schedule of shows, with daily programming starting Monday (22).

Other UHF transmitting equipment shipped last week by RCA went to WSBA-TV (channel 43), York, Pa., owned by Susquehanna Broadcasting; WBRE-TV (channel 28), Wilkes-Barre, Pa., owned by Louis G. Baltimore, and WSBT-TV (channel 34), South Bend, Ind., owned by the South Bend Tribune.

Strike Vs. Chi's WGN, WGN-TV, WLS 1st in 15-Year AFTRA History

Chicago, Dec. 23.

First strike in the 15-year history of Chi's American Federation of Television-Radio Artists was called here this morning (Tues.) against WGN, WGN-TV and WLS at start of the broadcast day. Stations and union failed to reach agreement on new staff announcer and talent contracts after bargaining through most of the night.

Despite picket lines at both stations, they hit the air at the regular time this morning with supervisory employees at the microphones.

Meanwhile, complete and final agreement on new local two-year pacts was reached late last night between AFTRA and NBC, CBS, ABC and indie TV'er WBKB during simultaneous negotiations. Chi settlement with these three networks now opens way for final inking of national codes.

Major point of issue between union and Chi Tribune stations WGN and WGN-TV is AFTRA's demand that newsmen, reporters and special events men used on the air be covered on contract. This has been agreed to by other stations. WLS and AFTRA are split on pay hikes for staff gabbers, with station holding out for \$145 weekly salary. Other stations have agreed to \$150 base, up from \$135.

Walkout affects four networks at least indirectly. WLS is ABC radio's daytime affiliate. WGN is Mutual's midwest anchor, originating "Sky King" and "Cliff Johnson Family" weekdays. Neither will get on the air today unless the strike is settled, the union states.

WGN-TV, besides being the Chi DuMont outlet, carries CBS-TV's morning shows, starting with "Strike It Rich" at 10:30 through "Search for Tomorrow" at 11:30.

Negotiations between WGN and AFTRA hit a final snag after lengthy phone conversation between them.

(Continued on page 31)

New Chi Shuffle In NBC Integration

Chicago, Dec. 23.

NBC's re-integration of its radio and tele sales departments continues pace here with Hal Smith, formerly handling the web's central division network TV sales promotion and advertising, now heading up the combined AM-TV advertisement department.

Bill Yonan, previously sales service trouble shooter on the radio side, takes over as Smith's assistant on the merged operation. The joint AM-TV sales service department will be managed by Arnold Johnson with Tom Lauer as his assistant.

New streamlined sales force was briefed last week on the web's down-the-line sales consolidation by George MacGovern, director of sales development and services, and Howard Gardner, manager of the sales training setup, both from NBC's New York home office.

NBC-TV Affiliates Aren't Sure Godfrey 1-Shot Is for the Best

Although NBC-TV grabbed itself something of a Christmas Day coup as result of CBS' Arthur Godfrey taking over the emcee role on the General Motors-sponsored hour-long musical extravaganza, being produced by Leon Leonidoff, apparently some of the NBC video affiliates aren't sharing in the elation.

Stations feel that, in view of Godfrey's long-time and permanent identity as a CBS personality, it'll add to a plug and plus for the rival Columbia station.

Godfrey was snared for the show by General Motors boss man Charles E. Wilson. They are personal friends.

CBS

Sid Garfield

tells about a

Letter From Virginia

one of the many byline pieces in the forthcoming

47th Anniversary Number of

VARIETY

WENR's Major Bid For Chi Eminence Via Gabber Accent

Chicago, Dec. 23.

WENR, the Chi ABC radio o.k.o. plagued with the "personality" problems inherent in its parttime operation, is currently retooling its local programming format with the aim of strengthening its hometown identity. Station is going all out to exploit and develop its own stable of gabbers, using its variation of the music-news-sports theme.

Stuck with an on-again-off-again daily log because its frequency is shared with indie WLS, the ABC plant has encountered some difficulties in carving out a local niche in times past. Result has been a frequent juggling of programming techniques down through the years in search of answers to the station's special problems, growing out of its split schedule. Failure heretofore to set a consistent overall program pattern has intensified the problems.

The new blueprint is pegged to (Continued on page 31)

NBC'S RADIO-TV 'SISTER ACT'

It's Circulation That Counts

With TV program costs continuing to spiral, most of the major agencies have embarked on a new theory of time buying for TV, in which they've virtually given up any hopes of retaining program control or building sponsor identification for their clients. Costs being what they are, agencies (and their clients) are interested primarily now in circulation. If they can get the coverage and the rating they think necessary to coincide with what a show costs them, they don't care who owns the property or how much sponsor identification they get with it.

To achieve this end, particularly with the boom in multiple-sponsorship deals, the agencies are buying TV shows as they would buy magazine space. Thus, they don't buy a show as such but a spot in the show which will do the most good for their clients. It's pointed out, for example, that with six sponsors represented in NBC-TV's "Show of Shows," few among the program's audience would tend to identify it with the product of a particular advertiser. Important thing for the agencies, consequently, is to buy the best spot in the show.

In line with this, they jockey for position on the program the same as they do for the best spot in a mag. Thus, few bankrollers would want their commercials spotted immediately after one of the ballet sequences, on the theory that that's where audience interest in the show is at its lowest. Instead, agencies would rather spot their plugs immediately after one of the Sid Caesar-Imogene Coca displays, which research has shown to carry the biggest audience impact.

Chi Distressed by 'Follow the Leader' Aura of Locally-Conceived TV Shows

Chicago, Dec. 23.

Windy City programmers and bankrollers are becoming increasingly concerned about the "follow the leader" overtones of much of the local tele fare. With experimentation slowed to a walk now that, in the main, only fringe time is sustaining, the tendency is to play it safe and to break out with format variations on the other guy's winners.

The format carbonings are a local reflection of a similar network problem. A "What's My Line" or a "I Love Lucy" crashes through for a solid hit and shortly the channels are hit with an epidemic of variations on the same themes. Likewise locally, with a Clint Youle becoming a video celebrity as the WNBQ nightly weather prophet or a Francois Pope literally hitting the gravy train with his daily WBKB cooking class. Now a weather show and a culinary session are practically automatic program "musts" on competing stations.

No one is charging plagiarism or anything like that. The broad concepts even if someone else had them first are public domain and most claims of authorship would only lead to endless arguments. Besides there isn't a program manager in town who would openly accuse a colleague of copying an idea; he might want to do the same thing himself some day.

But they all recognize that a rash of programs pegged on basically the same format only tends to dilute the overall salability. It's argued that everyone would be better off if instead of all four station concentrating their fire on the

(Continued on page 27)

'Be Funny' Set As Cy Howard Entry

Cy Howard, creator of "My Friend Irma" and "Life With Luigi," is currently in New York, where he'll establish base of operations for the remainder of the season. He's now at work on a new half-hour TV show designed as a departure from the situation comedy formula and to inject a new informal atmosphere into video programming. Program will be done live from New York, with Howard as writer-producer-director.

Show is called "Be Funny" and each week will feature a top star as well as a potentially promising comic. Setting will be the living room of the emcee (with negotiations under way to line up Victor Borge). They'll vie with a strict amateur for the laugh honors, with the stars to forfeit their fee (to charity) if the amateur tops them. It's designed for the most part as an ad lib show.

READY TO SPRING 2-WAY PATTERN

For some time it's been known that NBC has been working on a far-reaching plan designed to vest its radio network with a newfound importance in the realm of programming and to effect a modus operandi whereby, as an integrated operation, radio and TV will emerge as complementary media both from a sales standpoint and programs.

Just how NBC intends to bring about this "sister act" to invite television sponsors to go along for the radio ride as well will probably be brought to light next week when, for the first time since the integrated pattern was restored at NBC, all the sales managers within the network operation, including the o&o stations, will be brought together in New York for a series of meetings.

Details of the "love-my-TV-love-my-AM" project will be outlined by Sylvester L. (Pat) Weaver, NBC's veepee in charge of radio and television who, along with Charles (Bud) Barry, the web's AM-TV programming chief, have been engaged for some time in formulating the two-way program-sales concept.

Present thinking at NBC is that 1953, will be the year in which to spring it on the industry—the year when network radio, it's felt, will need the push for the long haul.

Encompassed within the "sister act" thinking is an extension of the television network programming into radio, with the TV sponsor buying AM as well. This, it's understood, would be affected through a "one rate" cost pattern which would be so attractive to the TV client as to make the radio buy irresistible. It would also embrace the Weaver adaptation into radio of the "magazine technique" of a guaranteed circulation.

Obviously, it would not obligate a TV sponsor to latch on to the radio show, since this would be trespassing on questionable legal grounds. But NBC intends to show, through its continuing study and research on the project, how both radio and TV can be used as complementary media at little extra cost without encroaching on the area of audience duplication. Thus the TV show and the radio counterpart of the same attraction can be shown in the same market, including New York, but in such a way that different audiences will be reached.

The plan does not embrace simulcasts, nor playbacks of the audio portion of the TV shows. Rather, the aim is to utilize the TV stars and attractions, wherever possible, in taped radio versions of their video shows, but as fresh and distinct program components. Out of this, NBC feels, will come a complete integration involving sponsors and talent as well as the present administrative setup.

New York Tryout For NBC-TV's 'Something New' As Bob & Ray Showcase

Despite the fact that their sponsor, Embassy cigarettes, is yanking them from the Tuesday 10:30-10:45 p. m. slot on NBC-TV, "Bob and Ray" (Bob Elliott and Ray Goulding) are being groomed for a "new type programming" innovation.

Nature of the show is something of a secret, but it's known that Ted Cott, general manager of the web's WNBt flagship, and Sylvester L. (Pat) Weaver, NBC's veepee in charge of radio-TV, have been huddling-over a "brand new format" which will first get a local showcasing as a buildup.

Idea, incidentally, ties in with a plan whereby local and o&o NBC stations will be used as a "testing ground" for projecting new formats and program innovations.

Kovacs The Winnah (or Is He?) as CBS-TV Man To Pit Opposite Berle

Tallulah Bankhead

writes about

Tallu in Spades

* * *

another editorial feature in the
soon-due

47th Anniversary Number

of

VARIETY

Kovacs Takes on All TV Comers, Garroway 'n' All

Ernie Kovacs, who's being shoved by CBS-TV into the Tuesday night at 8 breach, opposite Milton Berle, is setting out after another of NBC's top personalities next week—Dave Garroway and his early-bird "Today" show. Starting Monday (29), Kovacs premees a show in the 8:30 to 9:30 a. m. cross-the-board period on WCBS-TV, the CBS video web's key N. Y. outlet, where he'll be bucking "Today" directly in its 7 to 9 a. m. network spread.

Kovacs himself is anxious to take on Garroway and "Today," since it was that show which ousted him from his long-held 7 to 9 a. m. spot on Philadelphia's WPTZ before WCBS-TV brought him to N. Y. Comic has been airing for WCBS-TV in the 12:45 to 1:30 p. m. strip, where he's been SRO, and the station is now attempting to line up his present array of sponsors for the early morning period.

Kovacs' move will also see WCBS-TV expanding its daytime programming back to 7:50 a. m., when it will sign on each morning with a 10-minute news and pre-views show. Then in an attempt to build an audience for Kovacs by appealing to the kids before they set off for school (on the theory that their mothers will leave the TV set tuned to the station after they've left), WCBS-TV has installed two moppet-slanted shows in the 8 to 8:30 strip. "Tele-Comics," comprising specially-produced vidpix cartoons, goes from 8 to 8:15, to be followed by "Time for Beany" from 8:15 to 8:30.

Fifteen minutes of the present Kovacs afternoon strip has been taken over by the CBS-TV net, which is moving its "Guiding Light" show into the 12:45 to 1 p. m. period cross-the-board. With Kovacs moving into the morning, WCBS-TV will fill the time from 1 to 1:30 with a new series of vidpix, titled "Tele-Dramas." This will be only temporary, however, with Hal Haugh, the station's pro-

(Continued on page 27)

GE BUYS FROMAN, LEVER-DICKERING

Jane Froman starts her 15-minute commercial format on Jan. 8, with General Electric last week signaturng a deal for a Thursday 7:45 to 8 p. m. pickup of her abbreviated "USA Canteen" show. She'll also be slotted on Tuesday afternoons in the same time segment, with indications that Lever Bros. will pick up the tab for that day.

Miss Froman winds up her Saturday 9 p. m. half-hour "Canteen" series with this week's performance. Irving Mansfield produces.

Ernie Kovacs, hitherto a local TV personality, drew the honors this week as the man to carry the CBS-TV colors into the Tuesday night fray against NBC's Milton Berle and DuMont's Bishop Sheen program. Kovacs, with a variety format similar to the zany shenanigans which have made him one of the top-rated personalities in the metropolitan N. Y. area via his midday outing for WCBS-TV, moves into the Tuesday night 8 to 9 spot next week (30).

Decision to tap Kovacs for the jousting honors against Berle and Bishop Sheen was reached by the CBS-TV programming brass over the weekend. As a result, Kovacs didn't have a chance until Monday (22) to start rounding his Tuesday night show into shape. What talent will accompany him, as well as the exact makeup of the show, are still being worked out. As it is, the comic will have his work cut out for him, since he is also to preem a new early-morning series on WCBS-TV starting Monday (29) in which he will pit his unique brand of comedy directly against NBC-TV's "Today." (See separate story.)

For his Tuesday night entry, Kovacs has decided to dispense with the usual studio audience who've sat in on most network comedy shows. In addition, no laughs are to be dubbed in, which is the formula followed by some comics. While Kovacs recognizes the need for a studio aid to help time his laughs, he utilizes a number of special effects for his gags, which would be almost meaningless to persons sitting in a studio. He'll be forced to rely, consequently, completely on the laughs he can generate among home viewers.

Kovacs came to N. Y. from Philadelphia, where he had been a long-time local fave via a two-hour cross-the-board show on WPTZ, airing from 7 to 9 a. m. With WPTZ being an NBC affiliate, that web gave Kovacs his first chance at network fame by springing his Philly-originated show into its afternoon programming setup several years ago. That spread failed to catch on, with the result that WCBS-TV imported Kovacs to N. Y. and gave him a local airing in its 12:45 to 1:30 p. m. strip.

In that spot now for about a year, Kovacs has been averaging about a 4.5 in the rating race, topping a number of daytime network shows aired by both CBS and NBC. In addition, he has been SRO for several months now. Last night (Tues.), incidentally, CBS-TV filled its Tuesday night spot with the last broadcast of Eddie Albert's "Leave It to Larry" from 8 to 8:30, and a half-hour film until 9. Red Buttons, who had been holding the 8:30 to 9 period, has been moved over to Saturday nights at 9.

CBS' 'Meet Your Congress' Via TV

CBS-TV will hold its own welcoming party for newly-elected members of Congress in a special hour-long show slated for airing Jan. 4 at 2:30 p. m. Web is inviting all such senators and representatives to a reception in D. C., where they'll be interviewed before the video cameras to give their constituents a chance to see whom they've elected and to give the politicians a chance to get acquainted with the TV audiences.

Show is to be helmed by Walter Cronkite, anchor man for CBS-TV in coverage of both the political conventions and election. Politicos will be seated according to their individual jobs in Congress at various tables, with top CBS-TV specialists in each field handling the interviews. Cronkite will then hop from one table to another to collate the show.

Maggi McNellis

has her own views on the

Perils of TV

* * *

an amusing byline piece in the
forthcoming

47th Anniversary Number

of

VARIETY

D.C. Post Pays \$2,470,000 For Florida Stations

Washington, Dec. 23.

The Washington Post took the first step last week toward chain operations in the radio-TV field with purchase of WMBR and WMBR-TV in Jacksonville, Fla., for \$2,470,000. The Post is understood to have been casting about for various broadcast properties and there may be additional acquisitions.

The Post owns controlling interest in WTOP and WTOP-TV in Washington, reportedly the most profitable radio and TV stations in the Capital. A minority interest (45%) in the stations is held by CBS.

WMBR-TV is the only TV station in Jacksonville and now has affiliations with all video networks. WMBR (AM) is the local CBS radio affiliate and it is expected that WMBR-TV will become the sole CBS TV affiliate when more video outlets are operating.

Philip L. Graham, Washington Post Publisher, plans to retain the present management.

Colgate Mulls Lolly Expansion to 15 Min.

Colgate is mulling expansion of its five-minute Louella Parsons show to 15 minutes. Show is now on Tuesdays at 10 p. m. on CBS Radio.

Nick Keesely, AM-TV veepee of Lennen & Nowell agency, planned to the Coast Saturday (20) to cut a 15-minute audition for the soap firm. He's also confabbing with John Gibbs reps on the new vidpix series for "Schlitz Playhouse" and meeting with "Queen for a Day" reps on the Mutual show for Old Gold.

RAY BOLGER SHOW

(Colgate Comedy Hour)
With Rise Stevens, Betty Kean, Al Goodman orch
Writers: Nat Hiken, Billy Friedberg
Director: Hiken
Producer: Leo Morgan
60 Mins., Sun., 8 p.m.

COLGATE

NBC-TV, from New York
(Sherman Marquette-Bates)
Colgate Comedy Hour reached one of the season's highs on Sunday (21) when Ray Bolger romped through the 60-minute stanza in a delightful pre-Christmas display. It was Bolger's TV debut as a star on a regularly scheduled show and the occasion was noteworthy for the fact that (1) it was a refreshing departure from the continuing round of familiar "Comedy Hour" faces and (2) it projected the dancing-singing comic into an enviable write-your-own-ticket status.

It was Bolger's show (with a particularly grand assist from Metop star Rise Stevens) and the gaudy comic registered with such boff results that the viewer could look with charity at the otherwise flimsy attempt of the NBC-TV impresarios to vest the production with original TV values.

Where Bolger was concerned, it didn't matter that the show's sock-moments came from a succession of reprises practically spanning his Broadway musical career, topped, of course by his now fairly fabulous rendition of "Once in Love With Amy." From "Three to Make Ready" came a brace of turns—his "Old Soft Shoe" rendition, with its delightfully eccentric hoofing, and his hilarious sack drill and the inevitable recruiting of the audience (as with "Amy") for a hand-clapping accompaniment to "Stars and Stripes Forever." All the Bolger nuances and inimitable comicisms, particularly in his dancing, were fortunately captured at close-range by some slick camera work.

It was a show that had many genuine moments, and among these were Bolger's teamup with Miss Stevens in a quickie cavalcade of dance fads from the Charleston through the Black Bottom, the Conga, the Rhumba to some crazy jive. The opera star let her inhibitions down and along with Bolger parlayed the dance bit into one of the season's delights. If, as Bolger admitted at the finale, he approached the cameras nervously in his first major video performance, there was certainly no evidence of it, for he seemed to embrace the medium as a vet long familiar with the "new show biz."

Nat Hiken and Billy Friedberg, who scripted the stanza (with Hiken doubling as director) fortunately never allowed the show's Yuletide story-line motif to intrude excessively, for essentially it was a display of individual talents, notably Bolger's. One scene, however, registered with all the desired comedy effect—that of a couple of mugs strictly out of the "Guys and Dolls" breed of characters expressing some sensitivities over the 5th avenue stores' Xmas decor. Actually it was written as an intro for a Bolger-Betty Kean scene depicting the home life of a window dresser, but the introductory feature of the mugs (Vernon and Roland) walked off with the honors. The Bolger-Kean satirization was a good idea carried to lengths, and with some bad dialog.

Whatever the show's faults, one could hardly be captious in the face of the captivating Bolger buffoonery. *Rose.*

SPORTS PAGE

With Warren Brown
Director: John Alexander
10 Mins.; Mon.-thru-Fri., 10:15 p.m.
Participating
WBKB, Chicago

Warren Brown, Herald-American sports writer famed for his dry wit that sparks his daily column and has made him a top draw along the sports set, is following the lead of so many of his colleagues and is cutting himself in on some TV coin with this nightly sports roundup. Naturally a slow talker and with but a 10-minute slice to work on, only a little of the Brown tongue-in-cheek humor came through on the sessions viewed.

Since he occupies WBKB's only late-evening sports slot, he must of necessity handle the spot news which leaves him hardly any time to bring his vast store of sports anecdotes into play. He would definitely strengthen interest by working in as much sidebar commentary as possible. After all, any staff gabber can read the wire copy but it's the typical Brown sideglances that can give the show the needed plus. *Dave.*

Tele Followup Comment

The Roxy Theatre's conversion to an "Ice-Colorama" layout, mated at Monday (22) preem to 20th's Sousa biopic, "Stars & Stripes Forever," will have to get along without the dubious trailerization of the policy as programmed previous day (21) on Ed Sullivan's CBS-TV "Toasts of the Town." Theatre's 3,600 square foot stage, from which show originated, was only thinly employed for the ice segments, and this seemed particularly unfortunate in view of Sonja Henie's videbut (though she is not part of the Roxy icer).

A star of her stripe was surely entitled to a better framework, but Miss Henie herself may be at fault in that she allowed herself to be displayed in four successive numbers all of which were more or less uniform in motif—Polynesian. Whether it's called hula, Samoan or Waikiki the sameness was glaringly evident. All were strictly in the shake and prance vein and exhibited little of Miss Henie's skating talents. In addition, some head and shoulder shots didn't add up in a blade outing. Were it not for off-screen vocals and the star's peacherino feathery headdress, the four-number stint would have proved a complete dud. Only other ice sequence was the opening "leopard" terper by 16 boys and ditto girls of Roxy's new line who, thus congesting the stage, caused lenses to utilize too many medium shots, although the overhead photography was slick and click and of filmusical value. A sock fillip here was the illumination, since beneath the Roxy stage's ice surface is frozen a touted "mile and a half" of neon tubing in four color combination. Ensemble work was considerably enhanced via this tinting.

Of the variety stanzas, the big wallop was Spanish opera singer Victoria de Los Angeles, in her TV bow, spotted at the halfway mark and waking up the show. The Met soprano was superb—that is the word—in Gounod's "Ave Maria," putting heart and purity into the work. Her followup, a Spanish holiday song of her own composition in which she accompanied herself on guitar, was equally sock.

In the Yule department, Hume Cronyn enacted Humpty Dumpty (framed in an elevated cutout) to Jessica Tandy's Alice (in Wonderland), complete with final faw-down, and Lilli Palmer rendered a routine reading of "Twas the Night Before Christmas" (preceded by Sullivan's extra plugs, for the actress' new daytime TV'er starting Jan. 11 over CBS and Broadway opening of her "Love of Four Colonels," Jan. 15). The Studied Nurses Choir, 50 of Flower Fifth Ave. Hospital, N. Y., where Sullivan was hospitalized, delivered two numbers to the rather dynamic direction of its femme leader. They were okay in a high-schoolish sort of way. Stirring finish was supplied by the U. S. Marine Band playing "Stars and Stripes Forever." *Trau.*

Fletcher Markle's Yuletide production for "Studio One" (CBS) Monday night (22) was "The Nativity." It was an ambitious attempt to transpire to television the simplicity and fervor of the medieval plays as performed by the craft guilds of the 14th and 15th centuries. Playing with lights and shadows to create the mood and the feeling for the mystical setting of the birth of the Christ child, Markle utilized all the wizardry of 20th century electronics to recreate the scene of Christianity's beginnings. By means of silhouettes forming tableaux against a lighted background, Markle blended the real with the illusion to enhance the spiritual effect. And through it all, the "Nativity" was played against the background of medieval carols as performed by the Robert Shaw Chorale.

Markle's presentation was startling, effective and different. The poetic form seemed inherent to this particular mode of dramatization, and the diction of all the performers was beautiful and euphonious. Miriam Wolfe and Paul Tripp were cast as Miriam and Joseph, and Thomas Chalmers as King Herod. Together with the shepherds and the kings, all performed as though under the spell of the magical night. Equally as well cast was Markle himself as the narrator. The Shaw Chorale of 20 voices sung exquisitely.

Having disposed of middle commercials to allow for an uninterrupted continuity, Westinghouse went to town in the five remaining minutes. If the feeling of the "Nativity" and the aura of mysticism created the living room, they were demolished in one fell swoop,

as the sponsor's Betty Furness dished out a double-decker "business as usual." *Rose.*

Despite the presence of Tallulah Bankhead and guests Jack Carson, Louis Armstrong, Patsy Kelly and Phil Foster, NBC-TV's "All Star Revue" Saturday (20) didn't pack the wallop such a lineup should have registered. The highspots came at the windup in two segments cued to the Yuletide theme. First was "Miracle in the Snow," a puppet drama with Bill and Cora Baird marionettes telling the story of an urchin whose kindness to a beggar on Christmas eve was rewarded. Second was Miss Bankhead's recitation of "Touch Hands," the William Harrison Murray poem, which was a moving message for brotherly love.

There were some good moments in a burlesque of "Antony and Cleopatra," in which Miss Bankhead, Carson, Armstrong and orch leader Meredith Willson injected anachronisms, live talk, farcical bits (such as Carson's acting the medico in Roman military uniform), etc. Overall effect, however, lacked punch. Somewhat better was the monolog in which Tallulah portrayed a big star making her first visit to pebbian Macy's, ending with her playing (out of character) Santa to a couple of kids. An earlier sketch, with Carson and Tallu as a couple of celebs making their behavior conform to the conflicting reports in the gossip columns, was a cute idea, but overworked and didn't pay off.

Armstrong sang and played "Who Needs What Moonlight?" a new tune by Willson, which didn't showcase the trumpet virtuoso to best advantage. Foster and Miss Kelly were reprised from Miss Bankhead's second edition as a quarrelsome couple. Theirs was a running gag, about their waiting for a phone call, with a continuing spat. Foster-Kelly teamup is good and has potentialities, but, as with much of the rest of the show, scripting was weak. Dance productions by Ron Fletcher group lacked distinction.

Dee Engelbach production and direction, while competent, missed the spark he displayed in his "Big Show" radio layout. Willson's musical backing was adept. Commercials were attractive. *Bril.*

Arthur Godfrey would rather be in camphor than be caught with his regular format showing too often. Last January and again in April he burst forth with an ice show on his CBS-TV "Arthur Godfrey & His Friends." These proved such a high-rating test tube that air's No. 1 product peddler repeated the frigid fare last week (17).

A Godfrey on skates doesn't pretend to threaten to make a Dick Button or Bobby Specht move over, but it's a spectacle of a personality showman with a deliberately underplayed attack who can not only stay on his blades but cavort around as if to give the impression (but slyly so) that he can master the art if necessary.

The frontier has also seen to it (with the help of producer Larry Puck and pro skater Fritz Dietl, who's teacher) that the regular company is ice-conditioned, adding that much more fillip and novelty. The for instances here were the mixed skating line of 16 for the opening fanfare on the 1,600-foot-square rink; singer Janette Davis in a "Jingle Bells" vocal and ice workout that not merely coincidentally displayed what has in her pre-ice excursions been hidden—very delightful gams. Her slightly tentative manner on the deep freeze only added to the gal's charm; chirpers Frank Parker and Marion Marlowe, likewise clicko in a waltz stanza; Julius LaRosa in a very pleasant "White Xmas" song; Lu Ann Simms (a Godfrey daytimer and "Talent Scouts" winner making her first date with nighttime Godfrey), who was nicely framed in a 14-step with LaRosa and did a couple of vocals; and, of course, the show's Mariners four-some, set in a production innuing with a marriage ceremony in which the ubiquitous Godfrey was both preacher and chanting participant. Show's regular Hawaiian dancer did a couple of hula numbers with her characteristic authority.

On the pro side, the class operators were Dietl, in a pairs waltz with Terry Roxanne that had acro rigging, and blade ballerina Joan Walden. Latter enacted Cinderella in a lush production segment carrying out composer Leroy Anderson's "Belle of the Ball" with a meaningful lyric by Lyn Dudy. During the offscreen narration,

Miss Walden was cleverly enabled to change to a ballet costume after opening in rag motif.

For the finishing piece, Godfrey and Dietl cut it up a bit in a tutoring lesson, the former switching from a clownish getup to a gob Godfrey handled reverses and toe-points niftily and then did a deliberate pratfall. Archie Bleyer's orch rates a big nod on the back-*Trau.*

With Edward R. Murrow and a full complement of CBS correspondents and cameramen off on the first leg of their trip to Korea Sunday night (21), the web's "See It Now" did a sock job of utilizing film reports from these men to simulate live pickups. Murrow himself was at the Elmendorf Air Force base in Alaska, en route to Korea for next week's show, which will comprise a film report on how the GIs are living, fighting and entertaining themselves in the battle zones. Bob Trout—was at Kitty Hawk, N. C., for the anni of the Wright Bros' first flight. David Schoenbrun was in French Morocco, Bill Downs was at Shemya in the Aleutians, Joe Wershiba was in downtown Anchorage, Ala., and Larry Leseuer was on a Northwest Airlines plane.

With Charles Collingwood taking over Murrow's regular seat in CBS-TV Studio 41, the half-hour was keyed to the role being played by the airplane in the nation's defense around the world and in tying the outposts closer together. (No mention was made, incidentally, of the tragic crash in the state of Washington early Sunday morning, in which a number of GIs lost their lives.) By the same token, the show itself demonstrated forcefully how TV is duplicating this role in tying the earth closer together. Best of the film reports, from an interesting angle, was Schoenbrun's from Morocco, with scenes of the sites of the recent riots, the newly-constructed American air bases, native farmers and landowners, etc., adding up to a dramatic picturization of the newest trouble spot.

Film quality was exceptionally good and each of the reporters played up the illusion of a live pickup. Show rates another deep bow to Murrow and his co-producer, Fred W. Friendly, in the way they've kept "See It" on top of the news. *Stat.*

With its four-way sponsorship now a working entity, the CBS-TV "OmniBus" apparently is headed toward an average three full-blown entertainment segments in which the "walkarounds" or breathers heretofore supplied by emcee Alistair Cooke are virtually absent. While some of these entr'actes have provided choice tidbits and permitted Cooke a neat forum for quasi-editorialization, they have often cluttered the continuity.

Now, with time of the proverbial essence, the discipline is that much more mandatory. It's strange how a long 90 minutes can seem, by reflection, so brief an excursion. But that's to the credit of the Ford Foundation-backed Sabbath afternoon program, in addition to its other topflight "adult" values.

For the pre-Xmas stanza (21), a natural and a delightful opener was a 20-minute vidpix (Wm. L. Snyder Productions), "Palle (Paul) Alone," in Danish but easy to follow. Story was of a little boy in Copenhagen who dreams he is the only person left in the city, and of course follows his cherished yearnings (driving a streetcar, a stray auto, appropriating toys to his heart's desire, etc.).

A lively hammo and still another Agnes de Mille triumph was the tele debut of her classic "Rodeo" terpastoral, given in full length. Miss de Mille appeared briefly to set the mood for the work, which featured John Kriza, Jenny Workman and Kelly Brown, plus the full troupe drawn from the Ballet Theatre Co., with Joseph Levine conducting the Aaron Copland score. In choreography, settings, pace music and story (latter, however, only a tongue-in-cheek approach to the (cow) boy meets (cow) girl theme), it emerged as perhaps the top dance production ever essayed in television.

"OmniBus" wound with another live (but not quite lively) stanza, an adaptation by Cooke of Dickens' "Pickwick" ("The Trial of Mr. Pickwick"), directed by Ralph ("Mama") Nelson. The 25-minute plodded along in making its point and much of the humor gravitated between a display of verbal morsels of the period (1836) and preciousness in enactment.

A fine cast was on hand, but Sir

(Continued on page 26)

WISDOM OF THE AGES

With Jack Barry, moderator;
Ronny Molluzzo, Marcia Van Dyke, Leo Cherne, Mrs. H. V. Kaltenborn, Fred Irving Cox, panelists

Producer: Barry-Enright Prods.

Director: David Lowe
30 Mins.; Tues., 9:30 p.m.
Sustaining

DuMont, from N. Y.

Jack Barry and Dan Enright, who have done well with both ends of the life span via their "Juvenile Jury" and "Life Begins at 80" shows, have now filled the in-between periods with their new "Wisdom of the Ages." It's a panel show, similar in many respects to both of the others, but also different enough to catch on. In fact, judging from the preem last Tuesday night (16), this one might be a sleeper. (Serutan, incidentally, has bought the show starting Jan. 6, but it bowed in as a sustainer.)

In keeping with the title, moderator Barry pitches his queries to a panel comprising one member under 20; another between 20 and 40, one from 40 to 60, another between 60 and 80, and the last one over 80. It was surprising, and therefore interesting, on the preem to discover how the ages would differ in their answer to the questions. Show, in fact, would probably prove of special interest to psychologists, since these differences were not always based on experience and wisdom gained through a longer life, but sometimes merely on the emotional outlook of the individual panelists.

First question Barry tossed at them, for example, was whether they would turn in their brother for committing a crime, if they were the only ones who knew the criminal's identity. Eight-year-old Ronny Molluzzo and 82-year-old Fred Irving Cox, the idealists, were in favor of turning him in. For 28-year-old Marcia Van Dyke (actress-violinist and Barry's wife), 40-year-old Leo Cherne, and 64-year-old Mrs. H. V. Kaltenborn, there were extenuating circumstances why the brother might go free.

Barry did his usual top job of moderating keeping the show rolling smoothly. Panelists were all good and might form a fine permanent team for the show. One criticism is that Barry shouldn't take the play away from the guests who bring in the questions by trying to gag bit it up too much as he did with the moppet whose mother complained he watched TV too much. Otherwise, the queries were all of a serious enough nature to warrant careful consideration by the panel, as well as the viewers. *Stat.*

TASTY-BAKE CHRISTMAS

With Philadelphia Orchestra, Eugene Ormandy, Eleanor Steber, Milton Cross, Vera Zorina, Temple University Choir, St. Peter's Boys Choir

60 Mins., Thurs. (18) 9 p.m.

TASTY BAKING CO.

WFL-TV, from Philadelphia

(Parkside Advertising)

Local baking firm provided an important "first" with a "Quaker Network" simulcast by Philadelphia Orchestra, Eleanor Steber, two narrators (Milton Cross and Vera Zorina) and two choral groups (Temple University and St. Peter's Boys Choir). Sponsor was generously supplied with a baker's dozen of plugs for Tasty Bake and Tasty Pie. Less palatable was coupling of symph with firm as "two Philadelphia institutions with highest standards."

Program was geared to season and included carols, excerpts from "Nutcracker Suite," "Peter and the Wolf" and "Messiah." Miss Zorina did the narrating for "Peter and the Wolf" and also gave a reading from the "Night Before Christmas." Zorina accent while okay for Prokofiev work, was noticeable in poem. Cross did commercials and read the Nativity verses from the Bible. Eleanor Steber came to forefront to sing carols "O Holy Night," "The Lord's Prayer" with the Orchestra and Temple choristers and the passages from Handel's "Messiah."

Program was arranged to have widest possible audience interest, even to extent of including "Snow White Medley." Obviously musical audience attended proceedings staged in Erlanger Theatre. Camera lingered momentarily on Orchestra's leading figures giving good shots of Ormandy in action on the podium, and closeups of oboist Marcel Tabuteau, flautist William Kincadd and harpist Marilyn Costello (without glasses for the TV cameras). Impartial cameramen picked out other musicians than the first-desk men.

(Continued on page 26)

Reprint of Editorial In
First Issue Of
Variety, Dec. 16, 1905

VARIETY

A Variety Paper for Variety People
Published Every Saturday by
THE VARIETY PUBLISHING COMPANY
Knickerbocker Theatre Building
New York City

First Year No. 1

VARIETY in its initial issue desires to announce the policy governing the paper.

We want you to read it. It will be interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

The first, foremost and extraordinary feature of it will be FAIRNESS. Whatever there is to be printed of interest to the professional world WILL BE PRINTED WITHOUT REGARD TO WHOSE NAME IS MENTIONED OR THE ADVERTISING COLUMNS.

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The news part of the paper will be given over to such items as may be obtained, and nothing will be suppressed which is considered of interest. WE PROMISE YOU THIS AND SHALL NOT DEVIATE.

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Shortly VARIETY will publish its

47TH ANNIVERSARY ISSUE

Space Reservations Should Be Made Now, Usual Rates

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Trafalgar Square

Tele Followups

Continued from page 24

Cedric Hardwicke as the judge had so little to do that he appeared at a disadvantage, the meaty role being the prosecuting attorney Buzfuz by Francis Sullivan. Others in the cast were Mercer McCleod as Pickwick and Richard Purdy as his attorney. It was gentle, full of pointed quips and courtroom antics, but not much on entertainment.

Trau.

NBC's "Goodyear TV Playhouse" attempted its own version of 20th-Fox's now-famous "Miracle on 34th Street" Sunday night (21) via an original play titled "Mr. Quimby's Christmas Hats," but the show was only partially successful. Idea was a good one and a cast topped by Ernest Truex and his wife, Sylvia Field, gave it a good try. Original scripting by Harry Muheim (professor of dramatics at New York U.), however, tended to drag in spots, creating the impression that he would have had a solid half-hour program but that it wasn't enough for the Goodyear hour.

Truex was cast as a meek but lovable head clerk in a wholesale house, who couldn't refrain from over-ordering Christmas items each year. This time, his firm was left with 90,000 Christmas hats a few days before the holiday. When his boss threatened to fire him unless he could sell the hats, Truex came up with the idea of attaching a miniature Christmas tree to them and selling them as "love hats," on the assumption that if everyone bought one, there would really be peace on earth, etc. His firm was immediately socked with a raft of law suits from disgruntled purchasers but, when the irascible judge sitting on the case was tricked into wearing one of the chapeau home, he realized their true worth and Truex became a hero.

Role was tailored to Truex's stock characterizations and he gave it a good going-over, with his wife adding to the fun. Parker Fenuelly registered solidly as the judge and David White played Truex's bombastic boss to the hilt. Geoffrey Lumb, as a conceited department store owner; Harry Sheppard, as one of the tramps whom Truex habitually invited in off the streets, and Dulcie Jordan, as White's wife, topped the good supporting cast. Show bore the usual top-drawer production mountings lined up by Fred Coe and, except for the rambling pace, was directed well by Delbert Mann.

Stat.

NBC-TV's "Your Hit Parade" went outside the studios to lens the holiday decor of Radio City for its Yuletide stanza Saturday (20). Some spectacular shots were obtained of the promenade, the 10-story Christmas tree, the skating rink, the RCA Building and other Rockefeller Center landmarks. Many were made possible by use of two 40-foot Hydro-Sky Lift cranes mounted on trucks and able to bend at any angle and to rotate. Cameramen perched in the "crow's nest" got fine panoramic shots and sock angles that caught the architectural beauty of the city-within-a-city in its Christmas garb. Sky Lifts, incidentally, should prove a boon to coverage of events like the inauguration.

While Rockefeller Center made an excellent backdrop, the skating segments were spotty. Better of the blade inserts had a dream-fantasy element with a young girl, Lydia Reed, imagining herself an ice queen. A clicky windup was the full cast backing Dorothy Collins as she sang "O, Holy Night" from Rockefeller Plaza.

Airer was built around a family preparing for Christmas in a cozy home setting. Offerings included "Glow Worm" by Miss Collins, "Because You're Mine" by Snooky Lanson, "Jambalaya" as the first production, "I Went to Your Wedding" by June Valli (with dancers silhouetted in the background), "Don't Let the Stars Get in Your Eyes" by Russell Arms, "Mr. Collins' 'You Belong to Me'" and Miss Valli's "Why Don't You Believe Me." They were given the show's usual topflight production.

Bril.

Now that the "Mr. Peepers" show has apparently settled in its groove, it has developed into one of the bright spots in the NBC-TV Sunday night lineup. Half-hour bit of whimsical nonsense last Sunday (21) had a pleasantly entertaining quality, with Wally Cox at his best as the awkward school teacher from Jefferson City.

Appeal of "Mr. Peepers" is difficult to pin down but is definitely there, despite the leisurely pace. Cox, of course, is a one-man show and director Hal Keith as well as scripters Robert Aurthur and Jim

Fritzell never let the audience forget it for a minute. Cox is perfectly cast and gives a completely human and often touching performance.

Producer Fred Coe saw to it that the sets had a rich touch to them that came across satisfactorily. Use of rear-projection in the cab sequence represented a welcome change and underscored how easily a "little" show can be turned into a big one even without a cast of hundreds.

Performances were all fine, with Monica Boyar standing out in a bit as a nightclub chanteuse. Georgeanne Johnson was as cute as her small part called for. Story itself didn't strain the imagination of the writers which is probably just as well since the lack of pressure is part of the show's charm. Cox ambles through his routines, a shy lad constantly running afoul situations, with which he eventually deals in his own way.

Sunday's show had plenty of belly-laughs. Fact is that Cox can practically do no wrong, whether he drops a stack of books or bridges an awkward pause in conversation by asking Miss Johnson: "Did you ever eat an icicle?" Comedian's timing is practically perfect. Rex Marshall did his usual neat job in delivering the pitch for the Reynolds Metals Co.

Hift.

It's too bad that for his first straight acting part, on "Armstrong Circle Theatre" over NBC-TV last week (16), singer Bill Hayes didn't draw a more rewarding assignment. He's a personable young man, whose warbling on the "Show of Shows" has earned him a following, but his future as a thespian—if that's what he is aiming at—would certainly depend on a more severe test.

Since quite a few of the characters in last week's play, "The Nothin' Kid," a mild but entertaining farce scripted by William Dudley, turned in creditable performances, it's surprising that Hayes' contribution to the proceedings was kept to such a minimum. In the few scenes in which he was given a chance to show his mettle, he came through in fine style, with the complete ease and assurance of a vet TV performer. His speaking voice isn't exactly ideal for dramatic parts, but there's no doubt he'd be perfect for light roles that also demand singing ability.

Show last week, bankrolled by Armstrong Cork Co., paired Hayes with Jack Whiting. Latter gave a sock performance as an imaginative but broke talent handler whose flair for tall stories provided the script with an effective twist ending. Robert Bernard's bit as a choleric Broadway producer also registered solidly. Direction by Garry Simpson kept things moving at a nice pace and contributed to a generally entertaining show.

Hift.

Robert Montgomery attempted a modified trilogy on his NBC-TV dramatic showcase Monday night (22), spotlighting a trio of vignettes tied together by the theme of Christmas cards mailed by an anonymous "friend." Titled "The Christmas Cards" and adapted by Gail Ingram from an original story by Robert Zacks, the show merged neatly with the reigning Yuletide spirit. First segment of the trilogy seemed to be just a warmer-upper for the other two and could just as easily have been discarded. Otherwise the show made for absorbing viewing.

Montgomery lined up a fine cast for the presentation, with thespians going to Ralph Herbert, starring in the final segment. He played a cultured but friendless Austrian refugee who worked as janitor in a factory. When he received his card, he thought it came from his rich boss and immediately set out for the boss' home to deliver his thanks in person. His employer was having a party and mistook Herbert for the singer he'd employed. Austrian was forced to sit down at the piano and thrush some native Christmas carols. Voice was so good that the employer, after recognizing him, set him up for a date with a talent agent friend. It was a touching and sensitively-portrayed bit.

John Newland and moppet Lydia Reed starred in the second stanza, with the Xmas card playing a major part in the wider Newland realizing that the gal he thought he loved was no good for his daughter, played by the youngster. It also served to introduce him to the pretty young girl across the hall, with the yarn ending on the assumption that the father and neighbor would get together. Initial yarn was a minor bit about

how the card served to reunite two old friends, played by Russell Collins and Frank M. Thomas, who had quarreled over a triviality. Henry Jones and Katherine Bard scored as the couple who mailed the cards.

Show bore the usual lush Montgomery production mountings and was directed in top fashion by Herbert B. Swope, Jr.

Stat.

Tele Reviews

Continued from page 24

Camera work, however, gave cluttered effect, and failed to present interesting patterns that can be achieved with instruments and orchestral sections. Calibre of participants, Orchestra, two leading choral groups and ranking soloists, insured top performance throughout. One-shot opens possibilities for other big bankroll sponsors to mark major holidays and occasions with cultural cash-ins.

Gagh.

ROOTIE KAZOOTIE
With Todd Russell, Naomi Lewis, John Vee, Frank Milano, Paul Ashley

Producer: Steve Carlin
Director: Ray Abel
Writer: Cosmos Allegretti
15 Mins., Mon.-Fri., 6 p.m.

Sustaining
WJZ-TV, New York

"Rootie Kazootie," which was dropped by Coke on WNBT, has shifted to the same 6 p.m. niche on WJZ-TV, with the half-hour Saturday network edition similarly making the NBC-to-ABC move. This show has appeal for the younger child. They can identify with Rootie, a puppet boy who's head of the club. Todd Russell, who stands in front of the puppetorium, is an agreeable emcee. Another life-size person is "Mr. Deetle-Dootle," a transplanted Keystone Kop character who plays the mute and amuses by snafu instructions; it's a clown role which adds a circus touch. John Vee is "Mr. D-D," Naomi Lewis is a "voice" and Paul Ashley and Frank Milano are puppeteers.

Of the puppets, those appearing on Monday's edition (22) were Polka Dottie, a cute miss whose shrill voice unfortunately is hard to understand; El Squeako, a buck-toothed mouse; and a talking mutt, Gala Poochie. Little happened in the episode, but it seemed that the rodent got lost and the canine ate the cheese. Mr. Deetle-Dootle got glue instead of a clue, but Rootie and Russell sang "Happy Days Are Here Again" and "Friendship" so everything should turn out all right. Airer was palatable and pleasant, had no violence and included a moral: "early to bed and early to rise." With reduced competition from other moppet layouts, this should do well rating-wise. It will be sponsored on Thursdays by Weston Biscuit, which is also bringing out Rootie Cookies. Show has several merchandising and subsidiary rights angles, which should be a plus for bankrollers and packagers. Bril.

No Letup for Adams, WCCO's 'Billings Boy'

Minneapolis, Dec. 23.

Three years of TV haven't lessened the demand for the radio services of Cedric Adams, the other waves' top personality here. He's doing the biggest volume of radio business in many years, according to Fred Heywood, WCCO program promotion and publicity director.

Prior to his entry into WCCO-TV, scheduled for January, Adams, who has 14 half-hours of news broadcasts per week, just has added three extra quarter hours with "A Little Talk, A Little Tune" show. He's also doing two quarter hours each week, "Musical Guests," for Blue Cross Shield and several sponsored talent shows.

Despite his TV invasion, Adams will have additional CBS network programs after the first of the year and is readying for more WCCO radio shows, avers Heywood.

Ralston's NBC Radio Coin

Chicago, Dec. 23.

Ralston Purina which a couple of years back checked off network radio in favor of spot has swung part of its budget in the web's direction. Cereal firm bought the Eddy Arnold transcribed half-hour for Saturday night airing on NBC. Show goes into the 10 o'clock slot Jan. 17.

Same show is currently being sponsored by Ralston on a spot basis.

Telepix's \$25,000,000 Schedule

Continued from page 1

merit and records, as at year's end it was evident the majority of agencies and sponsors were inclined to agree with this thinking.

Second factor in telepix' upsurge was the virtual disappearance of the old argument of "live versus film," with easterners conceding that the merits of filmed television were beyond dispute. This accounted for the upsurge in production, plus the continual drift to film of live shows. Telepix producers gratefully found they no longer had to settle the issue by arguing about the quality of film, elimination of time disparity problems, etc.—the bankrollers and agencies were not only aware of the advantages of film, but going to it at an increasingly rapid pace.

Third factor, which gave producers more migraines than any other, was the virtually continuous labor crises as Hollywood unions and guilds presented precedential demands, but long negotiations finally resolved this all-important budgetary phase of the picture.

Majors Still Shy

Despite the welter of rumor surrounding the possible entry of the major motion picture studios into television, the majors held fast and there were no breaches in the gates. No majors released their backlogs to television, although such a possibility was continually rumored, and it was known pix-to-TV distributors had tossed some highly attractive offers at the studios.

As for major studio production of telepix, there was only little change, but the one new development promised a good deal of action. That was the disclosure by Paramount Pictures v.p., that the studio will set up a subsidiary for the production of telepix. Thus Par is joining the ranks of Columbia, which has its Screen Gems, and UI, with its United World Productions: SG had made a name for itself in 1952, with an overall fine job on its "Ford Theatre," but UWP was virtually dormant, having shot one series which hadn't been sold at year's end.

Obviously, despite the progress made during the past year, 1952 was by no means a peaches-and-cream annum, and there were more than a few video casualties. Some of these were producers who had made pilots and were stuck with their investments for one or many reasons; others, producers who missed the boat production-wise after having nailed sponsors, and subsequently losing their bankrollers; others were the few straggling dream merchants left, who quietly folded and left town in a deafening silence.

\$16,000,000 Worth of Sponsors

In the overall \$25,000,000 production figure for 1953, about \$16,000,000 is for telepix which have sponsors. However, of the balance, more than several are virtually assured of sales because of their particular structure. This includes the Gene Autry series; Ziv TV's four open-enders, which have had bonanza sales on local and regional showings in the past, and Alan Young's series for CBS-TV.

Company-by-company breakdown of the sponsored telepix follows:

Desilu: 15 "I Love Lucy," beginning in March, through June, \$450,000. 19 "Our Miss Brooks," January through May, \$570,000.

Key: Red Skelton series, through mid-May, \$750,000.

Frank Wisbar: 45 "Fireside Theatre," through fall, \$900,000. (May have second series).

Joan Davis: 20 Davis telepix, \$600,000.

McCadden Corp.: 18 Burns and Allen, \$540,000.

Sovereign: 10 for Hamilton, 10 "Cavalcade of America," 5 for GE, shooting through April.

Mark VII: 44 "Dragnet," almost continuous production in 1953. Estimated \$1,320,000.

Jack Chertok Productions: 22 "Private Secretary," estimated \$660,000, through mid-June; 10 "Cavalcade of America," estimated \$300,000, through May.

Screen Televideo: 26 begin Feb. 1, shoot through October, \$780,000. Gross-Krasne, Inc.: 25 "Big Town," estimated \$600,000, through May; four "Lux Video Theatre," estimated \$120,000.

Four Star Productions: 22 "My Hero," \$627,000, through mid-May. Four Star Playhouse.

Revue Productions: 26 Chevron Theatre, estimated \$400,000, through June. Possible 26 more.

10 "Biff Baker," estimated \$220,000, through February.

Hal Roach: 13 "Amos 'n' Andy," \$600,000. 10 "Life of Riley," \$250,000.

Volcano Productions: 22 "Adventures of Ozzie and Harriet," \$600,000, to June.

William Boyd Productions: 28 "Hopalong Cassidy," \$600,000, May 15 resumption.

Screen Gems: 19 "Ford Theatre," estimated \$570,000, to May.

Filmcraft (for John Guedel): 28 Groucho Marx, \$620,000.

Family Films: 26 "This Is the Life," \$520,000, March through October.

Douglas Corp.: 18 "Terry and the Pirates," \$350,000.

Federal Telefilm: 18 "Mr. and Mrs. North," through March, \$324,000, resume shooting in fall. May have another series.

Roy Rogers: 11 Rogers start Jan. 15, through March, \$250,000.

Flying A: 13 "Death Valley Days," five-months sked, \$250,000. May have another series.

Meridian Pictures: 10 Schlitz, through mid-February, \$250,000. If renewed for 26, would be another \$500,000.

John Guedel: 44 "Linkletter and the Kids," through May, \$176,000. TeeVee Co.: two batches of 28 telepix each in "Little Theatre" series, \$120,000.

Bing Crosby Enterprises: Three "Rebound," \$58,000.

Showcase Productions: 5 "Racket Squad," \$75,000.

Roland Reed Productions: 5 "My Little Margie," \$90,000.

Vidpix skedded to roll without a sponsor picking up the tab beforehand include several currently screening with angels, such as "Boston Blackie," "The Unexpected," and "Ramar of the Jungle."

Vidpix Without Sponsors
Following are the sponsor-less series:

Bing Crosby Enterprises: 10 "Crown," \$190,000, through March 15.

Flying A: 26 Gene Autry, \$500,000; 26 "Range Rider," to be shot last six months of year.

Jack Chertok Productions: Dale Carnegie series.

Mark VII Productions: 26 "Pete Kelley's Blues," estimated \$780,000, begins June 1.

Arrow Productions: 26 "Ramar of the Jungle," \$600,000, through September; 26 "Knights of the Round Table," \$750,000, through September; 26 dramatic series, May to November, \$600,000.

Ziv TV: "Boston Blackie," "The Unexpected," "Cisco Kid," and "My Favorite Story" series.

Alan Young Productions: 28 Young pix, \$350,000.

Paul F. Heard: Three vidpix. Estimated \$80,000.

Philand TV: 39 "Career for Cathy," \$720,000, February through October; 39 "Ernest Haycox Theatre," \$865,000, February through November.

Cosman Productions: 13 "I'm the Law," \$197,000, begin in January.

Filmcraft: 26 "Mark Twain Television Theatre," \$650,000, begin in February; 33 "Small World," \$198,000.

Edward Lewis Productions: Dramatic series skedded.

In addition, several companies are uncertain as to production plans to due contractual expirations and option renewals. Decisions on "Beulah" and "Trouble With Father," for example, will not be made until February. Tableau-China Smith will probably shoot more of its Dan Duryea series, but hadn't figured out the schedule at close of the year.

Another potent but unknown factor for the future was offering for bids on several or best-known live shows originating in N. Y. In 1952, to telefilm producers, by agencies interested in transferring the properties to celluloid. Should any of these deals jell, the overall production figure in Hollywood this year will be upped considerably.

All in all, 1952 was a highly satisfactory and progressive year for telepix in Hollywood, but 1953 had the marked appearance of being still another record-breaker in the fast-growing industry.

Denver — Western Television Productions has been formed here by Burt M. Harris, former production-director, WDTV, Pittsburgh, to service advertisers and agencies with live and film production of commercials and shows.

Inside Stuff—Television

A "fan club" plan, originally advanced in the Philadelphia Inquirer's poll on college football TV controls, will be considered when the National Collegiate Athletic Association's TV committee meets in Washington, Jan. 6-9.

Asa S. Bushnell, secretary of the committee, has advised Jack Trinsley, of Hulmeville, Pa., that the proposal will come before the committee. Trinsley expressed his willingness to donate a dollar to the TV committee for every game he watched on TV. In correspondence with Bushnell, Trinsley has expanded the idea to setting up a corporation to handle the "fan fund," to work out a new formula for controlled and unlimited TV.

Paul V. Galvin, prexy of Motorola, has been named to head up a 10-man committee of board members of the Radio-Television Manufacturers Assn. which will conduct a broad survey of pay-as-you-see video. Creation of the committee was authorized last month by the RTMA board upon recommendation of the organization's executive committee.

Other members of the committee are Allen B. DuMont, W. R. G. Baker of General Electric, Larry F. Hardy of Philco, Max F. Balcom of Sylvania, H. C. Bonfigli of Zenith, John W. Craig of Crosley, J. B. Elliott of RCA Victor, H. Leslie Hoffman of Hoffman Radio Corp., and Leslie F. Muter of The Muter Co.

Twenty years ago when he was a graduate student at Yale, Arthur Wilmurt, now a member of the Carnegie Tech Drama School faculty in Pittsburgh, wrote a play called "The Guest Room." It was given a university production and Wilmurt placed the work in the hands of an agent and promptly forgot about it. He hadn't heard of "Room" in all that time until a few weeks ago when he was informed that the work had been bought by "Kraft Theatre" for TV. It was the show Kraft telecast last Wednesday night (17).

Television Chatter

New York

Bertha Kurtzman named acting program manager of WJZ-TV...

George F. Foley has completed an 18-minute sales film for Outdoor Advertising, Inc. Aline McMahon and Jimmy Blaine co-emcee ABC-TV's "Christmas Greetings" television tonight (Wed.) at 10... "The Enchanted Cottage" production (starring Judith Evelyn) on WOR-TV's "Broadway TV Theatre" this week is featuring \$1,000,000 worth of jewels in the ballet sequence... "March of Time" vidpic series, which has been on WJZ-TV, switches to WNBT tonight (Wed.) on the 7-7:30 p.m. segment.

Singer Bill Hayes leaving NBC's "Show of Shows" cast in March for one of the top roles in the upcoming Rodgers & Hammerstein musical, "Me and Juliet"... Sammy Schwartz, understudy to Sam Levene in the Broadway musical comedy, "Guys and Dolls," playing heavy in CBS' "Man Against Crime" tonight (Wed.)... NBC's "Kraft TV Theatre" doing a New Year's Eve repeat of Peggy Phillips' "Paper Moon." Show was aired originally two years ago... Comedian Michael Dreyfuss did his first non-comedy role on TV Monday night (22) in CBS' "Studio One's" presentation of "The Nativity" but returns to comedy tomorrow night (Thurs.) in the same web's "Heaven for Betsy"... Emcee Jack Gregson of "Live Like a Millionaire" pacted to handle the Lever Bros. commercials on CBS' "Big Town"... Dick Cox, Young & Rubicam TV staffer, starting off the New Year by being discharged from the Army's psychological warfare branch in Heidelberg, Germany... NBC program veepee Charles (Bud) Barry to Switzerland to spend the holidays with his daughter, in school there... Singer Al Martino guesting on NBC's Kate Smith show Jan. 8... Bruce M. Dodge, radio-TV production supervisor for the N.Y. office of Weiss & Geller, upped to veepeeship... Arnold Moss starring on ABC's "Tales of

Tomorrow" Friday night (26)... Howard B. Phillips, formerly with NBC-TV's program department, has co-authored a novel with New England newspaperman Jason Marks. It's titled "Appointment Destiny."

Hollywood

Challenge Cream and Butter Association, which had planned to sponsor Pasadena Rose Parade New Year's day on KECA-TV, is going to bankroll Sugar Bowl game to be seen on the channel instead... Rose Marie feecees new KTTV show, "Scoop the Writers," making debut Jan. 1, with Sid Dorfman, Jack Douglas, Hal Kanter and Wendell Niles on panel, and National Wardrobe Plan sponsoring... Robert P. Andersen, Jr., former director of TV program operations at KNXT, joins KECA-TV as nighttime supervisor... Vanderbilt sisters, Mrs. Gloria Vanderbilt and Lady Furness, guested on Bill Welsh's KTTV show... Sid Fuller, exec producer of Colgate Comedy Hour on NBC-TV, to N.Y. on biz... KLAC-TV bought "I'm the Law" George Raft telepic series, tees off first of 26 in January... Snag Werris is head writer on Comedy Hour stanza starring Ben Blue, on NBC-TV Sunday... RKO's "Blackbeard and the Pirates" being blurred over KTTV this week as pic opens in L.A.... Sears inked to sponsor "Life With Elizabeth," situation comedy starring Betty White, on KLAC-TV, and begins Jan. 8... Dodge-Plymouth dealer H. J. Caruso paid \$8,750 for 26 weeks angeling of "Life of Riley" vidpic series on KTTV, beginning next month... ABC-TV division topper Down Tatum and family off to Hawaii on month's vacation... Packager Bob Ralsbeck reported dangling Palladium band package before KNXT... Norma Olsen, director of TV program operations for KECA-TV, to Gotham for three weeks vacation.

Chicago

Chi NBC-TV program director Ben Park and writer Bill Barrett shot audition kines of Chapter One and Chapter Nine of "The Bennett Family," web's projected new daytime serial. Also receiving the NBC-TV kine treatment for audition purposes was "Guess Again," half-hour quizzer being jointly produced by the network and packager Walt Schwimmer with Tom Duggan emceeing... City National Bank has latched onto WENR-TV's co-op pickup of the New Year's Day Sugar Bowl football game via ABC-TV... Pastry specialist John Zenker and home economist Alida Drake teaming up on a 60-minute cooking display that preems Jan. 5 on WGN-TV... Desmond Slatery stopped off enroute from the Coast to New York to tubthump his "Tales of Robin Hood" vidpic... Chi ABC-TV director Dick Locke now a TV vet, rounding out six years in the biz this month... Dick (Two Ton) Baker back on local video on WBKR Monday (29) with a kiddie-angled nighttime half-hour tagged "The Happy Pirate"... Lee Salberg produces... Earle Ludgin, prexy of the ad agency of the same name, guested on Woody and Virginia Klose's "Chicago Klose Ups" Friday (19) on WENR-TV to describe

his collection of modern art... John Ericson, just out of the "Stalag 17" cast, signed on NBC-TV's "Hawkins Falls" for a week's ride... Chi Motor Club ordered a Friday night half-hour on WGN-TV for a travel film series with Paul MagAllister narrating

Kovacs

Continued from page 23

gram manager, currently auditioning a number of live shows in an attempt to find a non-film property to install in that period.

Following Kovacs' new morning show, incidentally, will be a serialized feature film, which is to be broken into 15-minute segments to run five days a week in the 9:30 to 9:45 strip. (Network picks up the station each morning at 9:45.) WCBS-TV will label its serials "The Morning Show." Idea of breaking a feature film into five-quarter-hour segments has been tried and proved successful by WCAU-TV, the CBS video outlet in Philadelphia.

Chi Distressed

Continued from page 23

same sponsorship area and the same audience with imitative formats, more enterprise were devoted to developing new ideas that would appeal to different clients and viewers. Such a move would broaden rather than confine local TV's financial and audience base.

It's also noted that whether its a cooking show, a weather show, a homecraftsman show or any of a long list of "standard" formats, it's generally the one that got there first that is the most successful. No Chi station has a monopoly on originality or imitation, and none of the program chiefs would admit they've struck the bottom of the show barrel. They admittedly just find it frequently easy to follow the path of least resistance by tagging along with the other fellow's hits.

Vidpix Shortage

Continued from page 19

decided reluctance to invest a big chunk of sugar in a series without having an angel on the hook before a camera rolls. With the pilot pic just about out of the overall production picture today, producers are going about their business far more cautiously, and few are shooting unless they have a signed contract from a bankroller first.

This has resulted in a healthy financial state for telepic and the producer particularly, but has been rough on the indies, since they are in no position to subsidize any producer, nor can they bid against national bankrollers who play to a nationwide audience, not one local audience.

Faced with this paucity of product, indies are eagerly ogling the national telepic series with an eye to grabbing them for subsequent runs. But they're given little encouragement by most angels, who feel since they put up the coin for the production in the first place they don't want to see the indies grabbing additional loot on following runs.

NIELSEN COVERAGE

BOUGHT BY NBC-TV

NBC-TV yesterday (Tues.) bought the new Nielsen Coverage Service. NCS had been inked earlier this year by NBC Radio and by CBS-TV. CBS Radio is a subscriber to the Standard Audit & Measurement Service.

SAMS chief Dr. Kenneth M. Baker, former head of Broadcast Measurement Bureau, said last week that the new SAMS study had been mailed out to over 400 subscribing stations. He added that SAMS would not show as much a growth in station coverage as NCS reports, because SAMS is patterned exactly after the BMB method, while NCS interpolated data from Nielsen audimeters into its other findings. This has the effect of showing larger coverage for some stations even though they haven't had power increases since 1949, when the most recent BMB study was conducted.

NCS has picked up five new agency subscribers and two new advertiser subscribers, bringing the total of agencies and bankrollers buying NCS to 26.

Free-for-All Develops in Bid For Miami TV Channel as More File

Washington, Dec. 23.

TED MACK'S CRUSADE FOR FREEDOM SHOW

Albany, Dec. 23.

Ted Mack, who closed a 26-city tour of the country at RPI Field House in Troy last week, revealed here that he plans to present "leading people of the world" on a Crusade For Freedom program originating in Constitution Hall, Washington, D.C. The show, which has become an annual affair since Mack, during a visit to Bermuda, tuned a shortwave set for U.S. reception and instead heard a Soviet DX'er beamed to this country with a blast at U.S. policies, featured last winter Vice-President Alben W. Barkley, Secretary of State Dean Acheson and other top American officials as "amateurs." It will be expanded to worldwide selection of official "names," this time.

Gabby Hayes' Co-op Deal

Indie TV packager Martin Stone (Kagran Corp.) this week became the first in the business to attempt selling one of his own shows on a co-op basis. With Quaker Oats now sponsoring the Gabby Hayes show Mondays and Fridays on NBC-TV, Joseph A. Clair, Stone's chief exec, is setting up a small sales force to sell the Wednesday segment of the show to local bankrollers on a market-to-market basis.

If the idea proves fruitful for Wednesday, Stone will expand it to include Tuesdays and Thursdays also. Hayes is to be available for local spot commercials either on film or kinescope, depending on the client's budget. Salesmen assigned to the project are Al McDonald and Noah Jacobs.

Honolulu — Harry En Chu has been named general manager of KAHU, Waipahu, Oahu's only rural radio station. Indie is owned by Rural Broadcasting Co., Ltd.

A free-for-all fight appears to be developing for Channel 7 spot in Miami, for which James S. Knight and James M. Cox, Jr., radio-newspaper interests brought in former NBC board chairman Niles Trammell to spearhead their joint application in an effort to avoid hearings and get a construction permit pronto.

A third application for the channel has just been filed with the FCC by Jack Stein, a Florida distributor of TV sets who also has printing and real estate interests. Stein plans to bring a number of prominent Miamians into his company to bolster his application.

Fourth application for the same outlet, meanwhile, was filed yesterday (Tues.) by a group of Florida businessmen incorporated as the East Coast TV Corp. Outfit is headed by Charles Silvers, an industrialist of Ocul, Fla., as prexy. Other major shareholders include lawyer-banker E. Albert Pallot, realtor D. Richard Mead and stockbroker William Atwill, Jr. Application stated that Silvers also owns a niter in Miami Beach, but its identity was not given.

Possibility of a quickie permit for Knight-Cox-Trammell trio was killed last week when an application for the channel was filed by Mel Foster, real estate operator, and Harold Hoersch, attorney, of Davenport, Iowa. The Iowans got in their competitive bid within two days after the Trammell application was put into the FCC hopper.

Cleveland—In an unusual sponsor play, the First Federal Savings and Loan Assn. pacted two musical shows but on opposition television outlets.

Sponsor signed Wayne Mack to emcee Norman Knuth and his Starlite Trio Wednesday 7:45 p.m. over WXEL and the Tommy McCormick and his trio on a 15-minute WEWS stanza Friday at 10:30 p.m.

My Thanks To

SYLVANIA AWARDS

For Voting

TREASURY MEN IN ACTION
the Top Documentary Melodrama
in Television

For Selecting

Scenes from One of My 45 Scripts
for T-Men for Showing at the
Awards Dinner

ABRAM S. GINNES

Rep.: Daniel Hollywood Associates



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

HARPO MARX

NBC-TV

RCA-VICTOR

Mgt.: GUMMO MARX



Jack Benny



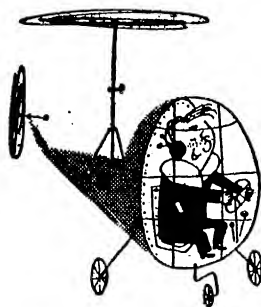
Edgar Bergen-Charlie McCarthy



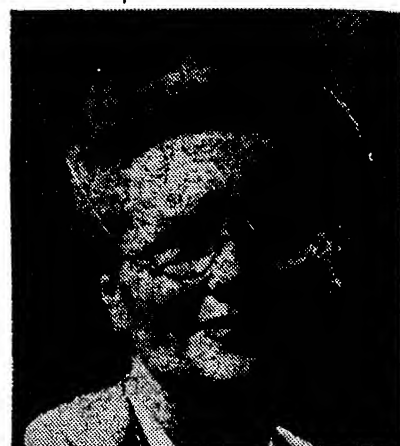
Amos 'n' Andy



"Club 15": Bob Crosby



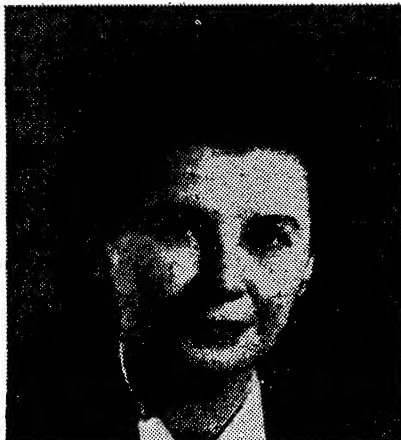
ARTHUR GODFREY couldn't appear in the latest ranking of radio stars—he was busy with another air commitment, flying in the Naval Reserve. He regularly captures 2 or 3, sometimes 4, of Nielsen's top 29 places.



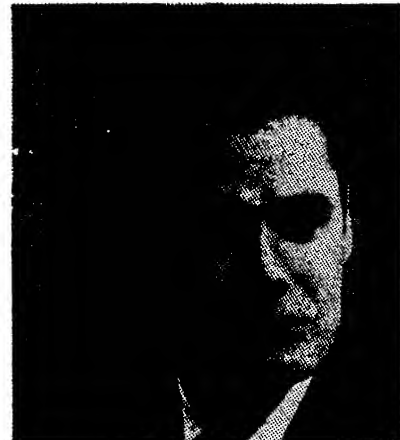
Ma Perkins: Virginia Payne



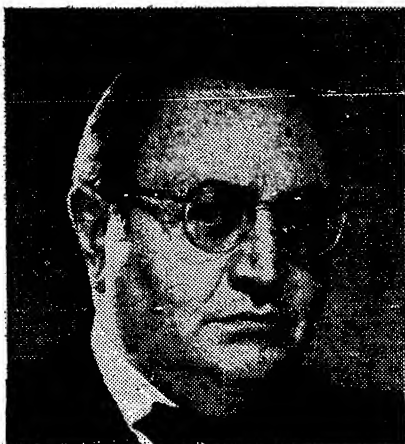
Big Sister: Grace Matthews



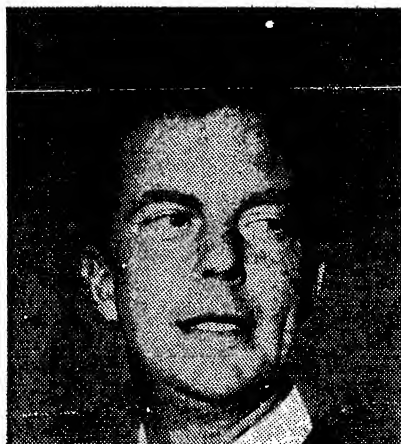
Aunt Jenny: Agnes Young



Perry Mason: John Larkin



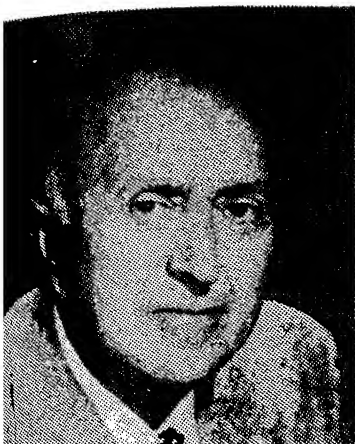
Symphonette: Misha Piastro



Stars Over Hollywood: William Lundigan (Oct. 25)



Fun For All: Arlene Francis & Bill Cullen



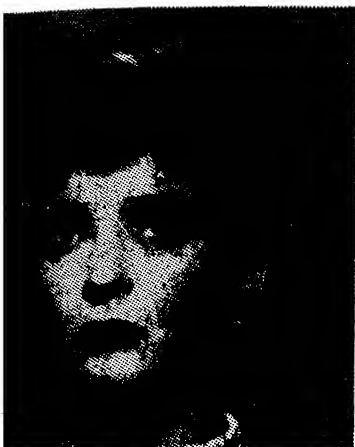
Radio Theatre: Irving Cummings



Our Miss Brooks: Eve Arden



People are Funny: Art Linkletter



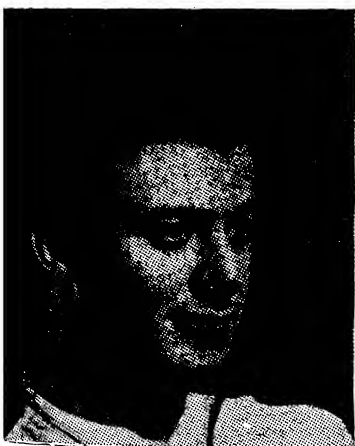
ing Light: Jona Allison



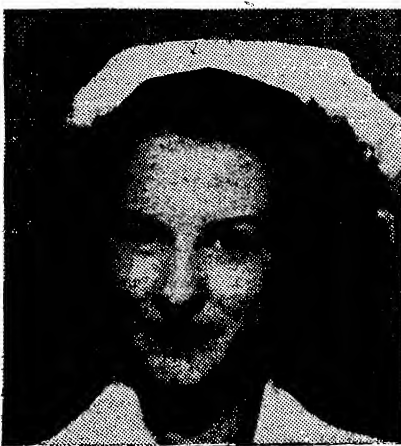
Our Gal Sunday: Vivian Smolen



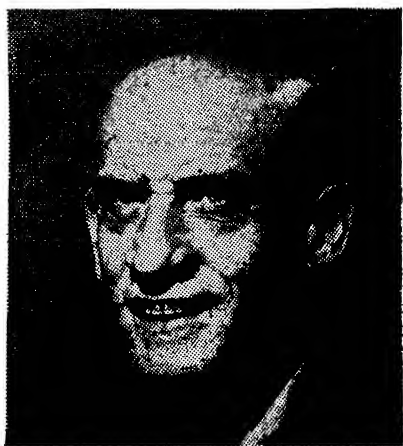
Romance of Helen Trent: Julie Stevens



ig Dr. Malone: Sandy Becker



This Is Nora Drake: Joan Tompkins



New York Philharmonic-Symphony: Dimitri Mitropoulos



ire of Today: Patsy Campbell (Oct. 25)

*CBS Radio again delivers 21 of radio's 29 most popular programs (even with Godfrey off flying in the Naval Reserve.)**

These star attractions give CBS Radio advertisers the biggest average audiences in network radio

at the lowest cost-per-thousand rate in all advertising.

*According to the latest Nielsen Radio Index summary of the biggest nighttime, weekday, and weekend audiences, Oct. 19-25.

THE CBS RADIO NETWORK

Where your customers listen most

From the Production Centres

IN NEW YORK CITY . . .

RCA Thesaurus is distributing two New Year's shows, a two-hour "Dance Party" and a program of the top pops of past 10 years . . . Helen Gerald on ABC's "Whispering Streets" yesterday (Tues.) . . . Lynn Loring into "Hilltop House" . . . WNYC launching "For the Ladies," under aegis of American Institute of Designers, Jan. 7 at 11 a.m. . . . William J. Hecker, former manager of Cecil & Presbrey's Cincy office, now in Gotham HQ with Reg Lowander taking the Ohio post . . . WINS' Jack Laey home with mumps . . . Broadcast Ad Bureau prexy William B. Ryan back in town after a four-city speaking junket. Jo Stafford, whose cuffed Voice of America beaming is Europe's No. 1 show, kudosed with McCall mag's Achievement Award, one of the few radio personalities to be so honored . . . Despite two helicopter mishaps, MBS' Frank Edwards played Santa Claus for an Air Force outfit in North Carolina . . . Nat Abramson, head of WOR's entertainment bureau, named entertainment committee chairman for the Shriners' imperial council session in N. Y. next July . . . ABC radio affiliates have lined up 52 local sponsors for the co-op Sugar Bowl broadcasts; Jan. 1 classic will be backed by 13 co-op sponsors on ABC-TV . . . Mutual talking to Lanny Ross about returning to the web . . . New series covering news and features, "On Behalf of Israel," starts on WLIB, N. Y. Sunday (28) in the 4:30-5 p.m. slot. Shows will be recorded in Israel for the indie by Kal Zion, Israel overseas broadcasting agency. Zion is also prepping a weekly five-minute report by Schmuel Bender, to be inserted in Estelle Sternberger's 5 p.m. Friday "You and the News" ailer.

IN HOLLYWOOD . . .

Jimmy Wakely, cowboy singer who looks like a city slicker, has been spread to six days a week on KNX-CBS. Five are 25-minute spots and the other a full half-hour . . . John Poole okayed by FCC to take over operation of KSJV, Sanger, Cal., Jan. 1. He also owns KBIG, Catalina, and was recently assigned a UHF video channel in L. A. . . . Floyd Holm, who heads up the Compton agency in Hollywood, became a second time father . . . Rolland Morris, radio-TV actor, now on tour with the legit, "Strike a Match" . . . Tony Stanford is now back in Hollywood for good after long time commuting between the two coasts for J. Walter Thompson . . . Cal Smith moves his KFAC studio a few miles west on Wilshire boulev next March. Long hair music station (records) will have more space for expanded operation . . . No sooner did Johnny Grant take off on his Camp Shows tour to Alaska than a dozen top names asked to spin the disks for him on KMPC . . . Lloyd Yoder down from Frisco for NBC's induction ceremonies for 10, 20 and 25-year employees. He's in his 26th . . . Louella Parsons will serve as a hostess at inauguration of Ike Jan. 20 . . . Wilbur Hatch, KNX maseter, premiered his composition, "Army, U. S. A." on Hollywood Music Hall . . . Frank Galen's "Meet Millie" was picked up for another 13 by Brylcreem.

IN CHICAGO . . .

Edward Hitz, NBC central division radio-TV sales topper, back to New York to spend the holidays with his family and to attend the web's sales convention Monday (29) and Tuesday (30) . . . Procter & Gamble's Bert Berman in for a looksee at Tommy Bartlett's NBC "Welcome Travelers" . . . With the Chez Paree shuttered until next Tuesday (30) for a new decor, Jack Eigen is airing his nightly "Chez Show" from WMAQ's studios . . . Erik Isgrig, ex-Earle Ludgen account exec, joined Zenith as its ad director . . . William Hohmann new ABC research supervisor, replacing Bob Anderson now with Admiral. At the same plant, Harry Smutzer added to the ad-promotion staff . . . Herb Futran new radio-TV director at the W. B. Doner agency . . . WGN to air the Christmas Mass from the Holy Name Cathedral . . . Bruce Dodge, radio-TV production supervisor for Weiss & Geller in New York, handed veepee chevrons from the agency . . . WLS National Barn Dance singer Dolph Hewitt spending Xmas in Pennsylvania. Same station's Lulu Belle and Scotty off to Florida for a short breather . . . Dick Miller added to the production staff of NBC's "Welcome Travelers" . . . ABC's "Breakfast Club" ailer slated for a pix-copy-spread in Collier's Jan. 10 issue. Yarn was penned by Bill Fay. Don McNeill and wife will plane to Hawaii for a three-week vacation when the "Breakfast Club" Coast junket winds up Jan. 30. Peter Donald will sub . . . Buckingham Gunn has not departed the Foote, Cone & Belding

agency, as erratumed, to become public relations chief for the Illinois Division of the American Cancer Society. Latter post is a volunteer sideline.

IN PHILADELPHIA . . .

Oscar Treadwell, former WDAS disk jockey, has taken promotional job with Henry Disston & Sons, in Chicago . . . Bud Brees, singing deejay at WPEN, has launched series of more than 50 "record hops" throughout Philadelphia and South Jersey area. Brees plays records for dancing and entertainment, using same gimmick of air shows—"singing with recordings" and guest celebrities . . . Frank Brookhouser, Evening Bulletin columnist who recently jumped to that paper from morning Inquirer, has switched his Sunday night telecast from Inquirer's WFIL-TV to Bulletin's WCAU-TV . . . WPEN deejay Frank Ford emceed the charity preview of "The Fourposter" at Wynne Theatre (22) . . . Dr. George L. Beers, assistant director engineering at RCA Victor, demonstrated RCA tricolor picture tube (17) to members of the Engineers Club of Philadelphia . . . Donald Thornburgh, president of WCAU, and Charles Vanda, v.p. in charge of TV, received 1952 Sylvania Television Award for station's "Summer School," adjudged "best and most original children's program" . . . George Walsh, radio-TV sportscaster and three times winner of TV Digest "favorite sports commentator" poll here, has been signed to an exclusive contract by Roger W. Clipp, general manager of WFIL and WFIL-TV.

IN PITTSBURGH . . .

Cliff Daniel, manager of WCAE, went under the knife at the Presbyterian Hospital . . . WPIT's Jan Andree has taken on Pearl Royal to press-agent his "Star Show Case Discovery" units . . . Bob Duffield, who was recently succeeded as manager of KDKA by Les Rawlings, is staying with the Westinghouse setup. He's been named film and traffic head at WBZ-TV in Boston . . . Jack Kear, of WCAE, broke his left wrist when he stumbled while on a hunting trip . . . Ralph Petti just started his seventh year as an announcer at WJAS and George Kleebs is beginning his 12th on the KQV engineering staff . . . Carl Dozer, sales chief of WCAE, takes over officially as Chief Barker on Variety Club Tent No. 1 on Jan. 1.

IN MINNEAPOLIS . . .

Perry Martin, longtime local favorite singer and orchestra conductor, has quit TV and radio to enter business . . . American Dairy Assn. to sponsor new Bob De Haven WCCO radio show, starting Jan. 3 . . . Cal Karnstedt, KSTP personality, father for eighth time . . . After 25 years Henry Peterson has resigned from WCCO to join KNX in California . . . Ray Tenpenny new KEYD radio station assistant manager . . . Veteran sports announcer and commentator Rollie Johnson has forsaken WTCN radio to devote himself entirely to WCCO-TV . . . NBC commentator Edward S. Murrow, Korea-bound, stopped over between Northwest Airline planes and was interviewed by Minneapolis Morning Tribune.

IN CLEVELAND . . .

Richard Reynolds, director of radio, TV, film department of Fuller & Smith & Ross, Inc., has been transferred to the agency's Chicago office where he becomes a senior account exec. He's succeeded here by David Adams, associate director of the department . . . Perfection Stove through Cleveland office of McCann-Erickson, Inc., is prepping extensive advertising program for its upcoming four new lines . . . Ford Dealers in Greater Cleveland spending \$40,000 for local blurb on 1953 lines . . . Hamilton Shea, general manager WTAN-WNBK, accepted award for his station's being adjudged group winner in the 22nd Annual Cleveland Industrial Safety Campaign for "outstanding effort and achievement" . . . Marion Bell, ex-Calgary Herald, has been named head of publicity for WDOX . . . Florence Roth has left the advertising field to take charge of WJW's publicity and promotional department . . . Charles Day, WGAR news director, chairmanned Junior Radio Council's forum on "Why Commercials" in radio . . . Jack Cagson helped open the Cleveland Press Club's new quarters in Herman Pircner's Alpine Village Building . . . Bill Randle, WERE diskier, emceed final contest for 500 baking entries in a nationality bake offering . . . TV sets in this area now at 694,280 . . . Joe Berg, WXEL performer now putting moffet show on WSRF . . . While Linn Sheldon recuperates, his wife model Vivian is subbing . . . "Bowlers' Jackpot" long missing on TV airways comes back in Saturday hour-long 4 p.m. snaz over WNBK with Sammy Levine conducting and Tom Manning assisting.

SETTLE WHAT DISPUTE AT STRIKE DEADLINE

Philadelphia, Dec. 23. With a strike call set for 7 a. m. Friday (19) the labor dispute at WHAT was settled an hour and a half before the deadline for walk-out, following an all-night meeting in the Penn Sheraton Hotel. Terms of the settlement were jointly announced by William A. Banks, president Independence Broadcasting Co., and Lester L. Coggeshall, executive secretary of the Philadelphia Local, American Federation of Television and Radio Artists.

Dispute began with dismissal of three staffers, Nick Garri, Charles Henry and Ramon Bruce (last named is Philadelphia's first Negro deejay) on Nov. 29. Station claimed men were let out for "just cause." AFTRA declared all three were dismissed within hour after joining union and took case to National Labor Relations Board.

AFTRA city membership voted strike (17) when negotiations broke down over rehiring Bruce. WHAT had agreed to take back Garri and Henry, but balked at Bruce returning.

'Choraliers' to Go, 'Symphonette' Stays

Longines-Wittnauer this week confirmed its cancellation of the Sunday night "Choraliers" show, which has been airing on CBS Radio for a number of years. Outfit, at least for the time being, will retain the Sunday afternoon "Symphonette," which directly precedes CBS' pickup of the N. Y. Philharmonic-Symphony broadcasts. CBS will fill the Sunday night half-hour with a musical show from Chicago, titled "Music for You." Program will feature singer Lou Saxon and the Caesar Petrillo orch.

Jos. Allen to ANA

Joseph M. Allen, v.p. of Bristol-Myers and a specialist in radio and TV, has left to join the Assn. of National Advertisers, working with Lowell McElroy, ANA v.p. for media and research.

Allen joined B-M in 1917 and in 1946 became advertising v.p. Most recently he was public relations veepee for B-M. He has been on ANA's Radio-TV Steering committee and was its chair in 1949. He was a member of the Broadcast Measurement Bureau board.

Sylvania to Mutual

Sylvania Electric starts backing a quarter-hour segment of "The Shadow" on Mutual Jan. 4, joining Wildroot which has been backing 15 minutes of the whodunit. Agency is Roy S. Durstine.

May Settle 2-Year KSTP Labor Tiff

Minneapolis, Dec. 23.

A settlement of the 23-month old differences between KSTP and its AFL technicians was in the making this week to put the radio and TV station back in organized labor's good graces.

Union technicians went on strike April 5, 1950, over a wage dispute. Later the 21 technicians were prepared to return, but claim KSTP refused to reinstate them and that they're now locked out.

During nearly two years the union has picketed the station which was placed on the "unfair" list. There have been sporadic disorders, including fights, broken windows, etc. Also, the union has succeeded in blocking radio broadcasts of University of Minnesota football contests and telecasts of wrestling cards from municipally controlled buildings. An unsuccessful effort also was made to have the station's permit revoked.

Settlement plan includes a proposal that the national labor relations board conduct an election among KSTP radio technicians to decide if they want union representation, with the station adopting a neutral attitude while Bernard Renk, new radio technicians' union business agent, talks to the KSTP technicians about joining the union.

If, as expected, the election is agreed upon, both sides are prepared to sit down and negotiate regarding terms for a new contract and KSTP immediately will go off the union's unfair list.

Alcoa Finally Crashes Home Base With Pitt Pickup of Korea Show

Pittsburgh, Dec. 23.

"Comedy Hour" which alternates on WDTV with "Toast of the Town," will be pre-empted this Sunday (28) as a result of a deal made by Aluminum Co. of America for Channel 2 to carry Ed Murrow's Christmas in Korea edition of "See It Now."

Alcoa, a Pittsburgh company, has long been chagrined at its inability to get "Now" into its home base since the program left a Sunday afternoon spot for the present evening time and went all-out at least to land Murrow's holiday telecast in this single-channel market. It's not being taken at the same period the show hits the networks for the same reason it's not carried locally—6-7 Sunday evening is tied up tighter than a drum by Wilkens Jewelry Co. for its Amateur Hour.

Dunnell Resigns C&W For Ward Wheelock

Ray Dunnell, manager of radio-TV production for the Cunningham & Walsh agency, is resigning after the first of the year to join the Ward Wheelock agency in the same capacity. He'll headquarter in N.Y., supervising production on "Double or Nothing" and "Aldrich Family," both sponsored by Campbell Soups through Wheelock.

Dunnell will report to Russ Johnston, radio-TV chief for Wheelock, who headquarters at the agency's Philadelphia home office.



Eileen BARTON

AMERICAN MUSIC HALL and U.S. COAST GUARD SHOW EVERY SUNDAY, ARC, RADIO

Dec. 24—1 Week

OLYMPIA, MIAMI CORAL RECORDS Dir.: MCA

Delaware **TOPS** all U.S. in 1951 Average Income

WDEL AM FM TV WILMINGTON, DELAWARE

TOPS all stations in this richest market.

Let it sell your product effectively, economically.

Write for information.

*Figures released August 1952 by U. S. Dept. of Commerce.

ROBERT MEEKER ASSOCIATES

New York Chicago Los Angeles San Francisco

WENR

Continued from page 22

give WENR a more stable program lineup with emphasis on local-slanted cross-the-boarders hosted by regular gabbers. Move is viewed as the logical extension of the station's most successful afternoon participation format — Beulah Karney's half-hour housewife hints.

New program roster is being backed up by Jim Duffy's promotion department with a stepped up ad schedule in the local dailies pinpointing the station's personalities.

The popular five-minute newscasts which have proved so successful elsewhere are playing a big role in the new WENR shape of things. Besides his nightly 10 o'clock quarter-hour news wrapup, Bill Despard has been assigned two five-minute airters during the 90-minute early evening disk show co-hosted by Jackie and Eddie Hubbard. In search for the greatest possible local flavoring for its news shows, the outlet has packed with Community News for its Chi service.

The sports field has been assigned to John Bryson who airs the "This Day in Sports" strip at 10:15 p.m. Jim Grey holds down the 10:35 to 11:30 spot with his nightly remote from the Streamliner Cafe. The Hubbards take over again from 11:30 to 12:30 a.m. when Sid McCoy moves in with his 60-minute disk session.

Jack Lester is also getting the "personality" treatment with his Monday night "Family Get Together" targeted primarily at the rural trade.

'Omnibus'

Continued from page 21

gives them all an equal crack at the higher-rated slots.

NBC-TV's "Zoo Parade" (Ken-L-Ration), which vies with "Omnibus" in the 4:30 segment, also outpulls the FF entry with a 10.7 in the December Trendex. NBC-TV's "Hall of Fame" (Hallmark) in the 5-5:30 slot, gets a 9.2.

Fight between "Circus" and "Omnibus" is also projected into the station level, since in some markets dual-affiliates have to choose between the two airters. CBS is luring some outlets away on the basis of the Alistair Cooke layout's prestige and publicity. ABC's pitch is that "Circus" has the top ratings and runs on a 52-week basis while "Omnibus" is booked for a 26-week ride.

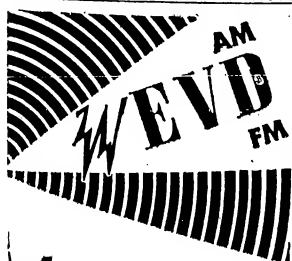
"Omni" costs its five backers \$65,000 for the 90-minute span. "Circus" is tagged at \$6,500 for the hour. While "Circus" is kid-slanted, over half its audience is adult.

Chi Strike

Continued from page 22

tween Gen. Mgr. Frank P. Schreiber and AFTRA national exec sec George Heller in New York failed to produce results.

Settlement was reached with owned-and-operated stations and WBKB after a compromise formula



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was hammered out on a notification clause for freelance TV talent. Under the compromise, talent working a show five consecutive weeks must be notified 70 hours in advance of cancellation of assignment. Union's insistence upon such formula had stymied final agreement for the past two weeks and is considered a major victory.

Bargaining, which has stalled now, with picket lines at WGN and WLS, has been the most complex and hard-fought in the history of negotiations between the union and Chi stations. Talks first got underway Sept. 18 between stations and union bargainers Ray Jones, Chi exec sec, and attorney Sanford Wolff.

Admen Ponder

Continued from page 21

of one doesn't have time to "soak in" before another is on top the dialer. This type of merchandising, say the little geniuses, is for the moles. The practice is getting even worse in TV because of staggering costs and the eagerness to precede or follow a show with a high rating. The pile-on, like in football, should be remedied or penalized, say the antagonists, and the ball has been passed to the networks by the alleging factors, who believe that the wasted six minutes is working like a time out in football. Interest wanes to a point of disinterest the hold, and reduces the hour to some 50 minutes of actual entertainment.

Only suggestion to date is to scatter the commercials and incidental intelligence concerning the show that passed and the one coming up and habituate the setsider to a new pattern of decentralized connectives by making them less "painless." Like the pug who was getting clobbered and gasped, "hey, scatter your blows," the admen want those little revenue-getters spread over the hour instead of the current practice of concentrated attack.

'All Star' Exit

Continued from page 21

star pattern. But that's predicated on Colgate going along for another season. It's still too early to tell on that score (the client has several more months in which to make up its mind) but from all accounts NBC has already made some overtures to solidify the show's structure and invite a continuance of the heavy Colgate bankroll. There have been some talks, for example, of Max Liebman moving in to produce a full hour weekly Colgate show. There has also been talk, in the event of a Colgate cancellation, of the Saturday Liebman show moving into the Sunday spot, which would necessitate a "starting from scratch" to rebuild Saturday night — until now probably the most profitable and rewarding (from a showmanship standpoint) evening on the NBC-TV roster.

WONE EXITS MUTUAL, PREFERS SOLOING IT

Dayton, Dec. 23.

Radio station WONE, Dayton, will sever its affiliation with Mutual on Feb. 1 and will then operate as an independent station, announced Ronald B. Woodyard, station head. WONE will become Dayton's only station to operate without network ties.

Woodyard said the station is dropping its affiliation so it "will not be required to surrender large blocks of time to network advertisers." He said the network was occupying too much of their time.

Sarnoff Back at Old Stamping Ground Jan. 2

Gen. David Sarnoff, who resumes as NBC board chairman following resignation of Niles Trammell, who is becoming a Florida TV broadcaster, presides over his first meeting on Jan. 2. (Board meets the first Friday of each month.)

It's an old role for Gen. Sarnoff, who chaired the NBC board during Trammell's regime as president of the network.

Salt Lake City—Sam F. Hill, former KALL sales staffer, is now with KSL-TV's sales department. He replaces Ralph Davison, Jr., who recently resigned to take over as local sales mgr. for KGMB-TV, Honolulu.

Radio Followups

"No Room At The Inn," the regular Christmas chapter of "The Greatest Story Ever Told" series was offered on ABC Sunday (21) with the reverent styling in the script and thesping departments that's made the program one of the top exponents of religious themes. Sunday's stanza marked the sixth airing for the half-hour yarn which tells the ageless story of the travels of Joseph, and Mary and the birth of Jesus in a manger in Bethlehem. It rates the repeats.

Although the story of the Nativity is familiar material, the work, as presented by "The Greatest Story Ever Told" thespers (all are anonymous) stands out as first-rate air drama.

"Church of the Air" featured via CBS Sunday (21) a striking half-hour recorded presentation, with top Hollywood personalities, of a Christmas program on The Annunciation (the message of the angel Gabriel to the Virgin Mary that she was to be the mother of Jesus), under the auspices of Father Patrick Peyton's Family Rosary Crusade, in cooperation with the Catholic Daughters of America. A fine script by Fred Niblo, Jr. (long one of Father Peyton's loyal collaborators in the film capital), splendid acting by a cast in which Ann Blyth and Jeff Chandler played the leading roles, simple devout recitation of Rosary prayers by Jimmy Durante, Irene Dunne, Jeanne Cagney, Rita Johnson, Pat O'Brien, William Lundigan, Bobby Driscoll, Gigi Perreault and Ricardo Montalban, singing by Bing Crosby and Marino Marini, and a splendid musical score and accompaniment by an orchestra under Harry Zimmerman, were combined in an elevating, instructive and inspiring broadcast. Father Peyton, Irish immigrant, whose unwavering faith, in the days of his first radio program (over WABY, Albany), that he would sometime receive the assistance of the biggest Hollywood names to create a "tailor-made" audience for the Family Rosary and family prayer idea, made it realizable, capped the described presentation with a simple, sincerely moving plea for such supplications. Jaco.

"Theatre Guild on the Air" presented Charles Dickens' "Pickwick Papers" in a typical Christmas seasonal offering on NBC Sunday night (21). The long and episodic classic was given an adroit adaptation by Samuel Taylor who pegged the 60-minute session on a couple of humorous episodes, including Mr. Pickwick's involvement in a breach-of-promise suit. In the holiday spirit, the program exuded good cheer with excellent Anglicized performances by Alan Webb, Melville Cooper and Cyril Ritchard in the main roles plus a solid supporting cast. Herm.

Harold Fellows, National Assn. of Radio & TV Broadcasters prez, said that AM and TV are very definitely contributing to mutual understanding among Americans on NBC's "American Forum of the Air" Sunday (21). Discussion was on "How Best Can Americans Get Along Together?" with the panel also including Dr. Franklin Dunham, AM-TV chief of U.S. Office of Education, and Roger W. Straus, exec of the National Conference of Christians & Jews.

Before radio, 30 years ago, it was difficult for more than a few people to go to different churches in different localities, Fellows said. But today 98% of the people can listen to religious services on radio and half the people can view them on TV, he said. Dr. Dunham said that AM and TV will be covering the visit of Cardinal Spellman to Korea and this will aid unity.

Gab also touched on questions of discrimination, education, the Fair Employment Practices Commission, religious education, legislation and similar related matters. Frank Blair moderated the proceedings calmly. Jaco.

Cleve. NBC Aides Resign

Cleveland, Dec. 23.

Two junior executives have left NBC here. Eugene R. Myers has resigned as merchandising manager to accept a similar post for the Edward Lamp Enterprises with headquarters in Toledo. He will also be regional sales representative for Lamb stations WTOD; WTUN-TV; WKKK; WICU-TV; WMAC-TV, and WHOO.

Al Henderson has resigned as publicity and press manager for WTAM-WNBK to become administrative assistant in the public relations department of Case Institute of Technology.

CHRISTMAS SONGS

With Burl Ives, Temple University Choir
30 Mins.; Mon. (22), 5:30 p.m.
ABC, from Philadelphia

Burl Ives, who is currently touring with the legit musical, "Paint Your Wagon," carried this one-shot Christmas show with a program of holiday songs. Ives is a tasteful balladeer and for this session, selected an excellent repertoire of lesser known folk tunes and hymns.

Ives delivered such tunes as "I Saw Three Ships," "I Wonder As I Wander," "12 Days of Christmas" and one charming Indian Christmas song. The Temple University Choir, under Elaine Brown's direction, contributed a Negro spiritual, "Mary Had a Baby," and backed Ives on a religious version of "Green Sleeves." Ives also handled the intros to each number with sincerity. Herm.

'Hospital Time'

Continued from page 21

hearsal and performance, was stricken with a heart attack. He hopes he'll be sufficiently advanced to resume in January, but NBC-TV execs "aren't so sure." Fred Allen's also been a TV casualty. His Boston medico has told him to lay off, although in recent weeks Allen's been bracing at the TV bit. He goes to Boston for another checkup next week before deciding to reenter the program sweepstakes.

Jackie Gleason, star of the Saturday night CBS-TV 8 to 9 show, has practically been making the hospital his "between shows" home on medic's instructions to keep in trim to offset the hazards of a grueling assignment.

Buttons Felled Second Time Up
Red Buttons, one of the newer comic luminaries on TV, collapsed in his second time up — nervous exhaustion.

CBS only recently inaugurated a new policy "advising" all its executive TV staff to undergo a thorough periodic medico checkup "for your own good and for the good of the company." This is expected to become standard practice in all facets of TV.

Situation highlights anew TV's glaring weakness up till now in failing to replenish its roster with fresh comics. On this score video, it's generally agreed, has been more remiss than radio in the past. The continued demand of sponsors for the "tried and true" has been one of the basic faults in the reluctance of the networks to incubate the new talent school, and what attempts have been made in this direction have been more or less half-hearted.

Pinpointing the current handful of availabilities was CBS-TV's dilemma of a week ago when Ed Sullivan's hospitalization necessitated some fast pinch-hit action. What happened? Jackie Gleason and Red Buttons, both of whom have already come under the "TV Casualty List" heading, were sent to the bat.

VISTAS OF ISRAEL

(Christmas in Israel)
With Bill Myers, narrator
Producer-director: Sam Elbert
15 Mins., Sat. (20), 5:30 p.m.
WNBC, N. Y.

For about a year now, some 80 radio stations throughout the U. S. and Canada have been carrying "Vistas of Israel," a weekly transcribed official airer of the Israeli government, describing the country's activity.

But certainly none could have illustrated the variety of the government's programming, or been a more striking example of the essential brotherhood of man, than last Saturday's (20) airer, "Christmas in Israel." Announcement came first in Hebrew, then in Arabic, French, English and Spanish, advising that the program would present part of a midnight mass from the Church of the Annunciation at Nazareth, followed by a Protestant service of carols from the YMCA in Jerusalem.

Kol Israel, the Israeli radio, makes its facilities available to Christian communities in all Israel. The excerpts on Saturday's show were brief and sketchy, to be sure, but they thrilled a listener for the larger picture they conveyed of religion and tolerance. Bron.

WHO'S NEWS

With Chris Condon, Bill Porter
Producers-writers: Condon, Porter
15 Mins.; Sun., 12:45 p.m.
GIBBS & CO.

WTAG, Worcester, Mass.

WTAG news staffers Chris Condon and Bill Porter have put together a neat 15-minute package that profiles the personalities who've appeared in the news during the preceding week. The brief bios are sharply scripted and vividly delivered by Condon and Porter. Session could easily be extended another quarter-hour without hitting any lulls.

On program caught profiles included Ambassador William O'Dwyer, Mrs. Oveta Culp Hobby, newly appointed Federal Security Administrator; Mrs. Ivy Priest, U. S. Treasurer designate; Clifford Hood, new prez of U. S. Steel, and India's Prime Minister Nehru. The Condon-Porter technique traced their careers in a lively commentary that made the show entertaining as well as educational. Highlight was an old taping of Nehru's announcement of Gandhi's death. Plugs for the investment house sponsor didn't interfere.

P&G

Continued from page 21

firm will be one of a trio of bankrollers represented each week on "FBI in Peace and War." "Meet Mille" and "Mr. Keen, Tracer of Lost Persons." Shows are aired Wednesday, Thursday and Friday nights in the 8 to 8:30 periods. CBS several weeks ago signed Brylcreem for another participation in the plan and Anahist has been a participant for some time. Latter outfit, however, is scheduled to check off early in January, which will still give CBS a third sponsor role to fill.

Each of the sponsors under the setup pays \$14,500 gross per week.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Eddie Fisher: "Even Now"-"If It Were Up To Me" (Victor). One of the most consistent pushers of wax in the business, Eddie Fisher comes up with two more big-sounding sides that should maintain his pace. "Even Now" is a pleasing ballad with a good beat and Fisher belts it out in his best commercial style with a choral backing. It's surefire for plenty of jock and juke spins. Flip has a strictly conventional melody and lyric but it's a good showcase for Fisher's pipes. **Huge Winterhalter** backs up with usual fine taste.

Nat (King) Cole: "Strange"-"How" (Capitol). "Strange" is a fair Latin-styled item and it will take Nat Cole's power to give it any stature at all. Cole might stir some noise with this although this is not one of his better singing jobs. "How" is a more likely tune and gets a better rendition. An

but this one is among the most striking so far. Tamara Hayes' dramatic attack blends neatly with Jackie Paris' simple style for a topnotch cut. Miss Hayes' strong vocal of "Lifetime," with a good assist from Paris, also gives this side strong chances in the pop market.

Mary Osborne Trio: "Twilight On The Trail"-"Easy To Love" (M-G-M). Mary Osborne, backed by a rhythm trio, impresses as a promising wax personality with these standards. Miss Osborne gives "Twilight," a sensitive rendition which could sell with the right break. Her projection of "Easy To Love" also stands up under repeated spins.

Buddy Morrow Orch: "I Don't Know"-"Hey Mrs. Jones" (Victor). Buddy Morrow's orch has an excellent followup to his click "Greyhound" number in these sides.

Best Bet

EDDIE FISHER EVEN NOW
Victor If It Were Up To Me

artificial quality in the lyric, however, limits the impact of Cole's delivery.

Tony Martin: "You're So Dangerous"-"The Ghost of A Rose" (Victor). Tony Martin is in effective form on "You're So Dangerous," another big ballad in a groove that's become all too familiar in the last couple of years. This familiarity may militate against this side's climb to the top despite Martin's vocal impact. "Ghost of A Rose" has a pleasing melody but the lyric is corny and Martin doesn't make it sound convincing.

June Christy: "I Was A Fool"-"My Heart Belongs To Only You" (Capitol). Putting June Christy, a hep vocalist trained in the Stan Kenton school, on a hillbilly-styled tune sounds like an interesting experiment that almost comes off. Miss Christy makes "I Was A Fool" into a listenable side but the hillbillies won't understand Miss Christy's tricky style. Miss Christy's fans will probably get some kicks. Flip is a straight ballad but with too many weak spots for click impact.

Johnny Long Orch: "The Light of My Life"-"Whispers In The Dark" (Mercury). Johnny Long has been absent from the hit lists for some time but could come back with catching coupling. "Light of My Life" is a bright side neatly bounced by the orch and in choral group with solo vocals by Barbara Hammond and Rod Kinder. Reverse is another smoothly listenable side due for spins.

Tamara Hayes-Jackie Paris: "I Miss You So"-"Chance of A Lifetime" (Victor). "I Miss You So" has been launched on a revival via several other slices recently

Both are colorful rhythm sides with considerable jock appeal. **Frankie Lester** handles the vocal on "I Don't Know" with drive and the instrumental cut of "Hey Mrs. Jones" also sustains momentum throughout.

Henri Rene Orch: "Madalena"-"Pretend" (Victor). Henri Rene dishes up two tasteful sides in an instrumental groove that's become popular recently. "Madalena" has a light Latin flavor with a catchingly repetitious theme. Reverse is an equally attractive side featuring a zither solo.

Charlie Barnet Orch: "Fur Trapper's Boogie"-"Wosie-Posie" (Mercury). Part of the Norman Grand series of disks under the Mercury label, these sides by Charlie Barnet's orch display some typical big band jazz sounds. "Fur Trapper's Boogie" is in the frantic vein with a pounding boogie beat and a driving horn solo by **Charlie Shavers** preceded by some dirty sax blowing. Solid stuff. Flip is a quieter, more tasteful mood.

Platter Pointers

Spike Jones has a broad satire of "I Went To Your Wedding" which may hit as a new type of laughing record (Victor). **Dick Thomas** has a good cut of "A Stolen Waltz" for Jubilee. **Russ Morgan** has an okay cover of "Tell I Waltz 'Again With You" for Decca.

Joe Costa's big pipes register strongly on one of his old M-G-M sides, "Tonight You Belong To Me" (Mercury). Beryl Booker's tasteful keyboard style gets a fine workout on "Why Do I Love You" (Mercury). **Leroy Holmes** orch has sliced a highly listenable version

Travel Editor
Richard Joseph
has an amusing piece entitled
On My Way to the Casbah
* * *
another byline piece in the forthcoming
47th Anniversary Number
of
VARIETY

of "Baia" for M-G-M. . . on the same label, **Art Mooney** has a fair side in "Winter" (M-G-M). **Gordon MacRae** does a bright, revivalist-type side in "Straight and Narrow" for Capitol. . . **Bobby Mar's** vocal of "So" for Derby is too uneven to impress.

Standout folk, western, blues, rhythm, religious, etc.: **Carl Smith**, "My Lonely Heart's Running Wild" (Columbia). **Webb Pierce**, "That's Me Without You" (Decca). **Eddy Arnold**, "Eddy's Song" (Victor). **Jess Willard**, "Buy Me A Bottle of Beer" (Capitol). **Hot Lips Page**, "Ruby" (King). **Hawshaw Hawkins**, "Tangled Heart" (King). **Jimmy Bryant**, "Comin' On" (Capitol). **Chuck Willis**, "Salty Tears" (Okeh). **Louvin Bros.**, "I'll Love With God" (M-G-M). **Dude Martin**, "On A Hill" (Mercury).

N.Y. Symp's Mitropoulos Kayoed by Exhaustion

Dimitri Mitropoulos, musical director of the N. Y. Philharmonic, has had to postpone his six-week baton session with the symph starting Jan. 8, due to illness. Maestro collapsed from nervous exhaustion Dec. 9, two days after his last stint with the orch, and has been resting in a N. Y. hospital since.

He'll be out in another week, when he heads south for a further rest. He's been conducting in N. Y. and elsewhere practically without interruption since October, 1951. Mitropoulos will be back with the N. Y. Philharmonic in April.

Meantime, batonist's January-February chores will be taken over by **George Szell**, **Bruno Walter**, **Vladimir Golschmann** and **Efrem Kurtz**. He's missed a couple of Dallas Symp guest-baton dates as result of his illness.

Fiesta Inks Touzet

Rene Touzet, Latino orchster, has been pacted to the recently formed **Fiesta Records**, indie outfit operated by music pub **Jose M'rand**.

Touzet currently is appearing at the **Pecos City** club in Newark.

Longhair Disk Reviews

Mozart: "Così Fan Tutte" (Columbia, 3 LP, \$17.33). Charming new version in English of the Mozart light opera—a Met Opera hit in '51 when staged by **Alfred Lunt**—here recorded with practically the same Met cast, for as sharply-defined a success, artistically as well as technically. **Eleanor Steber**, **Richard Tucker**, **Blanche Thebom**, **Roberta Peters**, **Frank Guarrera** and **Lorenzo Alvary** are soloists, with **Fritz Stiedry** batoning and Met orch and chorus assisting. All are in fine form, for a smoothly-cohesive performance.

Liszt: "Totentanz" and **Rimsky-Korsakov: Concerto for Piano and Orchestra** (M-G-M, \$3). Another virtuoso display coupling, of different style. Liszt piece is powerful and moody, and gets a vigorous, mannish performance by **Miss Jacquinot**, with **Philharmonia** support. The rarely-performed **Rimsky** work, Slavic, showy and very appealing, is as robustly played. Same artists involved.

Schumann: "Concert Allegro," "Fantasy for Violin" and "Concerto for Cello" (Vox, \$5.95). Three little-recorded works of **Schumann** on one LP. The "Concert Allegro," a somewhat stolid work for piano and orch, has an effective soloist in **Walter Bohle**. The violin piece, a graceful thing in true romantic tradition, is well played by **Aida Stueck**. The cello concerto, full of romantic lyricism, gets a vigorous, full-toned interpretation from **Mir-**

ko Dorner. The Pro Musica Orch of Stuttgart, under **Rolf Reinhardt**, backs up on all three works.

Sibelius: Violin Concerto and "Historic Scenes" (Columbia, LP, \$5.45). **Isaac Stern** displays a lush, firm tone and high musicianship in the darkly-romantic, moody violin work, supported ably by **Sir Thomas Beecham** and the **Royal Philharmonic**. Reverse, "Historic Scenes," has **Beecham** leading his orch authoritatively in four short, lesser-known works, mostly pastoral in mood, and containing some first-rate Sibelius music. **Bron**.

BMI Firms Sue Ohio Spot for Infringing

Dayton, Dec. 23. Operators of the Esquire Grill, Dayton, have been named defendant in an infringement of copyright suit filed recently in U. S. District Court there. Firm is charged with infringements of copyrights on four songs owned by **Hill and Range**, **Weiss & Barry**, and **Duchess Music**, all affiliated with **Broadcast Music, Inc.**

The four songs are "Kiss of Fire," "Blacksmith Blues," "Any Time" and "Please, Mr. Sun." The petition asks that the firm be enjoined from infringement on copyrights and for damages of not less than \$250 per tune.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of December 12-18, 1952

Because You're Mine—"Because You're Mine"	Feist
Christmas in Killarney	Remick
Don't Let the Stars Get in Your Eyes	Four Star
Everything I Have Is Yours	Robbins
Frosty the Snow Man	Hill & R
Glow-Worm	E. B. Marks
Hold Me, Thrill Me, Kiss Me	Mills
I Saw Mommy Kissin' Santa Claus	Harman
I Went to Your Wedding	St. Louis
It's beginning to Look Like Christmas	Plymouth
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Sam Fox
My Favorite Song	Gold
One Little Candle	Leeds
Outside of Heaven	BVC
Rudolph the Red-Nosed Reindeer	St. Nicholas
Santa Claus Is Comin' to Town	Feist
Silver Bells	Paramount
Sleigh Ride	Mills
Thirty-Two Feet and Eight Little Tails	Miller
To See You	Burvan
Trying	Randy Smith
When I Fall in Love	Young
White Christmas	Berlin
Why Don't You Believe Me	Brandom
Winter Wonderland	BVC
Wish You Were Here—"Wish You Were Here"	Chappell
You Belong to Me	Ridegway
Your Mother and Mine	Disney

Second Group

Blue Viols	Pickwick
Blues in Advance	Hollis
Boomerang	Sheldon
Bye Bye Blues	Bourne
Close Your Dreamy Eyes	Eastern
Forgetting You	DeSylvaB&H
Heart and Soul	Famous
I'm Never Satisfied	Simon
Lazy River	Peer
Nina Never Knew	Jefferson
Ruby and the Pearl	Famous
Second Star to the Right	Disney
Sleepytime Gal	Miller
Somewhere Along the Way	United
Stay Where You Are	Broadcast
Thumbalina	Frank
Till I Waltz Again With You	Village
Two Other People	BVC
Winter	Remick
Zing a Little Zong—"Just for You"	Burvan

Top 10 Songs On TV

Because You're Mine—"Because You're Mine"	Feist
Glow-Worm	Marks
Heart and Soul	Famous
I Went to Your Wedding	St. Louis
Jambalaya	Acuff-R
Lover	Famous
Meridiano	Meridian
White Christmas	Berlin
Why Don't You Believe Me	Brandom
You Belong to Me	Ridegway

FIVE TOP STANDARDS

Basin St. Blues	Morris
Cheek to Cheek	Berlin
I've Got Love to Keep Me Warm	Berlin
Stout Hearted Men	Harms
There'll Be Some Changes Made	Marks

Filmbusical. * Legit musical.

VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 20

1. WHY DON'T YOU BELIEVE ME (8)	Joni James	M-G-M
2. GLOW WORM (12)	Mills Bros	Decca
3. I SAW MOMMY KISSIN' SANTA (2)	Jimmy Boyd	Columbia
4. TRYING (10)	Sally Jones	Victor
5. TAKES TWO TO TANGO (6)	Moby Dee	Capitol
6. YOURS (4)	Whitoppers	Dot
7. DON'T LET THE STARS (2)	Pearl Bailey	Coral
8. I WENT TO YOUR WEDDING (14)	Vera Lynn	London
9. YOU BELONG TO ME (15)	Perry Como	Victor
10. LADY OF SPAIN (1)	Ed Foley	Decca
	Patti Page	Mercury
	Jo Stafford	Columbia
	Dora Martin	Capitol
	Eddie Fisher	Victor

Second Group

IT'S IN THE BOOK	Johnny Standley	Capitol
BLUES IN ADVANCE	Paul Shore	Victor
LAZY RIVER	Art Mooney	M-G-M
I	Pat Cornell	Coral
KEEP IT A SECRET	Jo Stafford	Columbia
WISH YOU WERE HERE	Eddie Fisher	Victor
INDIAN LOVE CALL	Sally Whitman	Imperial
CHRISTMAS DAY	Eddie Fisher	Victor
HIGH NOON	Frankie Laine	Columbia
FORGETTING YOU	Pat Kenny	Decca
BYE BYE BLUES	Pat Ford	Capitol
HEARTBREAK	Art Mooney	M-G-M
OH HAPPY DAY	Pat Howard	Triple A
BABY'S COMING HOME	Paul Ford	Capitol

Figures in parentheses indicate number of weeks song has been in the Top 10

RAID INDIES FOR FRESH TALENT

New Tunes Mean Little in Film Scores Due to Accent on Standards: Hilliard

Songsmith Bob Hilliard attributes the heavy accent on standards in film scores over the past couple of years as the cause for the decline of new hit tunes. According to Hilliard, the pix toppers have been steadily playing it safe by digging into standard catalogs for song material and giving the brushoff to new entries in pic showcasing or promotion.

The situation, Hilliard added, has caused pix cleffers to lose their enthusiasm for film composing and has developed a general feeling on the Coast that if you think of something good save it for a Broadway musical or a pop push.

The writers are continually squawking about the new Hollywood technique of deemphasizing their new tunes for the oldies. Occasionally a new song is inserted in a pic that's featuring a flock of standards Hilliard revealed, but it's too difficult to buck a Kern, Rodgers, Berlin, Youmans or Porter with an unfamiliar entry.

New Hollywood technique of not giving tunes sufficient display or dubbing in soundtrack vocalists for the pic's star is also a sore spot with the cleffers. A new tune doesn't have chance in this setup, said Hilliard.

During the past couple of years trade hepcsters have accused the Hollywood cleffers of sitting complacently on their bank accounts and turning out shoddy material. Hilliard discounts this reasoning but said that the complex factors that go into pic making today is the main factor in the nosedive of pic score tunes. It's become too big an operation for a cooperative effort between cleffers, directors, producers and actors and the tune output suffers as a result.

Hilliard pointed to the operation of the forthcoming legituner, "Hazel Flagg" (he co-penned the score with Jule Styne) as a direct contrast to his experience working on the Warners' lot on "Stop You're Killing Me." On the show, Hilliard said, everyone connected with the production works together and the songs are given top consideration as to spotting and rendition. On the stage the tune has a chance to create some impact, but if Hollywood doesn't change its flimsy making ways, a new pic tune will remain a minor factor in the music biz market.

'American Album' to Tour As Concert Next Season; Shaw Chorale to Lay Off

"American Album of Familiar Music," vet radio program, has been signed by the James A. Davidson Mgt. for its first concert tour. With full orchestra, chorus and soloists, all under direction of maestro Gustave Haenschen, unit will tour next fall for at least 10 weeks.

Bureau has also signed pianist Jan Smeterlin, and is starting to book him for next season. The Davidson office has also added the Columbus Boyschoir, of Princeton, N.J., to its roster for next year.

The Robert Shaw Chorale, which has concertized for five years under Davidson direction, will lay off next season, as Shaw wants to take a sabbatical.

Davidson office also has Margaret Truman definitely set for concert, radio and TV dates next year.

Como Over 600,000 On Victor's 'Stars'

Perry Como has finally shaken his 18-month platter slump by coming up with RCA Victor's current top-seller in "Don't Let The Stars Get in Your Eyes."

Como's slice has already gone over the 600,000 mark and is still gathering momentum despite the accent on Christmas tunes over the past couple of weeks.

Unsubtle Payola

The worst direct pitch in the business is probably from a one-lung deejay whose "script" is reproduced verbatim. This character (whose identity is being preserved, for the time being anyway, in spirit of the season) is so cheap that the following came on a postcard—a real 2c chiseler.

"Would like to play your tune, So-and-So, but there are so many of them around. And Xmas is coming and I want to be buying people things. And some guys are helping and I'm helping them. It's the old story—you know, you've been around!"

To make sure of the correct address for the "loot," a printed sticker of this dubious deejay's show is appended, including his station's call letters.

Patti Page Gets '50G Mercury Deal

Chicago, Dec. 23.

While most record companies are abandoning the guarantee for their artists, last week Mercury Records pacted another five-year term with Patti Page, number one femme seller on the label, which has a yearly surety clause. It's reported that the chirper will get a minimum of \$50,000 per year. She also gets the top rate of 5% for the 16 sides she'll cut in 1953.

In her first five years with the Chicago diskery, she has sold more than 10,000,000 platters. Her biggest hit was "Tennessee Waltz," which sold 3,000,000 alone. Miss Page will also do some albums, and for the first time will etch some sides for Childcraft, the kid-die division of Mercury.

CHASE NAMED URANIA V.P.

Norman Chase, managing director of Urania Records, longhair disk firm, has been appointed veepee.

Formerly sales promotion manager for several disk magazines, Chase joined Urania last February.

DISK MAJORS BUYING MASTERS

By MIKE GROSS

The disk company scramble for fresh wax properties has mushroomed to such an extent that several major record companies have taken to raiding the indie labels to bolster their roster. In the past few months the majors have been steadily eyeing indie output, and as soon as the artists loom as a disk noisemaker, move in with an attractive pact.

It's become a bullish market for the vocalists and most of them are now limiting their pacts with the indies to short term deals hoping that one of their releases will springboard them into a pact with a major company. In other instances, the disk artist has shelled out his own coin for a platter date counting on it to attract major diskery attention. The majors have been steadily buying up masters on demonstration disks for release under their own banner.

Top example of a disk company digging into left field for a wax property is M-G-M Records latching on to Joni James. Miss James had been recording for Sharp Records, an indie Chicago firm, when M-G-M lured her over to its stable. Thrush recently came through with M-G-M's biggest seller in years with "Why Don't You Believe Me." Another platter pace setter for M-G-M is Ginny Gibson who'd been cutting nothing more than demo records for the past couple of years. Diskery nabbed her etching of "You Blew Me A Kiss" and it jumped into the diskery's top five bracket within two weeks. Miss

(Continued on page 34)

RCA Includes Kid Line In Bluebird Low-Pricers

RCA Victor will broaden its low-priced Bluebird label series next year with inclusion of a kidisk line. Juve platters in the Bluebird series will probably sell for slightly under 60c, although Victor execs have not yet decided the exact price. Victor's regular Little Nipper line sells from 85c to \$1.

The Bluebird kidisk releases will include a "Mighty Mouse" series, based on a Paul Terry cartoon character, plus standard juve works. Victor launched a Bluebird classical line at a low price several months ago.

'53 Target for ASCAP Reformers: Wider Logging of Indie Stations

Having licked the long-standing problem of getting an equitable payoff system for writers in the American Society of Composers, Authors & Publishers, the next objective of dissident ASCAP cleffers will be to change radically the Society's logging methods by which performances are calculated. Many of the ASCAP writers in the lower and middle ranks contend that the current method tends to favor the older writers with many standards to their credit against the younger writers with the current hits.

Under ASCAP's current logging procedure, the network programs constitute the main base for the performance ratings. Independent stations are logged on a spot check basis, with ASCAP estimating from this check what the other indies are doing. Under pressure of criticism from the ranks, ASCAP in recent years has been broadening its spot-checking of the indies.

The dissident writers, however, maintain that the Society has not gone far enough in this direction. They point out that ASCAP pays off only on live performances, and since the bulk of the indies program only disk shows, many performances are ignored. This has been special handicap to hillbilly writers, whether from Nashville or New York, whose works rarely get network shots but are prominently showcased in the backwoods areas on small radio outlets.

ASCAP philosophy in accounting the network shots stems from the fact that most of ACCAP's revenue come from the big commercial shows. The income from the indies, particularly in the south and west, is negligible compared to the network revenue, and hence the latter gets the bigger count.

Pubs Want Extended Logging of TV Plugs To Measure Impact

Growing impact of tele plugs in driving tunes into the bestselling brackets has several major publishers campaigning for wider listings of tunes played on TV. Accurate Reporting Service, org which compiles the tele plugs for the pubs, currently is covering only tele shows between 5 and 10 p.m. Pubs now feel, however, that tele should be covered all day. ARS charts radio plugs on the four major nets from 8 a.m. until 1 a.m.

Contactmen, who've virtually been pushed into the music biz background because of record and disk jockey stress during the past few years, point out the campaign for all-day tele coverage indicates a renewed pub interest in their plugging staff activities. Although the pubs have not yet deemphasized their disk jockey contacting, there's been a steady reshuffling of contact assignments with tele contacts assuming a bigger role.

In some instances pubs have called a halt to deejay promotional treks through areas where competition from network TV has forced the indie stations to shutter in the evenings and pushed the jockeys into morning and afternoon showcasing. Pubs claim that the contactman would be of more use to the firm in New York hitting the tele belt.

Ziggy Talent to Decca But Stays With Monroe

Ziggy Talent, featured vocalist and instrumentalist with the Vaughn Monroe orch, has been pacted to a longterm deal by Decca Records. Talent will head his own orch for the Decca dates.

Talent will continue working with the Monroe orch on its live engagements but won't cut any sides with the orch since Monroe is an RCA Victor pactee.

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ASCAP Members Limit Prez Job 3 Consec Terms

The membership of the American Society of Composers, Authors & Publishers has voted by almost 3-1 in favor of an amendment to the ASCAP contribution which limits the service of any proxy to three consecutive one-year terms. A two-thirds vote is necessary before any amendment can be passed.

The proposal to put a three-limit on presidential terms stemmed from the deadlock on the ASCAP board last spring over the reelection of Otto A. Harbach as proxy. Although Harbach was supported by the publisher members on the board, a group of writers opposed his reelection in favor of "new blood." The proposal to limit Harbach, who had already served two one-year terms, to another term was accepted as a compromise by both sides.

Under the new bylaws, in the event of a failure to elect a president at the end of the third year the proxy's office will remain vacant until a new president is elected. In the interim period, the first vice-proxy will take over the president's duties. Under the old setup, if there was no agreement over a new proxy, the incumbent proxy remained in office until another choice was made.

Coast Break-In For Chandler 1-Niter Trek

San Diego, Dec. 23.

Trianon Ballroom will test a new concert policy here next week, booking in Karen Chandler as a headline attraction backed by a local band. One-nighter skedded for Saturday (27) will determine whether the terpercy will indulge in occasional concerts or continue on its straight dance policy.

Miss Chandler, whose "Hold Me, Thrill Me, Kiss Me" platter on Coral is now zooming nationally, will use the date as a break-in for other concert stands around the country. She'll get \$750 guarantee against 50% of the gross over \$1,600 for the date.

Judge Rules Kids Also Share in Royalties

Los Angeles, Dec. 23.

Children of composers, as well as their widows, are entitled to share in the profits of copyrighted tunes, under a precedential ruling by Judge Ernest Tolin in L. A. Federal Court.

Decision was rendered in an action brought against Mrs. Buddy DeSylva by the mother of Steven Ballantine, alleged illegitimate child of DeSylva.

Raid Indies

Continued from page 33

Gibson and M-G-M currently are negotiating a longterm pact.

An instance of a clicko left field indie platter being picked up a major for national distribution is Johnnie Standley's "It's in the Book." Platter, which initially was released on the Magnolia label, broke in the south and midwest before Capitol Records got wind of it and bought up the master. In national release under the Cap banner, the disk skyrocketed into a country-wide bestseller topping Cap's sales lists. Another example of the buyup of indie masters by major diskeries is Decca's purchase of two Ricky Hale sides from Dana Records. The Hale coupling was issued by Dana several weeks ago and big music biz reaction got Decca on the Hale bandwagon. Decca execs now are waiting for reaction to the Hale sides released under their banner. Platter hits the market this week.

RCA Victor also has been prowling the indie for names to add to their roster. Last week Victor latched on to several indie-cut sides by Kay Armen. Last year the company pulled Sunny Gale away from Derby after she scored with "Wheel of Fortune."

Whodunit Author

Alan Hynd

sees macabre humor in mayhem,
in a funny piece entitled

**Who Knows What's
Funny?**

* * *

an amusing byline piece in the
soon-due

47th Anniversary Number

of
VARIETY

Sock 20,000-Album Sale For Decca on 'Hans' Pic

Danny Kaye's album of the Frank Loesser score from the Samuel Goldwyn pic, "Hans Christian Andersen," is shaping up as the best Decca album-seller since Al Jolson's "The Jolson Story" (Col). In the four weeks since the pic opened on Broadway at the Criterion Theatre, Decca has sold over 20,000 sets in New York, with orders from other areas totalling an additional 40,000.

Decca is awaiting full national impact on the album sales with the pic's release in other cities Thursday (25).

Charles Sanford, musical director of NBC's "Your Show of Shows," will baton the musical background for Marguerite Piazza's forthcoming M-G-M Records album.

Granz to Troupe Group Through Europe in Feb.

Norman Granz, promoter of the "Jazz At the Philharmonic" tours, will take his troupe to Europe in February for another Continental concert swing. The "JATP" group will stay overseas from six to eight weeks.

Granz headed back to his Hollywood headquarters from N. Y. last weekend after setting up the European trip.

Col's Wald Mulls Picture Based on Victor Records

Plans for making a film musical based on the operation of the disk business are being talked over by Columbia Pictures and RCA Victor. Projected title of the pic is "His Master's Voice," Victor's trademark. Jerry Wald for Col and Marie Sachs for RCA have been the contacts.

Tentative plans call for the film to be done in Technicolor with many scenes to be shot in Victor's recording studios in New York, Hollywood and London. Talks between the Columbia and Victor execs are aiming at a 1953 spring start on the production.

Bleyer Sets Own Diskery

Archie Bleyer, music director of the Arthur Godfrey shows on CBS, has organized his own disk company under the label of Cadence Records.

Initial pactee for the company is Julius La Rosa, who has appeared on several Godfrey programs. Company's initial release will be in January.

Thomas Quinn Curtiss

has a humorous Paris vignette on

Montana, France

* * *

one of the many byline features in
the soon-due

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VARIETY

Donald Novis Returns On Mercury Records

Donald Novis, singing star of the 1930s, will hit the wax market this week with a long play platter via the Mercury label.

Novis independently recorded 12 songs in Australia and Merc picked up eight tunes for its LP package. Remaining masters currently are being peddled to other diskeries.

Coral Sets Betty Clooney

Betty Clooney, sister of Rosemary Clooney, with whom she used to be teamed up as the Clooney Sisters, is joining Coral Records under a term pact. Songstress formerly waxed for King Records but has not been active for the past year on disks.

Along with inking Miss Clooney, Coral picked up several indie-made sides which she made recently.

RIAA to Launch Test Survey Of Disk Industry

In another step in its institutional promotional campaign for the disk industry, the Record Industry Assn. of America is preparing a test sales and market survey to ascertain the longrange effect on record sales from stepped-up sales of phonographs. Plans for the survey currently are being drawn up by the RIAA's marketing and promotional committees.

The committees are skedded to blueprint the sales campaign, promotional activities and market survey and to set the kickoff date of the promotion. Campaign is expected to start rolling early next year. Committees also will select a test city (200,000 to 500,000 population) for the survey. Hartford, Conn., was the site of RIAA's initial promotional effort last September. The Hartford disk festival, which ran a week, was an overall plug for the disk industry in which 43 disk companies took part. The new campaign will utilize some of the techniques developed during the Hartford fete.

RIAA expects the survey to reveal motivation of the purchase of a record player and records, and to what extent newly purchased phonographs are used. Other questions expected to be answered are how often and what kind of records are purchased and does the sale of an inexpensive record playing unit lead to the later sale of better equipment and more disks to the same individuals.

Tentative plans call for each of the cooperating manufacturers to concentrate sales and merchandising activities in the test city for a specific period. Survey will be made several months after the sales drive of people who bought phonographs during the test period.

Exhibs Rear Up

Continued from page 3

resentful at Republic "for taking pictures away from the people who made it possible for the studio to make pictures." If Republic didn't get film rentals from theatres, where would it get the money to produce pictures and accumulate the backlog it's now selling to TV, Brandt wanted to know. "Can it turn out a new picture for \$2,000?" circuit topper asked. Figure is based on the per-pic sum the film outfit is receiving from WCBS-TV for the latter to screen a film a number of times.

Anonymous Rap

A national exhibit org exec, who asked that his name not be used because of the position his outfit had taken in the Government's antitrust suit concerning the sale of 16m films to TV, was equally angry. "I haven't bought a Republic picture in two years," he declared. "It goes back to the time they planned to sell Gene Autry pictures to TV." He added that it was a good thing that Republic played off "The Quiet Man" before the television deal was disclosed.

The Allied Motion Picture Theatre Owners of Pennsylvania, with headquarters in Pittsburgh, also blasted Republic for the video transaction. "Unfortunately," the org's bulletin says, "Mr. Yates (prexy Herbert J.) has seen fit to sell another large block of films for exhibition on TV. . . . It is too bad that Mr. Yates feels it necessary to compete actively with the industry that made Republic what it is today. We all remember Steve Brodsky's (prexy of Allied Artists) swift action on this matter when protest was made to him by exhibitors. One wonders why Messrs. Yates and Collins (Earl J., prez of Hollywood TV Service, Rep's wholly-owned subsid) apparently feel differently."

Since the films leased to WCBS-TV included none released after 1948, question has been raised as to the reason for exhibit interest in learning the titles. It's figured that some of the smaller theatre-men might be playing Rep product second-run on the lower half of dual bills and want to be certain they don't buy a picture that might be showing the same night of the week on their local TV channel.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

**Week Ending
Dec. 20**

National
Rating

This Last wk. wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1 2	JIMMY BOYD (Columbia) "I Saw Mommy Kissin' Santa"	1	1	1	5	1	1	3	5	70		
2 1	JONI JAMES (MGM) "Why Don't You Believe Me"	2	7	5	2	2	9	1	1	2	68	
3 3	PERRY COMO (Victor) "Don't Let Stars in Your Eyes"	3	2	2	4	7	5	3	9	7	57	
4 4	MILLS BROS. (Decca) "G'ow Worm"	8	5	9	1	1	9	2	2	51		
5 10	TERESA BREWER (Coral) "I'll Waltz Again With You"			3	3	2				1	35	
6 5	JOHNNY STANDLEY (Capitol) "It's in the Book"		8	8	4	4	3			28		
7 10	JO STAFFORD (Columbia) "Keep It a Secret"	10	7		8	6	6		6	7	27	
8 7	PATTI PAGE (Mercury) "I Went to Your Wedding"	9		6			6	4		19		
9	SPIKE JONES (Victor) "I Saw Mommy Kissin' Santa"					2	4			16		
10A 13	GAYLORD (Mercury) "Tell Me You're Mine"		3							6	13	
10B	BING CROSBY (Decca) White Christmas	4					5			13		
12A 9	PEARL BAILEY (Coral) "Takes Two to Tango"		8	10	9	5				12		
12B 7	MARIO LANZA (Victor) "Because You're Mine"		7						5	9	12	
14A 13	DON CORNELL (Coral) "I"						5			8	9	
14B 7	EDDIE FISHER (Victor) "Lady of Spain"		6				7			9		
16A	GENE AUTRY "Rudolph Reindeer"	5					10	10		8		
16B	DON HOWARD (Triple A) "Oh Happy Day"		4		10					8		
16C 8	MOLLY BEE (Capitol) "I Saw Mommy Kissin' Santa"				3					8		
16D 11	KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me"									3	8	
16E	LAWRENCE WELK "Oh Happy Day" (Roman)						3			8		

FIVE TOP ALBUMS

1
BECAUSE YOUR
MINE
Marie Lanza
Victor
LM 7015
WDM 7015
DM 7015

2
CHRISTMAS IN THE
AIR
Walter Schumann
Capitol

3
JAZZ CONCERT
Benny Goodman
Goodman
SL 180

4
NEW FACES OF
1952
Bway Cast
Victor
OC-1008
WOC-1008
LOC-1008

5
WISH YOU WERE
HERE
Bway Cast
Victor
LOC-1007
OC-1007

Oldtime Yule Platters

Continued from page 1

condescending manner: "Now, little chil-drun, if you will be very, very good, old Santa Claus will tell you a nice story!"

There were no terrific smashes among the Christmas records of the old days to compare with Crosby's "Silent Night" and "White Christmas." No novelty had the impact, either, of "Rudolph, the Red-Nosed Reindeer" or "All I Want for Christmas is My Two Front Teeth." But Yuletide records sold well and in wide variety.

For several years, the late Gilbert Girard, one of the cleverest animal imitators of his time, came through each December with a new "Santa Claus" record. He impersonated the sounds of Santa's animal friends and the noises of his North Pole workshop.

Another clever comedian, Steve Porter, best remembered for his "Flanagan" sketches and as baritone of the American Quartet, could always do business with "Christmas Morning at Clancy's." His Victor record, doubled with "Clancy's Wooden Wedding," was a bestseller for years, and Porter remade it after electric recording came in.

Len Spencer, the first world-famous recording artist and the man who turned out the speech records wrongly supposed to have been made by President McKinley, had his last session before the horn for Edison's 1914 Christmas season. Spencer, a masterly writer of recorded sketches running from two to four minutes, came through with "Uncle Fritz and the Children's Orchestra," in which a group of "children" (probably the regular Edison hired hands using toy instruments) rendered Chwatal's "Christmas Symphony." He died in 1914, when the record was just going on sale.

In the earliest days of commercial recording, cylinders by church chimes were big sellers. Technicians for Edison, Columbia and other companies used to lug recording paraphernalia into the bellfries of New York churches and catch the sound of the chimes. Because of the uncertain and hazardous nature of the recording, the companies always gave catalog notice that they reserved "the right to substitute on chimes records." But a special effort was made to lay in an ample supply of Christmas numbers well in advance of the holiday buying season. And as late as 1921 Edison issued Diamond Disks of "Christmas Carols" and other appropriate numbers, rung by William Murray (not the vet recording comic Billy Murray), chimes specialist of "Old Trinity."

One of the features of Victor's pre-electric catalog was a series of performances on the "Trinity Chimes." However, the catalog honestly admitted: "These are not actual records of church bells, but wonderfully natural reproductions of them, made by very large and specially constructed metal tubes." Apparently, Victor reasoned, since the "tubes" sounded exactly like chimes, it was easier to do a studio job with them than to move ponderous machinery into church towers.

Ever-popular Christmas offerings in the old days, of course, were Christmas hymns and oratorio numbers by stars such as Caruso, McCormack, Gluck and Schumann-Heink. Medleys of Christmas hymns played on the harp or celesta had a big appeal for many buyers, and descriptive specialties went well. Naturally, Cal Stewart, the "Uncle Josh" rube specialist, got into the act with "Christmas Eve at Punkin Center." In 1916, William Sterling Battis, specialist at impersonating Dickens characters, recorded two double-faced platters for Victor of scenes from "A Christmas Carol." In later years Charles Laughton, Ronald Colman and others had gone in for Dickens recordings. Naturally, "The Night Before Christmas" has always got its share of waxings.

The kidisk, whose reigning high priest is Frank Luther, of course is much bigger commercially now than it was in pre-electric days, but there were plenty of seven-inch records made especially for the youngsters 25 to 35 years ago. They were sung by recording stars, frequently disguised as "Uncle Lewis," "Uncle Charlie," "Uncle Billy" or "Uncle Ernie"—these synthetic relatives being Lewis James, Charles Harrison, Billy Jones and Ernest Hare.

Much farther back, circa 1905,

some anonymous pop tunesmith committed an outrage called "Why Don't Santa Claus Go Next Door?" recorded on cylinders by Byron G. Harlan, who alternated between being a brilliant blackface comic and a singer of tearjerker about ill-treated tots. This specimen was an inquiry from an innocent little one, who received all sorts of nice Christmas gifts, as to why Santa didn't pay his respects to the poor little boy next door.

New Year's Recordings

The first of January has never been the big recording bonanza that Christmas was, and is, but most prominent vocalists could and can be counted on to warble "Auld Lang Syne" at one time or other. There were "Trinity Chimes" solos of "The Coming of the Year" and "Lord, Dismiss Us With Thy Blessing"—a combination of seeing the New Year in and the Old Year out.

The first great recording foursome, the Hayden Quartet, back in 1904 recorded "New Year's at Old Trinity," in which baritone Sam Rous tries to tell a story but is interrupted by noises from Columbia U. students, one of them new-fangled horn-honkin' automobile bells running over a dog, and the persistent sound of the Trinity Chimes making with "Auld Lang Syne." And, naturally, Cal Stewart had to record "Uncle Josh's New Year's Pledge," telling of how Josh swore off cussing but broke his pledge when he fell down the cellar stairs.

Kenneth S. Giniger

is one big publisher who frankly admits

I Hate Authors

* * *

one of the many byline pieces in the forthcoming

47th Anniversary Number

of

VARIETY

Name Jazz Concert

To Benefit the Blind

A top-name jazz concert, starring Ella Fitzgerald, Dizzy Gillespie, Sarah Vaughan, George Shearing and Alan Dean, will be staged at Carnegie Hall, N. Y., Dec. 27 as a benefit for The Lighthouse, The N. Y. Assn. for the Blind.

Benefit was arranged by Robert E. Simon, Carnegie Hall prexy, who is also a Lighthouse exec.

Brunswick Jazz Label

Brunswick Records is being re-activated as a jazz label by Coral Records with a series of disks to be titled "Jazztime, U.S.A." The old Brunswick catalog is owned by Coral, a Decca subsid, which has been reissuing most of the oldies on LP platters.

Col, Victor in Nippon Ride '52 Biz

Upbeat, LP Disks Going Over Big

Tokyo, Dec. 9.

Best British Sheet Sellers

(Week Ending Dec. 13)

Here in My Heart... Mellin
You Belong to Me... Chappell
Isle of Innisfree... Maurice
Half as Much... Robbins
Forget-Me-Not... Reine
Walkin' to Missouri... Dash
Faith Can Move... Dash
Feet Up... Cinephonic
Sugarbush... Chappell
Homing Waltz... Reine
Zing a Little Zong... Maddox
Walkin' My Baby... Victoria

Second 12

Somewhere Along Way Magna
I Went Wedding... Victoria
Meet Mr. Callaghan... Toff
Blue Tango... Mills
My Love and Devotion... Fields
Take My Heart... Dash
Auf Wiederseh'n... Maurice
I'm Yours... Mellin
Because You're Mine... Robbins
Faith... Hill Songs
Moon Malaya... Macmelodies
Snowflakes... Maddox

W. Scott to RCA

Pianist Walter Scott, now at the Hayden House in Omaha, cut "St. Louis Blues" and "The Glow Worm" for RCA. It's his first platter.

Although both of Japan's leading record companies, Nippon Columbia and Victor Company of Japan, report greatly improved biz in 1952, Col's advance is the most marked. The 1952 buildup of a long play repertoire of 22 selections is mostly responsible for the success of Columbia. Its 18c value-stock is now calling for 54c on the stock exchange.

Victor, while showing a 20% increase in sales over 1951, was slowed by its failure to get aboard the LP bandwagon. However, Victor LPs will be on sale in Japan in 1953.

Both companies are turning back a large part of '52 profits into enlarging and improving their plants. Quality of 78 rpm discs is back to pre-war standards at both concerns. Both firms plan even greater improvements in 1953, Columbia with the installation of two LP presses now being manufactured in the U.S. and Victor with the introduction of an LP line. Introduction of the 45s is too costly, involving complete retooling of plant with installation of completely new, 7-inch presses.

Columbia and Victor have booth been marketing a three-speed player. Victor's going on sale only recently, and both companies plan to introduce improved models in '53. Columbia will enter into the manufacture of TV receivers, in addition to phonographs, players, and radios in accordance with a recent patent agreement with RCA. For this new venture, capitalization will be doubled.

At the end of October, Columbia had sold 5,850,000 platters of both sizes, but predicted this figure will be increased by at least another 100,000 during the Christmas and New Year's buying. Biggest seller in western music is the LP Kostelanetz "Swan Lake." Frank Sinatra's "September Song" leads in pop sales, with "Always Late," by Lefty Frizzell and "South of the Border," by Gene Autry following.

Victor's most popular western classical is Toscanini's version of Tchaikovsky's "Pathetique," with 11,500 albums sold in 1952. Top-seller in the pop field at Victor is "Drum Boogie," recorded here by Gene Krupa and his trio (Charley Ventura and Teddy Powell) when they did a two-month tour. Another boogie, "Rhumba Boogie," by Hank Snow is number two on the list. Krupa's "Boogie" sold 38,100 copies, Snow's 24,300.

Victor Leads in Nip Disks

Victor has been the leader in sales of records of Japanese music since the company began in 1926. Total sales of Japanese classic and popular discs at Victor came to 3,300,000 in 1952 while Victor western music came to 2,400,000 discs. At Columbia, only 350,000 platters of Japanese classic and pop music were sold.

Victor has plans to record more western artists in its studios here as they come to the country for concert tours. Alfred Cortot has already made several tapes here, including his version of the Liszt "Second Hungarian Rhapsody." Erna Berger, German coloratura made some tapes during her November recital tour and Marian Anderson and Helen Traubel are expected to visit the Victor studios during their recital tours scheduled for early 1953. So far, these records made in Japan, including the eight sides waxed by Krupa, are collectors' items in the U.S. as there are no arrangements for retailing them elsewhere than in Japan.

No new recording companies were established in 1952. Nippon Polydor is struggling to get back into the big time, currently negotiating with Deutsche Gramophon for a supply of matrices from West Germany. Nippon-Polydor has acquired some mothers from the Swiss Elite company and is also releasing a small number of Russian pressings. These Soviet items were dubbed from records offered royalty-free by the Soviet Embassy here.

Edward Trudeau has been named merchandise manager for Columbia Records' pop and folk departments, headquartered in the diskery's Bridgeport factory.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING DECEMBER 20

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS
This Last
week. week.

ARTIST AND LABEL

- 1 4 JIMMY BOYD (Columbia)
- 2 1 JONI JAMES (MGM)
- 3 3 MILLS BROS. (Decca)
- 4 5 PERRY COMO (Victor)
- 5 2 JO STAFFORD (Columbia)
- 6 .. TERESA BREWER (Coral)
- 7 9 PEARL BAILEY (Coral)
- 8 6 PATTI PAGE (Mercury)
- 9 8 HILLTOPPERS (Dot)
- 10 .. VERA LYNN (London)

TUNE

- 1 I Saw Mommy Kissin' Santa Claus
- 2 Why Don't You Believe Me
- 3 Glow Worm
- 4 Don't Let the Stars Get in Your Eyes
- 5 You Belong to Me
- 6 Jambalaya
- 7 Keep it a Secret
- 8 Till I Waltz Again
- 9 Takes Two to Tango
- 10 I Went to Your Wedding
- 11 Trying
- 12 Yours

TUNES

POSITIONS
This Last
week. week.

TUNE

PUBLISHER

- 1 3 SAW MOMMY KISSIN' SANTA CLAUS... Harman
- 2 1 WHY DON'T YOU BELIEVE ME... Brandon
- 3 2 GLOW WORM... E. B. Marks
- 4 4 DON'T LET THE STARS GET IN YOUR EYES... Four Star
- 5 6 I WENT TO YOUR WEDDING... St. Louis
- 6 .. TILL I WALTZ AGAIN... Proser
- 7 5 YOU BELONG TO ME... Ridgeway
- 8 .. WHITE CHRISTMAS... Berlin
- 9 .. TAKES TWO TO TANGO... Harman
- 10 7 TRYING... Randy Smith

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of the sector of the country regionally.

[illegible]

FOR A FAST GETAWAY in '53! THE BIG 3—Plus 1



Eddie Fisher

"EVEN NOW"

20/47
5106

b/w
"IF IT WERE
UP TO ME"



Spike Jones

"I WENT TO YOUR
WEDDING"

20/47
5107

b/w
"I'LL NEVER WORK
THERE ANYMORE"

"CONDEMNED
WITHOUT TRIAL"

20/47
5108

b/w
"EDDY'S SONG"

Eddy Arnold



Plus

BOOTS BROWN

**BLOCK-
BUSTER**

b/w

**SHORTN'IN
BREAD**

20/47—5110

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
I SAW MOMMY KISSING SANTA CLAUS/WINTER <i>Spike Jones</i>	20/47 5067	3:02/1:57
DON'T LET THE STARS GET IN YOUR EYES/LIES <i>Perry Como</i>	20/47 5064	2:37/2:30
LADY OF SPAIN/OUTSIDE OF HEAVEN <i>Eddie Fisher</i>	20/47 4953	3:06/2:36
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING <i>Mario Lanza</i>	10/49 3914	3:30/3:30
A STOLEN WALTZ/TEARDROPS ON MY PILLOW (NO. 5 IN 1 WEEK!!) <i>Sunny Gale</i>	20/47 5103	2:38/2:48
FANDANGO/BLUE VIOLINS <i>Hugo Winterhalter</i>	20/47 4997	2:56/3:28
WISH YOU WERE HERE/THE HAND OF FATE <i>Eddie Fisher</i>	20/47 4830	2:37/2:19
THE GAL WHO INVENTED KISSIN'/A FOOL SUCH AS I <i>Hank Snow</i>	20/47 5034	2:35/2:30
JAM-BOWL LIAR/YOU BELONG TO ME No. 2 <i>Homer & Jethro</i>	20/47 5043	2:42/2:14
EVERYTHING I HAVE IS YOURS/HOLD ME <i>Eddie Fisher</i>	20/47 4841	2:58/2:27
EVEN NOW/ IF IT WERE UP TO ME <i>Eddie Fisher</i>	20/47 5106	2:18/2:40
BLUES IN ADVANCE/BELLA MUSICA <i>Dinah Shore</i>	20/47 4926	2:47/3:03
THE LORD'S PRAYER/GUARDIAN ANGELS <i>Mario Lanza</i>	10/49 3639	3:30/3:55
CHRISTMAS DAY/THAT'S WHAT CHRISTMAS MEANS TO ME <i>Eddie Fisher</i>	20/47 5038	3:07/3:32
MY TWO FRONT TEETH/RUDOLPH THE RED NOSED REINDEER <i>Spike Jones</i>	20/47 4315	3:05/3:29

RCA VICTOR
FIRST IN RECORDED MUSIC



**PROGRAM
THESE HITS!**



Band Reviews

ERNIE RUDY ORCH (11)
With Don Rogers*
Hotel Peabody, Memphis

Leader Ernie Rudy, Sammy Kaye's former drummer man, has surrounded himself with the care of Kaye's orch, which includes the solid arrangements of Charles (Pump) Haendle as well as personal manager and flacker Roy Maxwell. The entire contingent comprises four reeds, pair of trumpets and trombones, piano, bass-tuba and drums.

Rudy's crew was in top form when caught (5) and drew a salvo of applause from a near SRO room with their danceable music styling and sizzling music beat. They feature a nightly floor show with all talent shuttled from the bandstand. The Rudy men open with a flashback of their Kaye days titled "The Ernie Rudy Story." The entire crew gives out in this spurge which also spotlights the Three Merry Men, and Chubby Silvers, who registers aplenty both in the laugh and avoidupolis circuits. Band also comes up with a good stunt in featuring a glee club led by singer Don Rogers in "I've Got You Under My Skin." Rogers can sell a song and has personality.

Rudy, who is better than par in showmanship, hits with a winsome waltz medley which ran like this: "Girl of My Dreams," "Sweetheart of Sigma Chi," and "Tennessee Waltz." The band also shows versatility when it gives out with a sparkling production of "Jambalaya," and bows by segueing into a Dixieland treatment of the number which wows the rebels down here.

Band employs a contagious theme, "In Dreams." Matt.

piano, handled by Bill Meccia, orch's arranger.

Featherstone orch is long on vocal offerings, since leader warbles a good baritone and has a background in this department dating back to the days with the Art Kassel crew. Virtually every number has vocal embellishments. Featherstone alternating with blonde Dorrie Evans and working in trio and quartet backgrounds. He calls up Ed Christy and Lou Dell, trumpeters, to form the trio with himself, and now and then includes songstress for a quartet. Singing throughout is polished in this crew. Miss Evans handles her share capably, at her best on the more popular and standard ditties, but does nicely by rhythm numbers as well and works out on a Latin at times.

Featherstone swings back to the Chi area after the three-week stand here. Quin.

Columbus Little Symph
Pacts Mazer as Head
Columbus, Dec. 23.

Henry Mazer, conductor of the Wheeling (W. Va.) Symphony Orchestra for the last four years, has been named conductor of the Columbus Little Symphony, effective immediately.

Mazer, a former apprentice conductor of the Pittsburgh Symphony, will divide his duties between Wheeling and Columbus the balance of the season. His first concert here is Jan. 18.

He replaces George Hardesty, associate professor at Ohio State U's college of music, who resigned because of press of academic duties.

Damari Folk Dance Guest

Fred Berk will handle special choreographic arrangements for the Israel Folk Dance Festival, to be sponsored by the Jewish National Fund, at Hunter College Assembly Hall, N. Y., Jan. 4.

Shoshana Damari, Israeli folk singer, has been signed as guest artist, as well as the American Square Dance Group, under direction of Margot Mayo.



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and his orchestra
play
HOLIDAY IN RIO **HER TEARS**
MGM 30703 78 RPM
K 30703 45 RPM

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RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music sales based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Dec. 20		New York, M.D.S. Chicago, Carl Fischer Detroit, Grinnell Philadelphia, Chas. DuMont Kansas City, Jenkins Music Co. Minneapolis, Schmitt Mus. Co. St. Louis, St. Louis Music Supply San Antonio, Alamo Piano Co. Indianapolis, Pearson's Rochester, Neisner Bros.										POINTS	
This Last	wk. wk.	Title and Publisher													
1/	3	Don't You Believe Me, (Brandon).....	3	6	1	3	3	2	2	1	2	4	83		
2	2	Mommy Kissin' Santa (Harman).....	2	1	..	1	1	1	5	6	1	1	80		
3	1	Glow Worm (Marks).....	6	2	3	6	2	3	1	3	8	2	74		
4	7	Because You Mine (Feist).....	4	2	5	5	..	4	4	..	..	..	42	
5	4	You Belong to Me (Ridgeway).....	10	3	..	..	..	4	3	2	..	10	34	
6	6	I Went To Your Wedding (Hill-R).....	..	5	5	..	4	..	9	5	..	5	33		
7	9	White Christmas (Berlin).....	5	10	..	7	10	6	7	..	3	..	29		
8	8	Rudolph, Reindeer (St. Nicholas).....	8	..	..	..	9	..	6	8	4	..	20	
9	11	Frosty the Snowman (Hill-R).....	..	..	..	4	..	10	..	5	..	..	14	
10A	..	Till I Waltz Again (Proser).....	..	8	9	..	..	..	..	..	..	3	13	
10B	..	Silver Bells (Famous).....	4	..	..	..	5	..	..	..	..	..	13	
12	..	Heart and Soul (Famous).....	..	4	..	..	..	..	..	..	6	..	12	
13	12	Keep It a Secret (Shapiro B).....	7	..	8	..	..	..	..	..	..	8	10	
14	14	Lady of Spain (Fox).....	..	..	..	6	..	8	..	..	..	..	8	
15	13	Outside of Heaven (BVC).....	8	..	..	..	7	..	..	..	..	..	7	

A Sure Thing
Washington, Dec. 23.

Vladimir Horowitz is giving a recital at Constitution Hall here Jan. 20, Inauguration Day. The pianist's manager, David Libidins, was apparently considerably concerned that the artist might get snafued with his hotel arrangements that night, even though the reservation was solid, due to influx of visitors for the inauguration.

To reassure him, local concert manager Patrick Hayes called the hotel last week, insisted on paying the bill, although a month early, got his receipt, and sent it off to N. Y.

German Disks To Reenter Japan

Tokyo, Dec. 16.

The German disk industry is reentering the Japanese market for the first time since the war under an agreement just reached between Japanese and German interests.

Ernst Roediger, veepee of the Deutsche Gramophon Co., Ltd., announced conclusion (15) of a provisional contract, under which his firm's former Japanese outlet, the Nippon Polydor Sangyo, will be reorganized here under the name of Shin Nippon Polydor, with a capital of \$300,000.

Deutsche Gramophon will furnish technical knowhow and matrices of German recordings for pressing in Japan. The German firm will also help to rebuild the old Nippon Polydor plant, destroyed by fire bombs during the war. Latest German recording equipment will also be installed by Deutsche Gramophon.

Roediger, who leaves tomorrow (Wed.) for Germany, said output would be confined to 78 rpm in 10- and 12-inch sizes at first. These will include, however, the new semi-LP, "variable microgroove" disks. Roediger said a repertory of about 100 classical selections will be available for release when production begins here. Meanwhile, it is planned to import German-made records for sale in Japan.

L.A.'s Negro Tooters
Vote on Merger in Jan.

Los Angeles, Dec. 23.

Members of Negro Musicians Local 767 will vote Jan. 9 on the proposed merger with Local 47, which ratified such a wedding at its annual election last week.

If the members of the Negro local vote for merger also, actual merger will take place at a date to be set by both locals.

Inside Orchestras—Music

U. S. Army officers returning from Korea report that the Chinese Communists are pulling the World War II stunt of playing American records aimed at the GIs in the front lines. Idea is part of the Commie psychological warfare program designed to get the American soldiers homesick. Frank Sinatra disks are currently getting the most plays from the Reds, and some U. S. soldiers have been complaining that the tunes are "too old."

Disk Jockey Review

FIRST FIVE
With Bob Sanders
KCMO, Kansas City
4:15-6 p.m., Mon-thru-Fri.

After staff work and late hour record spinning for several months, Bob Sanders has recently been allocated a major spot on the KCMO program lists, taking over the afternoon disk jockey spot vacated by departure of Jim Lantz to the Coast.

"First Five" is a late afternoon show which highlights the top five records of the day as tabulated in a survey of the six leading record shops in town. Hit tunes are spread over the show, winding with the top tune, and between the others are spaced pops of the day, old faves, newest releases and others on a spot-participating format. It's the station's top-drawer platter session of the day.

Sanders is proving a very able successor to Lantz, who enjoyed considerable following for the many months he had it. His work at the mike shows results of continuous research on records, bands and vocalists and smacks of real interest in what he is doing. In addition to his up-to-the-minute knowledge in the field, young Sanders adds a filip or two of his own, such as his "medley of one" in which he shows how two or three artists or bands treat the same tune.

Besides this show Sanders also

handles the late evening pop music hours, "Music Till Midnight," and the following "Hill Billy Bandstand," which gives him fairly generous coverage of diskery. Style is in the casual commentary pattern, and generally makes for easy listening. Quin.



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RUSS MORGAN.....(DECCA)
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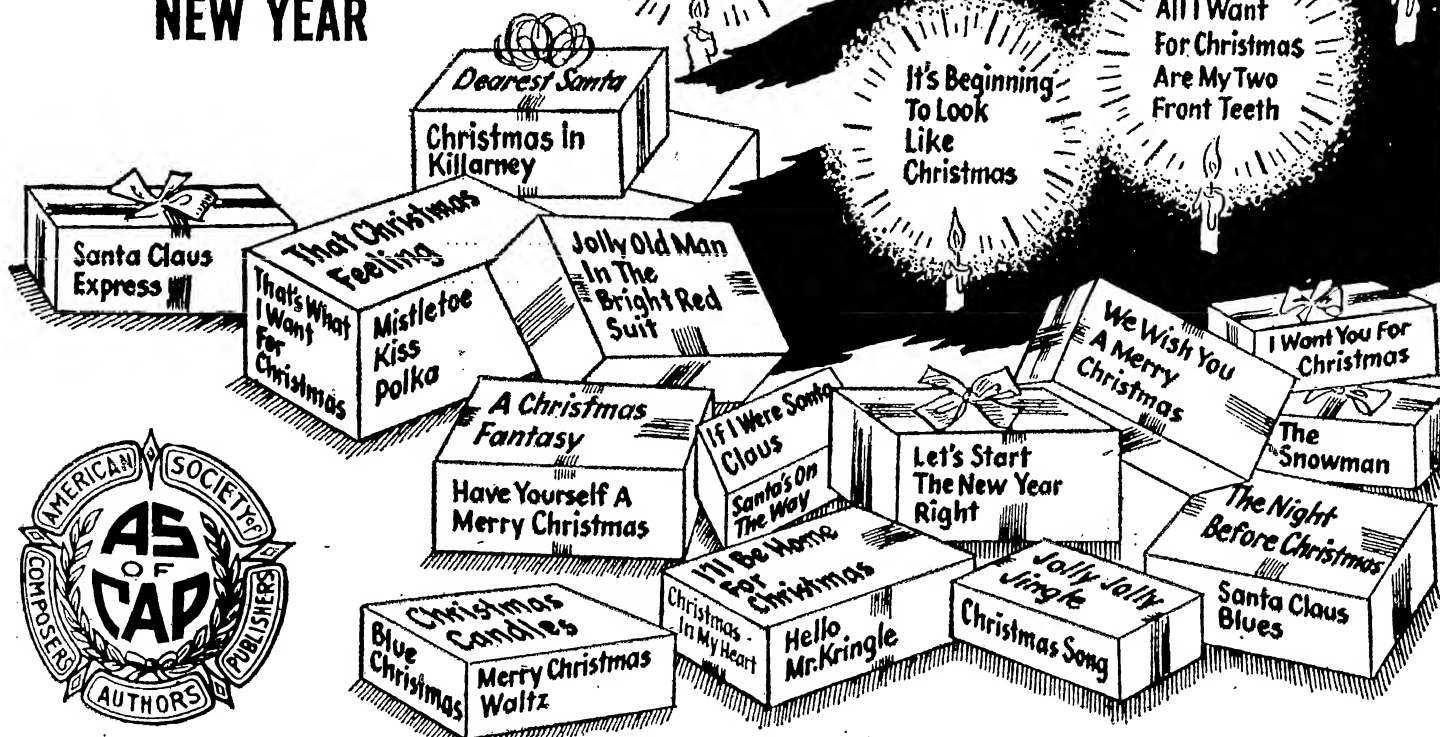
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On the Upbeat

New York

Al Martino into the Erie Club, Philadelphia, Jan. 1. . . . Eileen Barton opens at the Olympia, Miami, today (Wed.). . . . Nat (K) Cole begins a three-week engagement at the Tiffany Club, Los Angeles, Friday (26). . . . Buddy De Franco began a two-week engagement at the Blue Note, Philadelphia, Monday (22). . . . Eddie Fisher gets the N. Y. Sunday News coloroto cover Jan. 4. . . . Russ Landi recuperating after a tonsilectomy. . . . Bill Simon editing a house organ for Peer International. . . . Rosetta Davis, former Duke Ellington orch vocalist, pacted by Shaw Artists. . . . Songstress Lydia Treese opened at the Monte Carlo, Hackensack, N. J., Monday (22). . . . Marvin Frank, E. B. Marks Music publicist, hopping to Haiti on a 12-day song prowl. . . . Georgia Gibbs into the Capitol Theatre, N. Y., today (Wed.).

Chicago

Russ Carlyle starts a three-week engagement Dec. 21 at the Schroeder, Milwaukee, with Alex Alstone coming Jan. 13 for two frames. Don Johnstone is set for two weeks Feb. 6 at the hotel. . . . Gene Marshall, office manager of General Artists Corp., leaves the agency Jan. 15 for California. As yet, no replacement has been named. . . . McConkey agency has pacted Don Reid for Peabody, Memphis, Dec. 31 through Jan. 24 with Henry Busse due in Feb. 1 for two stanzas. Jimmy Featherstone fills the Feb. 16 through March 2 space with Ray Pearl following the next day until April 1.

Warney Ruhl in for a month at the Claridge, Memphis, starting Dec. 26. Tommy Reed opens a four-week stand at the Jung, New Orleans, Dec. 31. . . . Red Saunders celebrating 15th anni as musical director at the Club DeLisa. . . . Duke Ellington being partied around town in honor of 25 years in the band field.

Pittsburgh

Baron Elliott's band goes into the William Penn Hotel's Terrace Room for 10 days on Jan. 7. Bounce Birlinger, formerly with Raymond Scott, has joined the Elliott trumpet section. . . . Louis Armstrong and his All-Stars booked into Vogue Terrace for week of Feb. 17 and Tommy Tucker orch plays there week of Jan. 20. . . . Frankie Pell, just out of the Air Force, has rejoined Hal Curtis outfit as featured singer. . . . Al Powell, who used to play the trumpet for Brad Hunt, is now doing his arrange-

ments. . . . Lenny Martin band just started its fourth straight year of weekend engagements at Anchorage near Verona. . . . Stan Getz plays one-nighter at Savoy Ballroom tomorrow (Thurs.). . . . Tommy Carlyn band back into Bill Green's for over the holidays.

Dallas

Louann's starts live-talent policy Jan. 1, with Bill Mayo quintet playing nightly. . . . Woody Herman orch due for southwestern one-nighters in January. . . . Spike Jones set for stand Jan. 16 at Lake Worth Casino, Fort Worth. . . . Billy Eckstine pacted for Jan. 30-31 at Pappy's Showland here. . . . Baker Hotel's Mural Room will follow Patti Page (Jan. 2-16) with Dorothy Shay's fortnight, opening Jan. 30, and Edgar Bergen on Feb. 13. Sophie Tucker is set for a May 4 return date.

Satchmo, B.G. Paired For Concert Tour

Benny Goodman and Louis Armstrong are being paired for a concert tour to be routed by Joe Glaser's Associated Booking Corp. Lineup of surrounding talent is still to be set.

Int'l Music Institute Names New Officers

The International Music Institute, org which was founded last May for exchange of musicians and musical info between countries of the United Nations, has named Dimitri Mitropoulos, conductor of the N.Y. Philharmonic, prez, and Hans Rosenwald, former dean of the Chicago Musical College, exec director and secretary of the board.

IMI is planning to shift its headquarters from Chi to New York in January.

Southern Buys 'Quiza'

Southern Music has purchased the world rights to the Joe Davis Music copyright, "Quizas, Quizas, Quizas" ("Perhaps, Perhaps, Perhaps").

The Latino standard was penned by Cuban-cleffer Osvaldo Farres and Davis supplied the English lyric.

Roy Smeck, who used to balon Hawaiian music albums for Decca Records, has rejoined the company after a seven-year hiatus.

Disk Companies' Best Sellers

CAPITOL

1. IT'S IN THE BOOK (2 Parts) Johnny Standley
2. MY BABY'S COMING HOME Les Paul-Mary Ford
3. I SAW MOMMY KISSIN' SANTA CLAUS Molly Bee
4. MEET MR. CALLAGHAN Les Paul-Mary Ford
5. I YUST GO NUTS AT CHRISTMAS Yogi Yorgesson

COLUMBIA

1. I SAW MOMMY KISSIN' SANTA CLAUS Jimmy Boyd
2. KEEP IT A SECRET Jo Stafford
3. JAMBALAYA Jo Stafford
4. YOU'LL NEVER KNOW Rosemary Clooney-Harry James
5. MA SAYS PA SAYS Johnnie Ray-Doris Day

CORAL

1. TILL I WALTZ AGAIN WITH YOU Teresa Brewer
2. HOLD ME, THRILL ME, KISS ME Karen Chandler
3. TAKES TWO TO TANGO Pearl Bailey
4. I Don Cornell
5. OH HAPPY DAY Lawrence Welk

DECCA

1. GLOW WORM Mills Bros.
2. JUST SQUEEZE ME Four Aces
3. DON'T LET THE STARS GET IN YOUR EYES Red Foley
4. I LAUGHED AT LOVE Louis Armstrong
5. TRYING Ella Fitzgerald

MERCURY

1. WHY DON'T YOU BELIEVE ME Patti Page
2. TELL ME YOU'RE MINE Gaylords
3. IT'S WORTH ANY PRICE YOU PAY Eddy Howard
4. PRETEND Ralph Marterie
5. I WENT TO YOUR WEDDING Patti Page

M-G-M

1. WHY DON'T YOU BELIEVE ME Joni James
2. HAVE YOU HEARD Joni James
3. WINTER Art Mooney
4. LAZY RIVER Art Mooney
5. YOU BLEW ME A KISS Ginny Gibson

RCA VICTOR

1. I SAW MOMMY KISSIN' SANTA CLAUS Spike Jones
2. DON'T LET THE STARS GET IN YOUR EYES Perry Como
3. LADY OF SPAIN Eddie Fisher
4. BECAUSE YOU'RE MINE Mario Lanza
5. A STOLEN WALTZ Sunny Gale

Colgate Convention

Continued from page 22

of the "Dragnet" show, a hilarious whodunit tagged "Fishnet."

All these excerpts are clicko. They'll entertain the soap-peddlers, provide an excellent framework for a "commercial" on the more down-to-earth business facets as expounded by the local sales chieftains and also imbue them with "go out and sell for a good product" spirit.

This approach may offer competition to such setups as Tele-Sessions or Teleconferences, which use cable-relay facilities to get simultaneous powwows. Latter, being live, have the advantage of permitting last-minute changes in the convention show itself. But the film convention concept has good values in getting polished performance and production, flexibility in scheduling, allowing some key execs to visit several local meetings in person and residual uses such as

exhibition for grocery confabs. Most of the showings are in hotel ballrooms, but they may also be held in theatres.

Cartoonist Capp explains the impact of the Colgate ads in comic strip format and publisher Motley gives a briefing on the magazine supplement campaign. These sections round out the factual-yet-entertaining presentation of the Colgate ad strategy.

The film was produced by Les Harris, AM-TV head of the soap firm, and Bill Grathwahl, assistant ad manager, using facilities of Filmways. It projects showmanship and TV savvy into business.

Sherwood

Continued from page 1

playwright. "As a matter of fact TV is proving that already, because some top televised dramas have been doing some truly marvelous work without scenery. From the orthodox dramatist's viewpoint I'd say that Thornton Wilder's 'Our Town,' is the ideal play for TV. Even in the Broadway theatre it utilized a minimum of scenery and trappings."

Sherwood sees TV as a sort of iconoscope theatre-in-the-round, where the movement of the words in the play and the players mean more than scenery.

While he doesn't go "on payroll" until Jan. 1, he has been making the rounds of the top TV-drama shows; has studied techniques, absorbed all he can absorb, and then "when I sit down to write, who knows, I may grind out all three early in the year, and whenever NBC puts them on is up to them. I rather imagine that one in March-April, another just after Labor Day, and another around now, the peak before-Christmas audience, would be the ideal timetable. While I may find myself in the Easter, pre-Thanksgiving or Xmas cycle of events, my plays will not necessarily be seasonal. On the other hand, it may even be that NBC will decide to do them all next fall—that's up to them."

(NBC plans the first for March-April.)

What amused Sherwood most were the calls from agencies, sponsors, admen, et al.—"all with the same gripe, to Joe McConnell (NBC prez), 'Why, if it weren't for us where would the networks be?'—and all immediately wanting to know when would Sherwood's plays be available to them." That goes for Goodyear, Philco and the Robert Montgomery shows which are of the pattern into whose one-hour could fall the Sherwood-NBC plays. (The important angle of the deal, which the playwright first broached casually to RCA prexy Frank M. Folsom and which McConnell consummated, was that "there is that no man's land, that wide area between the creative writer and the network topper which seemingly must first be considered in TV, as it was in radio, meaning the agency and the sponsor." Folsom-McConnell agreed that playwrights of Sherwood's stature could cut right through all that and come direct to the top and make a deal. Therefore, it amuses Sherwood that after all the squawks from the admen, they've been quickest to woo McConnell for the production rights to the first plays.)

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Dir.: ASSOCIATED BOOKING CORP.

AGVA Seeks Chi Membership Aid In Showdown Tiff With Niteries

Chicago, Dec. 23. American Guild of Variety Artists took its first action against the Chicago Cafe Owners and the rump union, Chicago Entertainers Union, last week with national administrative secretary Jack Irving calling on AGVA members to support the union in its welfare drive fight.

AGVA topper planned in last week and said that union would fight CCO group and that members who performed in the closed strip spots—Silver Frolics, Melody Casino and Little Club—would be placed on the unfair list. These bistro were the ones whose owners wouldn't pay the welfare assessment and from which the acts walked out. However, they returned when new union was formed, but spots closed last week anyway, probably for the holiday, as was planned before the fracas started. AGVA may seek further action against those turns, to be determined when the board meets this week to mete out punishment. Irving doesn't intend to meet with the cafe owners or the Entertainment Managers Assn. Latter broke off from Artists Representatives Assn. last week over squabble as to payment of \$1 for club dates, the Chi group refusing to kick in for the tab. One of the four spots which wouldn't pay original \$2.50 levy, the Playhouse in nearby Calumet City, is still operating.

Eddie Luntz Heads AAA
Eddie Luntz was elected president of the Associated Agents of America last week in New York, succeeding Syd E. Leipzig. Irving Barrett was named vicepres; Harry Stone, treasurer; Jimmy Daley, secretary, and Harry Dell, sergeant at arms.

Named to the board of governors are Dave Cohen, Sam Golden, Juliet Heath, Sim Kerner, Eddie Ross, Harry Rudder and Joe Zweig, all holdovers. New members of the board are Leipzig, Hal Edwards and Oscar Lloyd.

Sugar Ray, 'Mommy' Boyd Pair Up for Pitt Gardens

Pittsburgh, Dec. 23. The Gardens, local sports arena operated by John H. Harris, has booked in a big show headed by Jimmy Boyd, 13-year-old kid singer whose "I Saw Mommy Kissing Santa Claus" is a current disk sensation, and Sugar Ray Robinson for a two-day stand next week. Lay-out will play afternoon and evening Tuesday (30) and a regular evening and New Year's Eve midnight performance (31).

In addition to Robinson and young Boyd, bill will include Charlie Barnett's orch, Gil Lamb and Mary Small. Quick booking of Robinson erased negotiations which were pending for the retired, undefeated middleweight champ to bring his niterity act to the Vogue Terrace here for a week's stand.

Tex. State Fair's \$397,680 '52 Net

Dallas, Dec. 23. The State Fair of Texas, for the fiscal year ending Nov. 15, showed a net profit of \$397,680, expo prez R. L. Thornton revealed at the annual stockholders' meeting. Year's gross was \$1,228,060, with total expenses \$830,380.

Bulk of profit was made during the fall expo's run, Oct. 4-19, when \$361,000 was netted. Gate admissions to fair's activities in '52 were \$439,450, upping the '51 take by \$93,970. Healthy report on State Fair Musicals, Inc., showed a boff \$12,680 net profit for the past 12-week season, compared to a \$24,800 loss in '51. The '52 musicals were exempt from 20% amusement tax, while last year's season gave up \$45,000 in Federal tax.

Paris Mugg
Art Buchwald
has
*'A Whale of a Time
With 'That' Whale*
* * *
one of the many byline pieces in
the soon-due
47th Anniversary Number
of
VARIETY

Talent-Tax Snag, In Copa, Miami, 450G Miller Buy

Miami Beach, Dec. 23. Copa City came to full turn of the wheel with its takeover this week by Bill Miller, who was associated with Murray Weinger in the original operation during the lush end-of-war period. Purchase price was \$450,000 and Miller has set Jan. 20 for opening.

Miller, who operates the Riviera, Ft. Lee, N. J., will change name of the huge place to Bill Miller's Miami Beach Riviera. Chain of events leading to current setup is a tangled one. First came the fire which burned out the original Copa-Cabana. The spot was rebuilt into the Norman Bel Geddes idea in niteries, seating 650-700 in the main room and 250-300 in the adjoining lounge. Financing was arranged through stock sales, with Weinger and associates controlling voting power. Biggest backers (and mortgage-holders) were the Sam Kaye group, he being the local financing tycoon. Overhead on operation, plus top budget for acts, negated any big profits, unless the

(Continued on page 42)

Morris Agency Gives Heave-Ho to % Split in 'Sudden Blow' to Indies

Pa. Labor Bd. Sets Election For Cafe Picketed 4 Yrs.

Philadelphia, Dec. 23. The State Labor Relations Board has ordered another employees election in the four-year labor dispute at the Anchorage, East River Drive spot which has been picketed by Local 301, Waiters & Waitresses Union, since 1948.

Election will be held Dec. 30 at the board's office in the Finance Bldg. here, and will be limited to 24 employees who were working Oct. 31. Question to be settled is whether the employees want Local 301 to represent them exclusively in collective bargaining.

Local 301 was chosen as the bargaining agent in an election by the waitresses in 1948, and has continued to picket the spot after alleged objections were raised by management over union procedures.

Danny Graham Exits Chi MCA

Chicago, Dec. 23. Danny Graham, head of the Chicago act department for Music Corp. of America for the past 10 years, retires Jan. 27. After a winter vacation, veteran booker will probably go into business for himself.

Previous to MCA, Graham was associated with the Sam Roberts office. Most of his work will be taken over by Marvin Moss, with some accounts being handled by Jim Brayley, Johnny Palmer, who has been in the orch end, also resigned last week.

The William Morris Agency has all but formally shelved policy of buying talent from other agents, except when a cafe owner specifically asks for an act belonging to another office. Under system hitherto in effect, the Morris office bought acts from virtually all indies and split commissions with them. Under the new system, there will be no commission splits.

The Morris plan is a variation of the one adopted by Music Corp. of America some years ago. MCA will not split commissions with any booker, but when buying an act from another agency, it will give the outside office its full 10% cut.

For many years after MCA introduced this policy, the Morris office continued to cooperate with the indies, by spotting acts in cafes where it held exclusives. Indies generally were content to let them book 'n return for a 5% cut.

The office, with departure of Dick Henry, who left last October and went into business for himself, has gradually weaned itself from outside buying. Today, it's virtually impossible for an outside agent to spot an act through WM. There's been no formal announcement of new policy, but the individual salesmen have been told to lay off outside acts.

Morris office as well as others have long held that it costs more than 5% to operate, and have been forced to clamp down on buying from others.

New procedure is a blow to the indies, many of whom have been doing business with WM on a 5% basis for years. The freezeout has forced the indies to go direct to the cafe owners for bookings. However, that similarly leads to a blind alley inasmuch as the niterity operator when buying names is forced to provide for the surrounding show from the agency that supplies the topper. They do manage to get a few acts on bills where there's no expensive headliner.

"THE DANCING CABOTS STOP THE SHOW"

—N.Y. DAILY MIRROR
(Lee Mortimer)

"The dancing of the Cabots, she with the golden tresses down to her hips, and the two young men who toss her around, is a highlight of the revue."
—WORLD-TELEGRAM
(Robert W. Danna).

"Highlight dance numbers."
—VARIETY (Abel).

"Those Cabots would stop a show in any era. They're exciting to watch. Their kind of Dances sell liquor."
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(Hy Gardner).

"The Cabots . . . almost stole the show . . . were superb."
—BILLBOARD.



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Dailies Hit Springfield Cafe 'Filth'; D.A. Threatens to Vacate Licenses

Springfield, Mass., Dec. 23.

A nor'easter in a nightclub is brewing in these parts as the result of local newspapers launching a crusade against "filthy" nitery shows in western Massachusetts and northern Connecticut. At the same time, the D.A.'s office has threatened to lift some of the boite licenses unless the "merchants of mud" put more clothes on the girls and launder the emcees' material.

Simultaneously, the Daily News and the Morning Union sent out reporters on special assignments to o.o. a few of the spots which list "character dancers" for their late supper shows, and their findings made page 1 for both sheets.

Said the News: "Guests at several area dining and drinking establishments have returned home ashamed and appalled at the high degree of downright smut and lasciviousness incorporated into the so-called 'floor shows' of these establishments."

No names were used, but the number of night spots in the area covered by the stories is pretty limited. The story hit "shocking stories" by the emcees, and deplored the fact that teenagers were in most of the audiences. The News reporter said that "some of the nightclubs visited presented floor shows in which good, clean fun was the order of the evening, but there were too many others which exceeded the bounds of decency to an amazing extent," and that these were in the minority.

Headlined the Union, "Sex, obscenity, top attraction at many nightclubs in vicinity of Spring-

field," with story declaring that the "exotic" or "interpretive" dancers were pandering to the lowest tastes of their audiences, and selling "filth for a fee." The Union went on to say that its reporter had seen policemen in the audiences, but their presence "failed to diminish the ardor of the gagsters, with their tainted jokes."

It was charged that teenagers were served beer, and that "sexual perversion and pervers were the favorite topics of the jokesters."

District attorney Stephen Moynahan declared that "questionable entertainment is a source of real concern to us," and threatened police action if licensing authorities fail to drive out these "merchants of mud."

If the licensing authorities do not clean up their own house, the D.A. said, "then we will have to visit them with the state police, which might prove somewhat embarrassing to persons in the audience, if not to the performers."

CHICAGO BREAKS OUT IN 'BLUE ANGEL' RASH

Chicago, Dec. 23.

Al Greenfield, formerly parlier with Milt Schwartz, in the Band-box, Prevue and Capitol bistros, will start a new nitery here along the lines of Blue Angel and other eastside New York intineries. He has taken over the northside Gotham, shuttered for two weeks, and tees off with Josh White, Jeri Southern, and Jane Dulo Dec. 25.

While headliners may be in for long stays, rest of the bill will be changed, probably monthly. Gotham, which opened last spring, went into bankruptcy last week. Outside of Etta Moten, most of the acts were aspiring young opera singers.

Jean Fardulli, who operated the Gotham and previously the defunct Opera Club, is moving back to the latter and has tagged it the Blue Angel. Not expected that he'll go on a name policy, looking rather for local talent that can be built.

Deejay, Disk Newcomers In New Nitery Package

Hollywood, Dec. 23.

After whipping together a pair of packages built around familiar names, Sammy Lewis has a new gimmick in the offing for a unit slated to take to the road after Jan. 1. Layout will feature "New Recording Stars of 1953."

Lewis has inked disk jockey Larry Finley to head the package, which will feature upcoming male and female platter possibilities whose initial entries indicate they may become names in 1953. Unit, being booked by the William Morris office, probably will break in at Las Vegas.

Lewis recently packaged the Edward Arnold "Diamond Jim Brady Revue" and the Jimmy McHugh "Song Stars of Tomorrow."

Agent Turned Talent Scout

Billy Grady

recalls a nightmare in a
Prohibition nitery

Honor Among —

* * *

an interesting byline piece in the
forthcoming

47th Anniversary Number
of

VARIETY

Sands, Las Vegas, Makes Capital of Danny Thomas' 'Act of God' Laryngitis

Las Vegas, Dec. 23.

The headliner roster here was decimated considerably last week when three names topping floor shows were downed by illness. Major sufferer was Louis Prima who was forced out of the El Rancho show by a mild heart attack. Maxine Andrews (Sisters), at the Sahara, was out with laryngitis, while Danny Thomas was similarly afflicted while preeming the Sands.

Thomas, however, managed to emcee the show. In his stead, one of the most expensive nitery line-ups ever to gather at one time in any floorshow, Jimmy Durante & Eddie Jackson, Ritz Bros., Frankie Laine, Jane Powell, Ray Anthony and Denise Darcel, who were invited to the opening festivities, substituted. Coast regional director of the American Guild of Variety Artists, Eddie Rio, one of the invited guests at the Sands, gave the spot special dispensation permitting the talent substitutions for a \$25 token payment to each performer. He ruled that Thomas' illness was "an act of God." (See separate story and review for further details.)

Philly Nitery Performer Fined on Reefer Charge

Cape May, N. J., Dec. 23.

Jack Riggittano, nitery performer, was fined \$1,000 last Wednesday (17) when he pleaded guilty to the charge of unlawful possession of marijuana. Riggittano was arrested in Wildwood late in the summer, along with six other performers. Judge Harry Tenenbaum suspended a 364-day jail sentence and placed Riggittano on two years' probation.

Eleven musicians and entertainers were convicted as the result of Wildwood narcotic raids last summer.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 23. Joe (IATSE) McCarthy, former alumnus here, assisted by Joe Sinclair, John McDowell, Joe Dwyer and other IA boys from N. Y., beat Santa Claus to the punch by gifting each and every member of the V. C. hospital staff and personnel. It's a yearly event with these backstage boys of Local 1.

Henrietta Koehenour planned back to Washington, D. C., after a bedside chat and vacation with Helene (WB) Baugh whose progress after surgery indicates go-home certainty in the near future. Milford (IATSE) Brown, technician from Stude Theatre, Houston, hit his first real good clinic report while on observation.

Jerry (Loew) Hornsby motored in from Newark, N. J., for annual checkup and o.o., the ex-Variety Clubite receiving an all-clear to stay at work.

Saranac Lake summer theatre group planning an extra gala for the coming season. Among plays they will offer are "Twelfth Night," "My Sister Eileen" and "The Philadelphia Story," again at local Odd Fellows Hall.

Many troupers of the actors' colony are making reservations to attend the crowning of the king & queen of the yearly Lake Placid Winter Carnival. This year Gloria DeHaven and Don Cornell are skedded for the tiaras.

Grady V. Graham, former drive-in manager from Albermarle, N. C., on observation here for six weeks, couldn't take the cold climate so he is now curing in Norwood, N. C.

Write to those who are ill.

Talent—Tax Tangle

Continued from page 41

room were heavily attended nightly for both shows. With competition and other problems, it didn't work out, though show ideas were highly praised by attendees.

There was a series of partners in the venture through the years, beginning with Miller and winding with mounting mortgage aches, plus endless litigation leading to nixing of reopening this season. Foreclosure suit followed by Sam Kaye interests (nephew Ralph Resnick), which bought spot's lease for \$55,000 at public sale on a third mortgage of approximately \$200,000, which included Weinger's ground-leasehold.

Reports that Columbia Broadcasting System was interested in buying the property for TV studios wound up with formation of a corporation called "CBS" organized by Ned Schuyler's partner in Copa City for past two years, attorney

Shirley Woolf. "CBS" then made verbal deal with Kaye interests for takeover, with Martha Raye and Norma Schuyler, owners of Five O'Clock Club, to head up the deal. However, they relinquished their commitment to Miller, who is coming in with solid backing. He's in town now, lining up staff and dickering for acts with Sam Branson—also here—of William Morris Agency and other top talent handlers. Policy will be along lines of his N. J. Riviera.

Cost of initial operation will run over \$80,000, according to those concerned with rentals, mortgage interest and other debts. Hitch may come via the U. S. Internal Revenue Dept., which filed a 100% penalty tax assessment last week in Circuit Court against Kaye, Weinger and S. L. Kramer, trading as Copa City Co. Suit is a lien for withholding and social security taxes claimed by Government for last quarter of 1949 and first quarter of 1950. Also included are cabaret taxes for period from December, '49, through March, '50, "T" department toppers here said such liens are filed against responsible persons, ostensibly Kaye, who has holdings in two top beach hostels, the Nautilus and the new Biltmore Terrace, among other financing ventures.

It is expected however, that the matter will be cleared, what with Miller regarded as a responsible and reputable cafe operator. His biggest problem is booking of talent, since the leading niteries here have set the top names and the act stock is fast dwindling as bonifaces in Las Vegas continue to bid sky-high for entertainment.

MCA ADDS NEW NAMES TO UPPER ECHELONS

Hollywood, Dec. 23.

Lew Wasserman, Music Corp. of America prexy, confirmed additions to the agency's upper echelons. George Stern was elected veepee of Revue Productions, an MCA producing subsidiary. Other veepees named at the election are Chuck Koren and Mike Levee, Jr. Alan Miller and Mickey Rockford will serve on the board of directors.

Larry Barnett, already a veepee, has been named a director of MCA Artists, Ltd., and Herb Rosenthal was elected a director of Management Corp. of America. Both subsidiaries deal with management and handling of talent.

Billy Wms. Quartet, Orch For Pitt Hockey Hypo

Pittsburgh, Dec. 23.

A new wrinkle to hockey will be launched here next month when Pittsburgh Hornets and the Providence, R. I., club meet at The Gardens Jan. 7. Management has booked in an orch and the Billy Williams Quartet, latter from TV's "Show of Shows," to entertain before the game and between periods.

Hornets are owned by John H. Harris, who also operates The Gardens. Once before, in the '30s, he tried something else at a hockey game, a skating exhibition by Sonja Henie. That was the spark which was eventually to lead to the big skating extravaganzas like "Ice Capades," which Harris produces, and "Ice Follies."

Ron Fletcher to Coast On 'Ice Capades' Huddle

Ron Fletcher, who just finished doing the choreography for the new Roxy, N. Y., ice show, goes to the Coast Saturday (27) to confer with producer John Harris on the dances and musical numbers Fletcher is to stage for the new "Ice Capades," which goes into rehearsal in March.

Fletcher will be back in N. Y. Jan. 2, to work on ice dances for the next Tallulah Bankhead TV show, Jan. 10. He also hoofs on Tallu's shows.

Auction 500 Club, N. Y.

Furnishings and equipment of the 500 Club, N. Y., were sold at auction yesterday (Tues.). Spot closed several weeks ago after a short operation on a strip policy.

For the greater part of its career, it was the Havana-Madrid.

'Ice Follies' Twin-less

New Haven, Dec. 23.

Team of Scotvold Twins was temporarily split up when an appendectomy hospitalized Joanne Scotvold during stand of "Ice Follies" at Arena here.

Currently recuperating at St. Raphael's Hospital, blade star will rejoin troupe in about a month. Actual loss of playing time is minimized somewhat by fact that "Follies" knocked off for annual 10-day Xmas vacation following close of its local run.

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W. T. ED KIRKEBY — *Personal Manager*

Miami Beach In Big Holiday Start For Hotel Cafes; Other Nitery Reviews

By LARY SOLLOWAY

Miami Beach, Dec. 23. Pre-holiday week marked beginning of the rush for the hotel-cafe group, with the one-show-nitely members winging off and doing business though awaiting results come next 10 days, when the two-show policy parades (Saxony, Casablanca, Biltmore Terrace) tee off their presentations.

The one-show spots average 200-250 seating capacity with a \$2-2.50 minimum. They figure that fee a lure, what with the bigger cafes expected to hit the \$4.50-\$5 tariff for food or beverage. Typical of the talent to be used by the "middle three" was last week's lineup (though Sans Souci is adding to program for future acts such as Kenny Kent, Betty Reilly, etc., as follows:

ALGIERS HOTEL

This bizarre newie on the ocean-front scene is setting up a schedule of one and two-week dates. Doretta Morrow premed the room for first frame with Joyce Bryant current on a fortnight deal. Spot seats 200, but with the biz being attracted, they need shoehorns to squeeze the overflow wanting in. First Negro performer to work a hotel here, songstress is proving one of the clicks of the early season. She worked these parts at the Five O'Clock Clock sometime back and with return shows improvement in all facets: grooming, a cleavage gown that startles, hairdo, a silver

touch that catches the eye, and delivery that has been smoothed into a distinctive style, though at times tending to overdramatization, a fault easily eliminated.

Blending of tunes is intelligent and makes for steady audience reaction build. Tees off with "Everything I've Got Belongs to You," highly effective version of "I've Got a Man." Wood switch brings Roumanian number done in English. Odd style, which adds to impact, is a sometimes semi-crouching approach to mike, and highlights her balladings. "Lorelei" and "One For the Road" round out main portion. Encores with a wrapup rendition of "Love For Sale" and "Stormy Weather." Had them all the way, and could have stayed on longer.

SANS SOUCI

This hotel's year 'round fave with the nitery-minded, the Blue Sails Room, keeps bringing them in, despite the added competition. Current is Bob Carroll, who is playing a return. He's a well-versed song salesman with a style sometimes reminiscent of Tony Martin, but a crowd pleaser on his own via a straight delivery that wins male as well as the femme contingent, who go for his robust looks and approach.

Carroll handles ballads and rhythm numbers in equally capable fashion. Displays phrasing technique on the slow ones such as "You Belong to Me," "Because You're Mine" and "That Old Feeling." On the fast beats, there's solid handling of "Cheek to Cheek," "I Get a Kick Out of You," and "Who Cares?." In encore department, he gets tableholders into participation idea with "Sunny Side of the Street" to garner top approval.

NAUTILUS HOTEL

This downtownery has rearranged its Driftwood Room to bring it into the more attractive set of spots for acts. Stage has been shifted to end of area, with a sliding platform from which talent can work and be seen from all points.

The "Velvet Fog" is gone. Rather, there's a bright, easy working songster who comes up with a pleasant and want-to-please approach, plus a songalot that is carefully arranged for balance and build. With own accompanist Al Pellegrini to supplement band backing, he works tongue-in-cheek on "You Belong to Me" and "Do Not Forsake Me," then a lampoon on all the top singers doing his theme, "Blue Moon," with takeoffs on Como, Eckstine, Daniels, Sinatra and Ray. The miffing makes his routine a standout.

Torme spells out a fast "Sailin' On the Henry Clay" for change of pace and continued mitt build. "You're Drivin' Me Crazy," "Wish You Were Here" and "At the County Fair" round out stint. Bring-back by and brings "Pretty-Eyed Baby," with ringer participation for a sock bowwow.

Gomez & Beatrice, house dance duo, are working more smoothly now, and with a broader appeal for viewers. Gomez has cut down on the talk between routines, to add to values of ballroomology which includes the Latin and American ideas done in smart, smooth tempos. Freddy Calo orch is solid for show and customer terpercy.

La Vie en Rose, N. Y.

Ethel Waters, Carl Ravazza, Van Smith Trio; \$5 minimum.

Ethel Waters hasn't played a New York Cafe in about seven years, her last being the now-defunct Embassy. Having built her rep in cycles from Harlem (out of Chester, Pa.) to Hollywood, this year-end spotting at Monte Proser's La Vie en Rose represents still another course in the career of the singer-actress. It's in many ways a comeback for her on the saloon

Sherman Billingsley

details the background of

Turning the Stork Club Into a TV Studio

one of the many interesting byline
pieces in the soon-due

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VARIETY

time, and at La Vie it's certain she will be seen to important advantage. The Proser savvy (and generous advertising budget) will see to that.

What may seem strange is that Miss Waters eliminates talk in entirety. Thus the work of her just-completed cycle goes by the board, as if she prefers to stand on the equipment she now possesses, instead of bringing her overall attainments into play. Thus there's no overtone of her whammo contribution to "The Member of the Wedding" (legit and film, with an award from the N. Y. Drama Critics Circle for her performance), as well as previous engagements in legit; not a word about her as a bestselling autobiographer ("His Eye Is on the Sparrow," as told to Charles Samuels), mere mention of which would act not only as a plug (which she may not need) but serve to fortify the aura about this great lady of song. And, of course, no peep from her on her succession of films.

If her 1952 act-devisers had by any chance tempted her with these choice tidbits, it's obvious Miss Waters spurned them. Her eye is on the narrow, but not in the negative sense, since this is obviously a different kind of performer—one who must know that she has made an enduring contribution to show biz, a woman of unusually forceful character who will not compromise herself professionally if that means lending herself to hokum and glam to which she cannot with good conscience descend.

By the same thinking, she apports, adopting, for instance, a rather "busy" and colorful affair

(Continued on page 45)

Vegas Talent

Continued from page 1

hotel operators are nating themselves for not embarking on a building program of their own years ago. Had they done this, they say, the new hotels would not have sprung up and the oldtimers could have had the situation under control, as far as competition for trade and talent is concerned.

Currently there are blueprints for nine new hotels, including a nine-story hostelry, which is feared most by the competition. They feel that a building that tall would be a blot on the landscape and would mar the view from neighboring inns.

Operation Expansion

Even so, some of the current owners will start expansion programs. The Flamingo will make some alterations to the casino and dining rooms and lobbies and the Thunderbird will start building 400 more rooms on a tract where a racetrack was supposed to rise. The unfinished grandstand is still standing.

The major possibility for Las Vegas is the increase in convention trade. By the end of next year, operators on the Strip hope to have sufficient space to take care of all confab trade. They envision enough of this type tourist by playing up the entertainment and sports angles. Nearby Lake Mead is reported to be a fisherman's paradise.

However, if they're to get money to their nerve centres—the casinos—they'll have to play up the entertainment values. If they can't get names, then they'll have to build 'em. Virtually all the hotels have been playing units. The Flamingo is even set to embark on a legit idea with a traveling stock company offering various musicals.

Hollywoodite Units

Another item that's been exploited lately is units built around a filmster. Mickey Rooney, Edward Arnold and others have played here, and they're casting around for others.

Bonifaces are still cooperative when it comes to buying talent. They still have a deal whereby the hotel that last played the act will have first call on him for the next

18 months. The Sahara was stuck for a headliner and asked permission from the Flamingo to play the Andrews Sisters. Permission was granted and the Sisters are current there.

The Route 91 spots where the major hotels are located are hitting a top stride in business. Ordinarily there's a lag at this time of year, but the opening of the Sands last Tuesday (16) gave the area an added spurt and drew capacity business with some overflow hitting neighboring hotels.

Those in charge of the hotels feel that the most important thing is to glamorize the entire area, and then hope to get the visitors via talent. The operators think that eventually each spot will get some play from each visitor no matter where he bunks, but the majority of the play will go to the spot that gets him originally.

Jerry Lewis to Appeal AGVA Ukase on 'Parole'

Hollywood, Dec. 23.

Jerry Lewis, finding crackdown by American Guild of Variety Artists unfunny, will appeal to vaude union's national appeals panel on recent ruling calling for \$1,000 fine plus year's probation for cello nitery appearance.

Understood Lewis doesn't mind the fine but objects to threat of suspension if he violates probation. Eddie Rio, AGVA Coast rep, with Jack Irving and Jimmy Lyons, are on panel.

The Wallendas have signed a three-year representation pact with the Lew & Leslie Grade Agency, N.Y.

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Bellevue Casino — Montreal, Can.

BRANI - VALENTI and PIOLDI

Personal Mgt.: EDWARD RILEY, 1560 Broadway, New York

\$5,500,000 Gamble and Gambol Spa Is Writ on The Sands of Las Vegas, Where a Preem Means Four Days

By BILL WILLARD

Las Vegas, Dec. 23.

Skyrocketing onto the "burgeoning Las Vegas Strip of cushy hotels, the Sands bids fair to become the top gambling spa of the count-down built by Mack Kufferman and try. Freedman at a cost of \$5,500,000, and master-minded by Jack Entratter, the hospice is frankly for heavy look as well as buck out for its preem, and with Danny Thomas presiding over the lavishly mounted production in the Copa Room, is pulling in the bulk of pre-holiday biz.

Not since advent of Wilbur Clark's Desert Inn which preemed in April, 1951, has such razzle-dazzle been accorded a Vegas preem. Desert Inn opening coincided with Kefauver investigations, thus cashing in on resultant publicity wave directed toward gambling. Without such a natural intro to its birth, Sands pulled out \$50,000 from the vaults to stage a hunk of promotion surpassing palmy days of P. T. Barnum. All ingredients were tossed into the flack salad, including four openings in one and all covered by reps of press, radio, TV and pix.

Resident publicity head, Al Freeman, working closely with Bud Granoff of the Gene Evans New York office, cannily began to woo citizens of Las Vegas by cartoon ads stressing the "come as you are, we're not snooty" theme. Following the first "dry run" opening for Las Vegas, during which 10,000 townspeople stormed the marble-

Sands, Las Vegas

Danny Thomas, Connie Russell (with Kenny Neumar & Ernie Preston), Lou Wills, Jr., Ralph Strane, Peggy Dietrich, Walter Popp, Copa Girls (10), Ray Sinatra Orch (14); no cover or minimum.

fronted bastions of the Sands and rode handles of slot machines—the only gambling devices ready for action Sunday (14)—word-of-mouth along the rialto was all in favor of the new hospice.

Official take-snipping took place next day (15), when officials of the State of Nevada and local dignitaries mingled with Hollywood celebs in the rites, later became first-nighters for the preem floorshow. Both dinner and late presentations in the nitery were jam-packed with creme de creme of gambling hierarchy, and special guests along with local businessmen who had helped build and stock the Sands. Shakedown shows lasted for almost two hours in each case, but since the casino was so filled with players, bosses didn't mind the excess time given over to Danny Thomas & Co.

During the roll and toss of cubes, whirl of the little white ball, flip of cards, and slamming of one-arm bandits, some \$200,000 went to patrons in the first eight hours. By the end of the third shift, or 24 hours from the first bet, house had recovered 99% of the moola. Second day's betting favored tables by wide margin, thus establishing the Sands as one of the few establishments along the Rue de la Pay to shell out and quickly.

The second day was set for press preem. Given transportation via airlines from all parts off the country to Vegas, wire service scribes, columnist, mag reps, photogs, various name players from Hollywood, and show biz moguls descended upon this portion of the town to garner Freedman's palace of pleasure. They were parted, dined, and given a sock show in the little nitery gem of a room. Although several facets of the Entratter production were still in flux, that night turned in another Thomas triumph.

So keyed-up, 'tis said, was the humanist-comedian during the hectic double preem that he overstrained his vocal chords, bringing on a glandular disturbance and a slight case of laryngitis. Unable to smoothly intone the w.k. Thomas nuances within his layout because of a finicky voice box, he begged for a night off upon his doctor's advice. He was granted his respite.

The Sands' fourth "opening" took place when, on Wednesday (17), a \$50,000 substitute show was ad-

libbed by Jimmy Durante, Ritz Bros., Frankie Laine, Jane Powell, Denise Deroche, Eddie Jackson, and Ray Anthony. All volunteered to help out the beleaguered Danny for free. Okayed by Eddie Rio, AGVA's western regional chief, as an "act of God," the top acts combined to put on a show never before displayed in such free-wheeling fashion within nitery confines, excepting for, perhaps, a benefit. Thomas croaked the intros and made a light apology for his condition, but serious when he stated: "I hope the press doesn't think this is a fake. This is no publicity stunt." But, just the same, all the agents of the vast and varied publicity media were in the house with a solid phalanx of photogs rearing ringside to pop the unusual spectacle.

By the turning of another 24 hours, celebs, VIPs, and most of the Fourth Estaters had departed and the Sands settled down for the run.

Rise of Danny Thomas from a \$50 per week chore at the 5100 Club in Chi to his present pinnacle marked by upcoming preem of "The Jazz Singer," surrounds the Copa Room with strange prescience as he unfolds his class material. Success is stamped upon his every movement and inflection. His way with people, who swear he can do no wrong, is completely disarming and human.

He is greeted upon entrance by salute of applause, and after acknowledging the tribute, launches his famous "Oath of Allegiance to the Bosses." Around a cutie "I Hate Nite" story, he weaves a powder puff jab at his spouse for her overspending affliction. Parody, "Getting to Be a Rabbit With Me," is in line with the satire having to do with modern diet fetishism and Gayelord Hauser in particular. Saga in soap opera vein is rib-tickling as he wails "Mamie Kock-en-lacher, Girl Kleptomaniac."

Thomas flays armchair critics, and parlor performers who steal comedians' best material, which leads into bray of "Amateur Competition Blues." Slaps on black Stetson for drawing highspot about the great west and all its charms. Big seller is his medley from "The Jazz Singer." In answer to clamoring, he begs off with "We're Strong for Toledo."

Connie Russell, after playing around with routing for several shows, finally hit upon okay exposition. Copper-tressed thrush eased away from passive opener, "World on a String," in favor of "Fancy Free," revved up with some kinetic terp flourishes by partners Kenny Neumar & Ernie Preston. Gal has forceful stage presence with matching pipes, but can soften down as in "Why Don't You Believe Me?"—Again, with males flanking, falls into song-choreo, "Who Couldn't Dance With You?" exiting afterward for costume change as lads caper some interlude legwork.

Chirper emerges from behind screen transformed from her previous Ernest Adler bouffant creation to a sexy, sequined, panel-skirt job revealing nice gams. Slithers around to "Mamie Is Mimi," in beguiling manner playing up to partners. Temperature and applause quotient rise for this bright exit piece.

Lou Wills, Jr., takes it away with session of legmania, but followup acroflips bring in key results. First preem viewing had Wills including a so-so impress of Ray Bolger; however, he wisely tossed it out for direct segue from opening quickie and gab bit utilizing backflips into specialty—walkovers, twirls and twists amid cleating from his recent musicomedy foray, "A Tree Grows in Brooklyn."

Ten Copa Girls were chosen by Entratter from covey of 500 hopefuls auditioned in Hollywood last month. Obviously picked for looks and frames rather than ability to become pundits of the pas-de-bourre, luscious dolls do as they were tutored by choreographer Robert Gilbert, with at least two or three possessing above-average knowhow. Sumptuous costuming adds to picture as they turn through "Good Old Days," receiving appreciative mitts after tossing

away brocaded cloaks for peeps of flesh.

Ralph Strane tenorizes lyrics, with Peggy Dietrich warbling second refrain of the Joan Edwards-Lyn Dudy special score. Second choreo is gold lame and russet affair in Spanish Gypsy stomps. Joy Healy fronts with fine sample of heel-and-toe for warm response. Strane again lends his vocalistics for descriptive value.

Ray Sinatra has 13 men on the stand, and all are capable musicians; judging from excellent background supplied. Sinatra knows how to wield a baton for soloists, and after several more shows will have all cues and passages love-tailoring for proper welded "ow. Walter Popp takes over the S. in-way during Thomas period, doubling as accomper and conductor for careful and effective guidance.

Future Copa Room extravaganzas will be insured of proper showcasing because of special care given this preem. Lighting panel, presided over by Joseph Mall, will bring forth increasing special effects as intricacies of various combinations are utilized. Room itself is one of the most flattering—both to performer and guest—in the country. Unique two-dimensional plastic and wire wall murals depicting "Carnival in Rio," conceived by Tony Duquette, add to interior decor and Copa theme. Seating 385 and designed for either intimate or lavish big-scale productions, Entratter's new domain is certain to acquire an enviable reputation quickly.

Following the 18-day booking of Danny Thomas, Lena Horne is pacted for a two frame stay. Edith Piaf takes over top marquee space following this period. Plans for spring and summer encompass package revues, some built in New York, a few on the Coast. Sands will possibly be the first to upset usual length of tenure grooved by other resort hotels on the Strip. To alleviate the current shortage of top name talent, Entratter is planning to keep his attractions in for at least six weeks.

This policy, if put into practice, will receive the acid test during summer months when Vegas jumps with heavy tourist traffic and turnover is constant. However, by watching the calendar closely, proponents of the new longterm venture will be able to alternate shows lasting many weeks, with fortnight bookings, and take advantage of pretty well established public tides pouring into Vegas.

If the idea works, other hotels may follow suit. Seven plush niteries going full blast 52 weeks and hiring acts practically in wholesale quantities can put a drain on the talent market quickly.

The Sands' scheme should be a boon to many new acts seeking work, and booking for longer span will make the western trek worthwhile. Further, the multi-week pact will hasten the end of monopolistic practices on the part of bonifaces wishing to grab and hold certain big name acts to 18-month "no-contracts-elsewhere-on-the-Strip" ball and chain.

Night Club Reviews

Continued from page 44

La Vie en Rose, N. Y.

At first show of her preem (19). It could be by design, since her very first numbers, "Taking a Chance on Love" (rigged with some personalized lyrics) and the "nobody's business" followup (also with ethyl and Ethel interpolations), make significant reference to her avoirdupois, age (life begins at 52) and other personifications. This is the closest she gets to self-appraisal, but even these are mere gossamer.

Rest of Miss Waters' songbook is hop and skip, with no particular angle on structure, but the salesmanship and weighty projection are never separated from the solid reputation. With alternating huskiness and tremolo, she operates, with hardly any bridge to catch her breath, on "Happiness Is a Thing Called Joe" and "Sleepy Time Down South." She starts right in on her memorable "Stormy Weather" with no preface, goes along with "Cabin in the Sky" and then works out a genuine characterization in "Porgy," which impresses as the most sensitive she delivers in her brief (30-minute) log at the intimacy, where the farthest customers can see her strong, lively mobile facial features.

The finish, "Sunny Side of the Street," is undoubtedly a purely personal choice. It leaves a good feeling, but is not calculated to set parently refuses to water down

her ample girth by the conventional gowning for one of her pro-pup a sock windup. Reginald Bean's piano accomp is flawless. The star acknowledges that. Miss Waters is too wise a pro not to know that area 1952, she must build an act to match—or approach—her prestige.

In Carl Ravazza, the east side cafe has a seasoned performer whose wide repertoire and style are made to order for closeup work. He's particularly bright on the Calypso stuff, most of these in a recitative vein, richly articulated and largely sans accompaniment. Though he shows obvious preference for ditties and specials, he can also handle in clicko manner such items as "Wish You Were Here" and "Ballin' the Jack."

Another plug in this small setup is Ravazza's free wheeling, person-to-person approach that finds an ideal trough, for instance, in his sit-down handling of the tender Johnny Mercer lyric, "When the World Was Young," which he moves along softly with fore and aft whistling passages. In the saucy department, he gives the works to "Bessie," the oversexed gal "who couldn't help it," but his gentle delivery saves it from becoming just another offbeat piece. In other chair-sitting stance, he rides through a series of oldies as the lights dim. Ravazza's patter matches his winning ways.

Trau.

French Casino, N. Y. (FOLLOWUP)

The French Casino, which is now hitting at the threshold of big grosses with its attempted name policy, appears to be exciting some notice from natives as well as out-of-towners. Naschat Martini, with a bankroll derived from several Paris cafes, is fast becoming one of the heaviest spenders on local cafe scene. He's already gone for a bundle and if given the right breaks he'll be recouping some of it.

Spot is now in a position where it may hit at any time, but it won't be the result of the name who may be playing there at a given date. It will be an accumulation of Sugar Ray Robinson, who started the policy, Frank Sinatra, the current John Arcesi—or it may be as late as Mickey Rooney or Frankie Laine, who are slated for February dates. The performer who will be at the spot at that time, will most likely get the credit, but it will be a glory that predecessors should share.

However, the business has been building. A gag around town is that, with names, Martini is losing only \$1,000 instead of the usual \$5,000. Current attendance seems to indicate that this is somewhat of an exaggeration. The spot is hitting some fine weekend figures. The party business seems to be on the increase and there's an aura of increased activity around there.

Arcesi, who achieved a degree of notoriety through a carefully devised press agent-inspired stunt wherein a femme automatically went into a trance upon hearing his rendition of "Lost in Your Love," seems to have the ability to make out on the song circuit. At this point, his dwelling upon the fact that dames go into a trance at hearing his tune is a distinct disadvantage. It induces a lot of talking and derision, especially among femmes, who start making cracks to the effect that they're still conscious.

Arcesi is a good singer. His pipes are well-groomed, he has a good range and a highly developed sense of rhythmicity. His recitative with drum background of "Noah" shows his ability to get the crowd at a top pitch. His arrangements are showmanly and his projection is good. Choice of numbers is also in the top vein.

Arcesi, who once worked as Don D'Arcy, is currently waxing for Capitol where his "Lost in Your Love" is his top effort. He comes on stage after an intro as the "trance singer" and cites "Lost" as the tune that puts the dames out of their mind. After that, it practically becomes a virtue for any girl in the audience to remark that she still retains her faculties. It's too much of a challenge.

David Greb (& Lober) is now in the production and provides further dancing strength to a cast that includes the excellent ballet of Jane Laste, the singing of Harry Seguela and Ginette Wander, among others. Highpoint of the show remains Dominique, the pick-pocket, card manipulator and magico who creates a terrific uproar in this spot.

Martini, being foreign to New York customs, is still to learn that a menu is one of the keystones in enticing return trade. The Casino's culinary scorecard is below par. The continuation of the name parade and building up the cuisine should be the primary project.

Hotel Pierre, N. Y.

John Sebastian, Dorothy Jarnac, Stanley Melba and Chico-Relit Orchs; \$1.50 and \$2 cover.

The ballet-mime and the harmonica virtuoso are a real happy coupling at the Pierre's Cotillion Room, complimenting and supplementing each other. They work with one another, interspersing their stuff in such manner as to suggest a seasoned team where, in actuality, they are solo workers. So suave is the rapport of lips and mouth-organ, however, that it would be a smart move to book them jointly in the hotel spots.

For Miss Jarnac this is not entirely new, in former years she worked in similar manner with a femme vocalist. It's better, however, with the male vis-a-vis, chiefly because of Sebastian's ability also to handle lines as well as his Hohner.

The petite ballet exponent is a winsome waif, elfin in her manner without being too "cute" about it, a lithe fluid personality who contorts herself into some amazing posturings without being grotesque. She plays it for comedy and the impact is good all the way.

Sebastian doesn't sacrifice his virtuosity either. That action, via interpretative movements, to the glib harmonicaist's spiel. As a pair they're excellent for this class room. Stanley Melba, who emceeds and is the general entrepreneur of the Cotillion Room has made a good booking in the pair. Per usual, he handles the proceedings well, musically included, with the Chico-Relit orch as alternate for the Latin terp sets. Abel.

Hotel Ambassador, L. A. (COCONUT GROVE)

Los Angeles, Dec. 17.

Jean Sablon, Margaret Sisters & Bruno, Eddie Bergman Orch (16); \$2, \$1.50 cover.

The Continental atmosphere prevails at Coconut Grove for holiday period with Jean Sablon headlining and European acrodance team of Margaret Sisters & Bruno making their U. S. bow in support. Discounting the New Year's Eve hoopla, prospects are only mild for the layout.

Stand is Sablon's first in about five years out here, and he doesn't show to best advantage. The far reaches of the Grove aren't suited to his Gallic charm which needs a more intimate atmosphere to obtain peak results. He works hard, though, and wins a good portion of his auditors, especially the femmes.

Although the voice leaves something to be desired, the Sablon insouciance wrings as much as possible out of the familiar like "Le Fiacre," "C'est Si Bon," "Symphonie" or "Pigalle." Some get the combination French-English treatment and benefit; "Pigalle" would be better for at least one English chorus. He also has an okay French-lyriced "White Christmas" and a hillbilly takeoff on "On Top of Old Smoky" that pays off neatly.

Margaret Sisters & Bruno provide a spectacular opening to this layout. A typically European acro act, some of their routine needs to be adjusted to American tastes, but the necessary switches are slight. Dance stuff is held to a minimum, bulwark of turn being the exciting musculowork of Bruno who tosses both sisters through the air with the greatest of ease, singly and together. Finale, a low-flying airplane spin that has the ringsiders ducking, is a breath-taking bowoff.

Eddie Bergman's orch is in its final week here and will be supplanted Dec. 24 by the Harry James crew as the house tees a name tooter policy to go with its headline acts. Kap.

Sugar Ray to Play

Sahara, L.V., in Jan.

Sugar Ray Robinson has been signed for the Sahara, Las Vegas, starting Jan. 27 on a booking by Joe Glaser's office.

Robinson, who retired last week as middleweight champion, has played two major nitery dates recently. He worked the French Casino, N. Y., and the Latin Quarter, Boston.

Diners Club in Brit.

The Diners Club, a system of charge accounts applied to nite-ies, restaurants, etc., has extended its coverage to the British Isles. Arrangements recently completed make it possible to credit bills at the Astor Club, Bagatelle, Dorchester Hotel, Grosvenor House, Piccadilly, all London, among others.

Outfit has also lined up the Colony Club, Barbados, B.W.I.

Jose.

VARIETY BILLS

WEEK ENDING DECEMBER 24

Numerals in connection with bills below indicate opening day of show

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Lowry; (M) Moss; (P) Paramount; (R) RKO; (S) Stein; (T) Tivoli; (W) Warner; (WR) Walter Reed

NEW YORK CITY

Capitol (A) 24
Johnnie Ray
Georgia Gibbs
Ray Anthony
Gary Morton
3 Rockets
Music Hall (I) 25
Peter Gladie
Jack Drummond
Charles Rayney
Nip Nelson
Jansley Dogs
Rockettes
Corps de Ballet
Sym Ore
Palace (R) 26
Gilbert & Russell
Chet Clark
Ross Wyse Jr &
June Mann
Yvonne Moray
Elsa & Waldo
Woodside Sls
Artie Dunn
Class Colles
Paramount (P) 24
Sarah Vaughn
Stump & Stumpy
4 Tunes
Teddy Hale
Ill Jaquet Ore
Tivoli (I) 22
Ink
James Moody Ore
L. Roy Strange
Myers & Walker
3 Rockets
Baltimoreans Ore
Chicago (P) 26
Step Bros
4 Aces
Ice Rev

Regal (P) 26
Dinah Washington
Cootie Williams Ore
Swallows
Herb Launce
Strawberry Russell
& Julia
Joe Los Angeles
Paramount (P) 25
Liberace
Mandarin
Modernaires
Pat Patrick
MIAMI
Olympia (P) 24
Laurie
Pitman
Eileen Van
George Kaye
Charles Bruno
PHILA
Earle (W) 25
L. Hampton Ore
Bertie Reading
PITTSBURGH
Paramount (W) 25
Billy Eckstine
The Family
Dave Barry
Martin & Florenz
WASHINGTON
Vivian (I) 25
Berk & Hallow
Stoner & Dennis
Lou Parker
Buckley Rich
Howard (I) 25
Larry Steele Rev
Paul Bascomb Ore
Joe Miller
3 Chocolaters
Butter Beans &
Sussie
2 Aces
Conrad & Estelle
Flick Montgomerie
Madris Thomas
Brewer
Beige Beauts
Checkers

Audrey Spierling
Roger Ray
Pirok
Carol Bros
Marcel Lobon
Dagenham Pipers
Warren, Latona &
Sparks
Patricia Rhodes
Pat Adair
Art Wanner Ore
Joe Los Angeles
Phil Moore's Flock
Nat "King" Cole
Van Smith 3
El Chico
Perla Martin
DeLeon & Graciella
C & G Galvan
Alvarado de la Cruz
Carlos Canache
Enrique Vincina
Leon & Eddie's
Eddie Davis
Bobby Ramsen
Argo & Fay
Paul Jones
Midge Minor
Helen Curtis
Art Wanner Ore
Oliver Dora
No. 1 Fifth Ave
Bud McCreery
Bud Downey
Hazel Webster
Old Reubentan
Sadie Banks
Allison Hotel
Beachcombers (4)
Eddie Snyder
Jas. Powers
Casablanca Hotel
Myron Cohen
Terry Swope
David Miller Ore
Clover Club
Nov-Elites (3)
Jeanne Gilbert
A. Berni
S. Marlowe Line
Tony Lopez Ore
Rock Club
Joe Thompson
Delmonico
Jose & Alida
Cork & Nellie Ore
Frolic Club
Kathie McCoy
Don Charles Ore
Lynn Club
Jimmy Day
Rusty Marsh
Flash Lane
Nancy Stevens
Ann Mitchell
Ginger Marsh
Lombardy
Don Baker Ore
Henry Taylor
Julio & Mae
Martingale Hotel
John Grippio
Danno & Ethel
Danno Yates Ore
Harvey Grant
Vincenzo
Monte Carlo
Count Smith
Day & Alva
Rafael Rumberos
Music Box
Belle Barth
Don Ostro 3
3 Aces
F. L. Preston
Richard & Jackson
Herbie Marks
Dolore
Conway & Day
NOTTINGHAM
Noting (M) 22
Peter Brough
Archie Andrews
Ronald Chesney
Peter Madden
Les Raynor & Betty
Roberts Bros
3 Live Bears
Harold Taylor
Edwards
PORTSMOUTH
Noting (M) 22
Hutch
Kitty Sls & Eddie
Kitty Bluet
Fraser's Harm Co
B Rhodes & C Lane
Lizet & Eddie

Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe Los Angeles
D'Aquila Ore
Park Sheraton
Irving Fields
Town Country
Arthur Ellen
Three Riffs
Lila Terris
Doris Carroll
Johnny Morris Ore
La Plaza 6
Two Guitars
Sig. Abern
Ell Spivak
Misha Usdanoff
Kostya Polonsky
Carmen Miranda
Desert Inn (23)
Jack Duran
Rudy Cardenas
Felo & Bruno
Don Arden D
Carlton Hayes Ore
Last Frontier
Phil Spitalny
Hour of Charm
Evelyn
Robert Clary
Sylvia Syms
Charlotte Rae
Clarence William
Wivel
Lida
Lita
Don Baker
El Rancho Vegas
"Windmill Review"
Joanne Gilbert
Allan & Ashton
Doodie & Skeeter
Harry Munno
Bill Daman
El Rancho Girls
Ted Fito Rito Ore

Montmartre
Pedro Vargas
Jacinto Rivero Q
Roxana Martin
Seraneta Espanola
Ray Carson
Tex
National Casino
Havana Cuban Boys
Maria Alba
Mariano Anielan
Chucho Maldonado
Rafael Bertrand
Sams Souci
Olga Chaviano
Celia Cruz
Reolo & Antonio
Nancy & Rudy
Tex
Chiquita & Johnson
Ana Gloria &
Rolando
Anielan
Miguel Angel Ortiz
Tropicana Chorus
Skippy
Olga Chaviano
Celia Cruz
Reolo & Antonio
Nancy & Rudy
Tex
Chiquita & Johnson
Ana Gloria &
Rolando
Anielan
Miguel Angel Ortiz
Tropicana Chorus

LAS VEGAS, NEVADA

Flamingo
"Flamingo Cav
1952"
George Price
Maxine Lewis
Mitchell & Petrillo
Don Corey
Luelle Vanelli
Herb Fleming
Flamingo Starlets
Bobby Page 4
Torriss Brand Ore
Desert Inn (23)
Carmen Miranda
Jack Duran
Rudy Cardenas
Felo & Bruno
Don Arden D
Carlton Hayes Ore
Last Frontier
Phil Spitalny
Hour of Charm
Evelyn
Robert Clary
Sylvia Syms
Charlotte Rae
Clarence William
Wivel
Lida
Lita
Don Baker
El Rancho Vegas
"Windmill Review"
Joanne Gilbert
Allan & Ashton
Doodie & Skeeter
Harry Munno
Bill Daman
El Rancho Girls
Ted Fito Rito Ore

HAVANA

Montmartre
Pedro Vargas
Jacinto Rivero Q
Roxana Martin
Seraneta Espanola
Ray Carson
Tex
National Casino
Havana Cuban Boys
Maria Alba
Mariano Anielan
Chucho Maldonado
Rafael Bertrand
Sams Souci
Olga Chaviano
Celia Cruz
Reolo & Antonio
Nancy & Rudy
Tex
Chiquita & Johnson
Ana Gloria &
Rolando
Anielan
Miguel Angel Ortiz
Tropicana Chorus

Coronation Pix

Continued from page 1

and video during 1953 with President-elect Eisenhower's inauguration Jan. 20.

CBS plans to give the event more than five hours coverage in both media, but how much of this will wind up on the nation's TV screens will be determined by the amount of film flown across the Atlantic. Both NBC and CBS plan to fly over a number of their top correspondents and cameramen from the States, to join its regular staffers operating out of London and Paris.

Possibility exists that CBS might follow the plan it originated in covering the United Nations sessions last year in Paris by obtaining live TV coverage of the coronation and kinescoping it, then flying the kines back to this country. Plan will be discarded, however, in favor of direct filming if it's found that the latter system is faster. Both webs will be forced to rely on BBC kines for some of the coronation pageantry, since the British government has ruled that only BBC cameras can lens certain parts of the event.

W. Germany TV

Continued from page 2

only barrier to operation of a British Continental telecast is the necessity of working out compensations so that the programs can be received on European TV sets which operate on a different "line-per-inch" basis than the British. British TV work has a 405-line system while West Germany and Holland have the 625-line system. France uses an 819-line system. Negotiations to master this problem between the Dutch, German, French and British TV stations will start as soon as it is clear how large the German TV net will be.

France is planning an intermission-less telecast and in the evening a repetition by means of TV ptx. There are reported to be no difficulties here concerning the transformation of the different line systems. It is necessary to establish a micro-wave chain between Lille and Lopik (Holland), also between Lille and Hamburg.

New Acts

THE GOOFERS (5)
Instrumental-comedy
12 Mins.
Palace, N. Y.

In the No. 5 slot in the current eight-act Palace layout, the Goofers are the standout item on the bill. Formerly with the Louis Prima organization, they are an instrumental Dixieland quintet which combines okay music with surefire comedy.

Leading member is the trombonist, who plays horn well, sings competently, hoofs better-than-average in an acrobatic groove and registers as an all-around performer. The trumpeter has an okay voice for special material while the pianist shows off a polished keyboard style in his solo stint. The drummer also is spotlighted in some Krupa-styled skinbeating but this bit is played too long. The bassist also is unusual with his acrobatic highjinks in playing his instrument while on his back.

Open fast with the Dixieland number, "When The Saints Go Marching In," and also register strongly with their Bell Sisters takeoff on "Bermuda," following with "I Can't Get Started With You" and "Pretty-Bye Baby." Combo hits hard throughout and shape up as an attractive unit for vaude, niteries or TV. *Herm.*

DICK ALLEN TRIO
Solos
15 Mins.
Mars Club, Paris

Instrumental and song trio has Dick Allen on piano, Jimmy Gourley on electric guitar and Guy De Fatto on bass. Allen and Gourley are Americans who know the niterie circuit here, and De Fatto is French.

Threesome is new and still has a few edges to rub off. Fresh offbeat voices and good rhythming make this okay background for intimacies but there is not enough diversity and projection as yet to make this rate a special act. They still do not have the ease and versatility. They do "The Trolley Song" in French, with sound effects, and a nice lilt for a good opener, then they blend on "Tea For Two," "Bali-Hai" and a "Wizard of Oz" medley, with special lyrics being the keynote of these renditions. Most of the words are of ordinary calibre and do not improve upon the old.

Some more diversity in offerings and, above all, more straight instrumental numbers may give this trio a style and uniqueness it now lacks. Allen, who does most of the lead vocals, has an offbeat voice that does not have the power for projection sans mike in big rooms. Okay for intimacies. *Mosk.*

SHOOTING MANSFIELDS (3)
Marksmanship
8 Mins.
Palace, N. Y.

The Shooting Mansfields have been around for a long time but have not been documented in VARIETY's New Acts file. It's a topnotch turn for first, second or closing spots on any vaude bill.

The elder Mansfield works with his wife and daughter in a fast turn featuring the family's superlative rifle handling. Each member takes a turn at shooting at small targets which break as a pellet hits them. Piece de resistance is a bit in which the husband shoots at small glass balls framed around his wife's face. At show caught, there were no misses in about 150 shots. *Herm.*

LINON
Rope-walking
12 Mins.
Palace, N. Y.

Linon is an English act with a comedy filip to his rope-walking turn. His chief prop is his tattered garb which trips him up while executing his stunts. This is good for some laughs but Linon tends to drag out the clowning and miming portions longer than their worth.

Only in the latter couple of minutes of his turn does Linon perform on the rope as expected. He's an undoubted expert and his flipping and bouncing earn a big mlt. *Herm.*

RAVEL
Comedy
10 Mins.
Pavilion, Glasgow

Small, wiry English musical clown offers act that has younger stuholders laughing heartily, and which seems certain for all juve occasions and for moppets' TV.

He plays wide variety of musical instruments, including xylophone, producing from latter a surprise spring-up skeleton and a hat that refuses to remain stationary. Aspects of comedy biz are many in cleverly-contrived turn that is stand-out in current pantomime at this No. 2 Scot vaudey. *Gord.*

BERT HOWELL & FRANK RADCLIFF
Songs-comedy
12 Mins.
Palace, N. Y.

Bert Howell and Frank Radcliff are vaude vets who recently teamed. They have a good turn although not strong enough to rate the next-to-closing spot in the current Palace vaude layout.

Both have good pipes which they showcase on such tunes as "Danny Boy," "Je Vous Aime Beacoup" and "Oui, Marie." Radcliff is especially effective with his falsetto register, which contrasts to his basso speaking voice. The team's comedy efforts, however, are spotty and often strain for the laughs. A better script plus their excellent vocaling would hike their appeal considerably. *Herm.*

O'DUFFY BROS.
Comedy
15 Mins.
Empress, Glasgow

Garbed in jade green, Dave & Joe O'Duffy are a couple of tall brothers from Belfast, who score strongly in comedy. One is six-foot-four-inches tall, the other six-foot-two. Added to height value, which provides useful gimmick, they use attractive lilted Ulster brogue in spouting their leisurely-paced comedy lines.

Twain opens with "Enjoy Yourself," and close on the native song note with "Green Glens of Antrim," which rouses much nostalgic memory among Irish-bred stuholders. Okay for general run of vaudevies. *Gord.*

FREDDIE MARTELL
Songs
10 Mins.
Palace, N. Y.

Freddie Martell is a promising young vocalist in the belting school. He has well-trained pipes and shows considerable savvy in handling the mike to avoid those blasting sounds while showing lots of power.

Martell's vocal delivery has polish but mars his routine with corny hand gestures and some disturbing facial contortions. A simpler approach would be more effective, especially since his voice can easily carry the full weight of his turn.

He opens with "I'm Yours," a current click, and segues into a specialty number, "Down On Mulberry Street," for some Italo lyricism, and winds up with "Tell Me Tonight." Martell would do better to showcase his pipes on standards or current hits, rather than essaying the latter number. *Herm.*

THE ST. CLAIRS (2)
Dancing
8 Mins.
Palace, N. Y.

The St. Clairs are a goodlooking boy-girl hoofing team which needs more flash to have any impact. At present, their terping routine is too familiar.

Best bit is the boy's drumming stint on a chair while dancing. It's a change-of-pace, at least, from the conventional hoofing turn. *Herm.*

Hellinger Stories

Continued from page 1

Glad Gottlieb, Hellinger's widow. Under terms of the contract, Hafner gets an exclusive on the properties for five years, with options for another five. Late author-producer's estate gets cut in on a royalty basis for all properties based on the stories, with the deal calling for the usual escalator clauses.

Hafner, in partnership with Stanley Halperin, has produced a vidfilm series based on the "Kerry Drake" and "Dr. Rex Morgan" comic strips. Outfit has a studio space contract on the Hal Roach lot in Hollywood, where the Hellinger pix will be turned out. Hafner said he's budgeting the vidpix at \$25,000 per stanza and plans to shoot for name actors and writers. He's stalling any budget-setting on the feature film, which will be grooved for theatrical release, until he gets a completed script.

Carmel Myers, onetime silent film actress and now wife of Paramount sales veepee A. W. Schwalberg, also had an option on some of the Hellinger short stories for a projected radio package. She permitted her option to drop, however, last Nov. 1.

AUSTRALIA

MELBOURNE
Tivoli (I) 22
Tommy Trinder
Mara & Maurice
6 De Pauls
Rey Kirby &
Zuzette
Mary Priestman
Harry Morey
Lionel
Toni Lamond
Singing Girls
Dancing Boys
Adorables
SYDNEY
Tivoli (I) 22
Armand Perren
Fayes
P. Gregory
Chirli
Marika Saary
Philip Tappin
Wim De Jong
Jacques Cartaux

BRITAIN

BLACKPOOL
Palace (I) 22
Radio Revellers
Eric James
3 Aces
Ray Muir & June
Arrigons
Billy Shakespeare
Hall
Bergman & Boris
Derrick Rosaire
Betty Kayes Pekes
CHELSEA
Palace (I) 22
Joe Stein
Louis Hayden
Max Carole
Marcellis
EAST HAM
Granada (I) 22
4 Ladies
3 Jills
Bob Grey
Carter & Doris
Lamre & Patsy
Les Dounos
Metropolitan (I) 22
Billy Russell

Cabaret Bills

NEW YORK CITY

Birdane
Slim Gaillard
Chez Angel
Charlotte Rae
Stan Freeman
Cheerleaders
Ellis Arkin 3
Barl Howard
Bon Solr
Jimmie Daniels
Alice Chostley
C. Wood
Norene Tate
Garland Wilson
Kirkwood &
Gordon
Mae Barnes
Celebrity Club
Alan Gale
Freddie Stewart
Haydocks
Cocacabana
Jackie Miles
Paul Sydel
Lamre & Verna
N. Dursio Ore
Ray Steele
Milt Page
Mime Warren Trio
Chateau Madrid
Nicolas Urcelay
Marinquee
F. Alonso Ore
Maya Ore
Les Panchos
Chez Zizi
Paul Villard
Blackie Jordann
Betty Norman
Embert
Barbara Carroll
French Casino
John Aresci
Francie Wandler
Jane Laste
Dominique
Les Chivers
Vincent Travers
Hotel Ambassador
Jules Lando Ore

Hotel Astor
Three Sunnits
Michael Kent Ore
Hotel Edison
Bernie Jerome Ore
Hotel New Yorker
Teddy Powell Ore
Sally Kroft
Joan Walden
Bobby Blake
Collin & Leemans
Adrian Rollins
Hotel Flare
Margaret Phelan
Stanley Melba Ore
Chico Rell Ore
Hotel Plaza
Victoria Cordova
Rayo & Naldi
Dick La Salle Ore
Continental
Hotel Roosevelt
Guy Lombardo Ore
Hotel St. Regis
Fernanda Montel
Milt Shaw Ore
Horace Diaz Ore
Hotel St. Regis
Woody Herman Ore
Village Barn
Zeb Carver
Rafael Astors Ore
Miles Bell
Helen Curtis
Bourbon & Bain
Dick La Salle Ore
Alex Alstone Ore
Michea Bore Ore
Embert
Jose Mellics Trio
Lee Carroll
Hotel Sherry
Netherland
James Symington
Hugo Peucil Ore
Hotel Tati
Vincenzo Lopez Ore
Latin Quarter
Murphy Sisters

Conrad Hilton Hotel
Adele Inge
Eric Vele
Diana Grafton
Charles & Lucille
Cavanaugh
Doris & Durlane
Lillian Byers
Yvonne Broder
Philip Fraser
John Taylor
Donald Tobin
George Zak
Boulevard-dears (4)
Francie Wandler
Edgewater Beach
Yma Sumac
Pierre D'Angelo &
Ana
John Williams Ore
Palmer House
Joe E. Howard

Leo de Lyon
Lulu Bates
Bambi Linn & Rod
Alexander
Susanne
McCaftrey
Bob de Voys &
Betty Lorraine
Earl Barton
Tom Horan &
Doris Manning
Abbott Ders (4)
Trilo Bassi
N. Brandwynne Ore
Pheby Sisters
Mel Hall
Movie Stars
Hank Seaman
Noble Trio

CHICAGO

Conrad Hilton Hotel
Adele Inge
Eric Vele
Diana Grafton
Charles & Lucille
Cavanaugh
Doris & Durlane
Lillian Byers
Yvonne Broder
Philip Fraser
John Taylor
Donald Tobin
George Zak
Boulevard-dears (4)
Francie Wandler
Edgewater Beach
Yma Sumac
Pierre D'Angelo &
Ana
John Williams Ore
Palmer House
Joe E. Howard

At any rate, it's hoped that the program cost will be kept to a minimum. Once the pilot film has been turned out, plans call for the show to be sold to a sponsor.

Maestro Puts Tooters Union on Spot In Backer Rule; Asks Bette Show Action

Officials of Local 802, American Federation of Musicians, are apparently on a spot because of the union's new rule against members investing in legit productions. Meyer Davis, whose appeal against the rule is pending before president James C. Petrillo and the union's international executive board, has meanwhile called on the local to enforce the statute in the case of the current Broadway revue, "Two's Company," in which he and two other members have investments.

Davis, an orchestra leader, musical contractor and big legit investor, claims that the controversial rule forbidding union members from working in any show in which a musician has "invested, loaned money or has any other financial interest" is discriminatory and unenforceable. He asserts, "It would be ridiculous for the local to call 25 or 30 men out of the pit simply because some member has an investment in the show, but that is what the rule says."

In order to expose the illogic of the measure and bring about its repeal, Davis is making an issue of the "Two's Company" situation by insisting on strict enforcement. He is understood to be planning to bring impeachment proceedings against the local officials if they do not enforce the statute. Also, if his appeal to the international fails, he reportedly plans to bring legal action.

Law Violation

Shortly before "Two's Company" opened, Davis wrote to the local noting that not only he, but Milton Rosenstock, the show's musical conductor, and orchestra leader Harry Salter are among the investors (Rosenstock has a \$21,000 slice), and calling for enforcement of the rule. A week later, after the opening, the local replied that since "none of the members involved act as contractors on that engagement, they are not affected by the resolution" and are therefore not "in violation of the law."

Davis answered by reiterating his demand for enforcement, noting, "the resolution specifically makes it a violation to obtain employment directly or indirectly as (Continued on page 52)"

H'wood Steps in for 2d Met Opera Assist, On 'Boheme' A La Dietz-Mankiewicz

The Met Opera will pay its respects to film writer-director talent again this week with the premiere of a new production in English of Puccini's "La Boheme," Saturday afternoon (27). New English version has been written by Howard Dietz, Metro ad-pub veepee and Broadway lyricist. Joseph L. Mankiewicz, Hollywood writer-director, is staging the work, for his first try at opera.

This will mark the second assist Hollywood is making to the Met, first having been on the Strauss "Fledermaus" presentation in 1950, when Dietz contributed fresh lyrics to a new libretto in English by writer-director Garson Kanin, and the latter also handled the staging. Presentation proved the Met's biggest money-maker that season ('50-'51), and set an all-time record for number of performances in a year—32 times, 19 in N.Y. and 13 on tour.

"Boheme" will add further novelty to the Met's season, being presented in both the new English and the traditional Italian versions, with Mankiewicz staging both. As result of the two versions, the director has been dealing with a quadruple cast. Most operas are rehearsed by two casts, so that alternates and understudies can be up in the roles, and the Italian set (who sing it later on) have been sitting in on the English rehearsals to familiarize themselves with Mankiewicz's staging ideas.

Alberto Erede will conduct Saturday's performance (which will be broadcast over ABC, as usual). Nadine Conner will sing Mimi; Patricia Munsel, Musetta; Richard Tucker, Rodolfo; Robert Merrill, Marcello; Clifford Harvuot, Schuarnard; Jerome Hines, Colline; Lawrence Davidson, Benoit; Alessio De Paolis, Alcindoro, and Paul Franke, Pausipnol. Sets and costumes are by Rolf Gerard.

Ken Englund
reviews his travail as a Broadway impresario in a bittersweet reminiscence

Letter Found in a Bottle at Sardi's

* * *
a humorous byline piece in the forthcoming
47th Anniversary Number
of
VARIETY

'Match' Set For Heavy Touring

St. Louis, Dec. 23.

"Strike a Match," which opens a week's stand at the American here next Saturday night (27), next plays through Texas and into Louisiana, after which it has tentative bookings through the south, midwest and east into May. Produced by the Actors Co., of La Jolla, Cal., it is touring under management of Mel Ferrer and Charles R. Meeker, Jr. Latter is managing director of the State Fair Auditorium, Dallas, but this show is an independent venture for him.

Whether the play will be taken to Broadway hasn't been decided, and probably won't be until the performance has had time to get set and be covered by critics in several key legit stands. However, it reportedly involves only about \$10,000 production cost and can operate at a very modest figure, so it's a prospect to earn a profit on tour.

Following the run here, ending Jan. 3, "Match" plays a string of split-weeks in Texas, including Houston, Jan. 6-8; San Antonio, Jan. 9-10; Austin, Jan. 12; Fort Worth, Jan. 13-14; Dallas, Jan. 15-17; then Shreveport, Jan. 18, and New-Orleans a full week, Jan. 19-25. Tentative bookings thereafter include such southern cities as Louisville, Memphis, then into the midwest and ultimately eastern spots, including Philadelphia, Washington and Boston. No booking is set for Chicago, as the show would presumably have a run there on the way back to the Coast.

Hal Oliver is general manager of the production.

Slavenska-Franklin Co. Slated for Japan Tour

Charles E. Green, who's currently presenting the Slavenska-Franklin Ballet at the Century, N. Y., is finalizing contracts with Minichi Shinbun for a tour of Japan next spring. Minichi Shinbun, largest daily newspaper in Japan, which will sponsor the dance attraction there, offers foreign theatrical and music attractions to its readers regularly. Tokyo-based sheet will fly the ballet troupe of 21 from N. Y. to Japan and back, assuming all costs. It has guaranteed the group four weeks, with six shows a week starting in May or June, with an option for four more weeks. Alfred Katz helped initiate the deal.

Troupe, in its second stanza at the Century last week, did a poor \$16,000 because of the pre-Xmas slump, but garnered a neat \$6,000 on Sunday (21), to indicate a b.o. upturn this week.

Yale Groups to Combine On Two Opera Showings

New Haven, Dec. 23.

Faculty and students in the Dept. of Drama and School of Music at Yale U. will collaborate to produce two operas in February.

Henry Purcell's "Dido and Aeneas," and Bohuslav Martinu's "Comedy on the Bridge" will be performed on the same program at the University Theatre week of Feb. 15. Productions represent first such interdepartmental collaboration at Yale.

Legit Bits

Dividend of \$30,000 was paid last week by "Point of No Return," representing the first profit distribution on the \$125,000 (including overcall) investment... Producer Donald Wolin and attorney Harold Schiff, who operate the Theatre by the Sea, Matunuck, R. I., flew Monday (22) to London for about a five-week stay... Legit investor Donald Flamm will follow in a few days to join them... Irene Castle will stage four "social dances" for the Leonard Key... Luther Greene production of "Josephine"... Janet Cohn, of the Brandt & Brandt play department, planned Saturday (20) to Coral Gables. She'll motor back next week.

Barnet Biro, assistant stage manager of the touring "Mister Roberts," has a humorous story of his Navy experiences, "I Was a Specialist C (c for confused)," in the current issue of Veterans of Foreign Wars mag... "Touchstone" is the new title of the William McDowell Stucky play, formerly called "Scars of Thunder" and before that "Preacher, Boy," which producer Elaine Perry will put into rehearsal next week... The average stage actor worked 10 weeks and earned \$825 during the 1951-52 season, according to an article by Alex Robert Baron in the current Equity magazine, based on an annual survey by the union... Walter P. Chrysler, Jr., will be associated with Cheryl Crawford and Ethel Reiner in the production of "Cammino Real," new Tennessee Williams drama.

Ralph Holmes was assistant to designer Howard Bay on "Children's Hour," while Jack Schilless is business manager, Richard Maney and associate Frank Goodman are pressagents, Maxine Keith radio-TV representative, Joe Vega stage manager, Gordon Russell assistant, Del Hughes production supervisor and Anne Ross Gordon executive secretary for producer Kermit Bloomgarden... Peter Cookson will make his musical debut as male lead in "Can-Can"... Walter Fried, in association with Alfred Fischer, will produce "Haste to the Wedding," a comedy by film scenarist Liam O'Brien, brother of actor Edmond O'Brien.

The N.Y. City Center will present a six-week series of three legit revivals Feb. 4-March 15, with Albert Marre probably directing two productions and George Schaefer the other... Time mag is doing a cover-story on Thornton Wilder some time in January... With "John Brown's Body" laying off until Jan. 2, company manager Les Thomas planned to the Coast over the weekend to spend the holidays with his wife and daughter... Legit pressagent Tom Weatherly is doing publicity for the DuMont television network... Howard Newman pressageting the touring "Paint Your Wagon"... Bill Doll to handle press for Mike Todd's "Night in Venice," which opens June 25 for a second season at Jones Beach, L.I.

Tenor Robert Rounseville, who recently withdrew from S. M. Charlock's touring Gilbert & Sullivan troupe, left the hospital over the weekend and expects to rejoin the company after a few weeks' convalescence in Florida... June Graham was assistant to Jerome Robbins on the choreography for "Two's Company"... David Baker is assistant to musical director Milton Rosenstock, Elinor Robbins assistant to costumer Miles White, Samuel J. Friedman pressagent, Lenny L. Traube associate, Viola Rubber casting director, Bill Ross production stage manager, Perry Brushkin stage manager, Howard Graham assistant and Benjamin Schankman attorney (with program credit)... Lou Epstein, manager of "Evening with Beatrice Lillie," back on the job after a week's checkup at Polyclinic Hospital, N.Y.

Arnold Moss will be speaking soloist (in French) when the Boston Symphony Orchestra presents Honegger's "La Danse des Morts" at Carnegie Hall, N. Y., Jan. 17. He appeared in the work in the BSO concerts at Boston last week-end (19-20)... Bill Rozan and Joanna Albus, co-producers of the Playhouse Theatre, Houston, will join the faculty of the U. of Houston next semester. Duo will teach a course on "Theatre Management and Organization."

Kim Atterbury, 12-year-old son of Malcolm Atterbury and Ellen Hardies, has a small role in "The Three Thieves," which will premiere at the Colonial Playhouse in Albany Christmas night (25). He appeared with the stock company, which his parents manage and act in, once before.

Bing's New Met Stage Look Brings Reward; Singers, Coin Still Problems

Concert Impresario

F. C. Schang

reviews how and why

Great Names Lend Lustre to Small Concert Biz

* * *
an interesting editorial feature in the upcoming

47th Anniversary Number
of
VARIETY

Barn Mgrs. Burn At Equity Rules

Meeting to plan action opposing Actors Equity's new strawhat rules will be held by the Stock Managers Assn., Jan. 5 at the Woodstock Hotel, N. Y. The barn group is aroused over the union's five-day rehearsal requirement for guest players and the new "unit" contract similar to the regular production pact.

From written protests received from its members, SMA has issued a list of seven principal arguments against the new regulations. It's claimed the five-day rule and the unit contract will reduce the number of engagements guests can play and thereby tend to increase star asking terms; that silos depending on name draws will tend to substitute small package shows, thereby decreasing actor employment; and that apprentices will be driven out of the haymow circuit.

Also, that players appearing with stars will get less experience, as they will play only alternate weeks; that the scarcity of b.o. names will force some theatres to close; that it will be impossible for strawhats to operate on alternate weeks as a production house and a touring unit house; that the star system, which is responsible for the development of the hayseed circuit, will be wiped out.

The new Equity rules are due to become effective April 5.

'Whistler' Motif Creates One Hull of a Fuss

New York.

Editor, VARIETY: Since announcement that a play called "Whistler's Grandmother" was to be produced at the President Theatre, N. Y., I have received numerous communications from as far as Hollywood and London asking why I had changed the title of my play, "Whistler's Mother," to "Whistler's Grandmother"; also why I had changed my name, Robert Bachmann, to Robert Finch.

The title of Finch's play is quite confusing and I have suffered considerable embarrassment through it because at the present time "Whistler's Mother" is being considered for production in both New York and Hollywood.

My play was tried out two years ago by the Vagabond Players, near Asheville, N.C., and last year at the New Bolton Theatre, London.

I would indeed be grateful if you could publish the fact that the plays are in no way similar and that Finch's play is not to be mistaken for mine.

In fact, "Whistler's Grandmother," which stars Josephine Hull, does not deal with Whistler, his mother, grandmother nor any of his kin.

Dr. Robert A. Bachmann.

G&S \$21,000, D.C.

Washington, Dec. 23.

S. M. Charlock's Gilbert & Sullivan troupe wound up its second week at the Shubert with nearly \$21,000 in the till, an increase of \$6,000 over the initial stanza, "The Intruder," with Margaret O'Brien and Eddie Dowling, opened last night (22) for a two-week stand.

National Theatre is currently dark, but reopens next Monday with the Ballet Theatre.

Packing of general manager Rudolf Bing to a second three-year pact by the Metropolitan Opera last week, to start with the '53-'54 season, came as no surprise to the trade. Manager, who came here in 1950 from England, where he was general manager of the Glyndebourne Opera, had established himself with the Met board, subscribers and general public as a successful administrator and imaginative director, so that his re-packing was more or less expected.

Bing, it's generally acknowledged, has succeeded largely in his chief goal, which is the revitalization of productions at the venerable opera emporium. On the visual side, he's improved the decor of the house, with fresh settings and costuming for almost a dozen productions. On the staging side, he's also pepped up presentations, giving them a theatrical as well as musical appearance by "importing" a half-dozen extra-musical figures from legit and films as stage directors. These include Alfred Lunt, Margaret Webster, Tyrone Guthrie, Garson Kanin, Joseph Mankiewicz and George Balanchine.

On the vocal side, however, it's felt that there has been no improvement in the level of singers, and that Bing still has had to rely on the old reliables carried over from the Edward Johnson regime. This argument has been answered with the point that there aren't any, or many, fresh singers of top rank to import. The many that Bing has brought in, have in most cases not equaled the calibre of the native American talent he found at the Met. One or two big names abroad are reported holding off for big fees or are barred by immigration problems.

Another charge has been the fact that in his three Met seasons (which includes the current one), Bing has scheduled only one new contemporary work, the forthcoming Stravinsky "Rake's Progress." Answer to this, however, may come in the fact that the speed in revitalization at the Met, Bing's acknowledged goal, has been slowed down by the board of directors, despite upbeat at the box-office, due to rising costs of operation and lack of funds.

Bing, who staged four new productions each of established operas in both his first and second seasons at the Met, is down to three new productions this season ("Forza del Destino," "Boheme," "Rake's Progress"), and next season, reportedly, will be down to two. In other words, his pace of improvement will be further slowed down, of necessity, because of financing.

N.Y. City Ballet Will Set Gotham Terp Run Record By 12-Week Engagement

With its current season at City Center, N.Y., originally set for six weeks, now extended another six weeks, or till Jan. 25, the N.Y. City Ballet will give the longest dance season any ballet troupe has ever presented in Manhattan. The Ballets de Paris, with Renee Jeanmaire, Colette Marchand and Roland Petit, danced for not quite 12 weeks at the Winter Garden in 1950, but terp enthusiasts regarded this as more a theatre than dance company.

The N.Y. City Ballet has given six-week seasons before, and such outfits as Sadler's Wells Ballet of London and Ballet Theatre have presented four-week runs, but the current NYCB engagement will set a record, while attesting to the hypoed interest in the terp art.

Seven new works will be presented during company's extended run, in addition to four given during the regular fall season, which ended Dec. 14. Of the seven, three have already been done, "Harlequin Pas de Deux" last Tuesday (16), "Kaleidoscope" on Thursday (18), and "Interplay" last night (Tues.). "Concertino," a George Balanchine creation, will preem next Tuesday (30); Balanchine's "Valse-Fantaisie" Jan. 6; Ruthanna Boris' "Will o' the Wisp" Jan. 13, and William Dollar's "Five Gifts" Jan. 15.

The N.Y. City Ballet grossed \$22,150 at City Center last week, in the seventh week of its run there.

Eden's Loss May Be Cut Down, If Sold To Pix, Due to Special Author Terms

Although "Climate of Eden" involved a loss of \$99,551, a special producers agreement with adaptor-director Moss Hart and original novelist Edgar Mittelholzer may permit the recovery of at least some of the deficit. In case of a sale of the film rights, the authors have agreed to accept only 80% of the proceeds, instead of 100% which would normally be theirs if the show played under 24 performances on Broadway (it closed after 20).

In a letter to the backers last week, producers Joseph M. Hyman and Bernard Hart, the latter a brother of the dramatist, wrote, "Needless to say, we felt badly about the result of the play. We do not, however, believe that we were treated unfairly by the critics. Three of the major notices could be termed 'raves' but the public apparently did not want this kind of a play."

"We have no apologies to offer, as we tried in every way we knew how to make this play a success. We were, too, the major financial investors, in addition to spending approximately 18 months in preparation of the play—a hazard of our business which we of course accept."

The show, capitalized at \$75,000 plus \$15,000 overall, involved \$54,825 production cost, \$31,744 tryout loss (including \$17,959 on a single week in Washington, of which \$3,048 was for the cancellation of a second week), \$10,979 operating loss at the Martin Beck, N. Y., plus \$1,155 expense for the return passage of four cast members to England, \$598 insurance and \$250 reserve contingencies.

Regarding the show's closing after a \$19,364 gross and \$1,374 profit for the final week on Broadway, the letter to the backers explains, "We had \$13,000 worth of parties booked for that week and it seemed foolish for us to try to continue the run and dissipate whatever funds were remaining." It does not mention that business on Broadway for the ensuing week and thereafter has been generally declining, thus further justifying the decision to fold.

The letter notes that \$18,000 additional financing (over the original \$75,000 and \$15,000 overall) was required. It reports, "This sum is, of course, in the nature of a preferred loan and receives preferential treatment as a repayment before the original investors are considered." It adds, "Approximately \$9,000 remains after our obligations were met. This money belongs to and will be distributed to the prior creditors."

Equity Enacts New Policy By Bellamy to Improve Relations With Press

In a new move to improve its relations with the press, Actors Equity has put into effect a new policy of reporting its activities. The new setup was recommended by president Ralph Bellamy.

Hereafter, instead of phone reports to the drama editors of New York dailies late each Tuesday on the highlights of that afternoon's council meeting, there will be written releases covering the governing body's actions in more detail. However, the council reportedly turned down Bellamy's suggestion that the agenda for the meeting be available to editors and reporters in advance.

New procedure was adopted as a result of dissatisfaction on the part of Bellamy and the council with press coverage of union affairs. As part of the new plan, Equity officers and executives have reportedly been given more latitude in discussing union affairs and policies with the press.

Besides approving the expanded publicity policy, last week's council meeting voted to postpone application of new alien restrictions from Dec. 31 until next Feb. 15, pending a reply from British Equity to the U. S. union's offer to discuss the entire problem.

Bellamy was appointed chairman of a committee to review the structural and operational setup of Equity Library Theatre, in the absence of Marjorie Gateson, regular head of the group.

Meeker Gets New Post With State Fair of Texas

Dallas, Dec. 23. State Fair of Texas board of directors has created a new post of vicepres-asst. general manager for the expo and elected Charles R. Meeker, Jr., to the new position. Now vicepres-managing director of State Fair Musicals, Inc., a separate entity, Meeker in his new slot will assist James H. Stewart, exec vicepres-general manager of the Texas fair, in the year-round activities.

R. L. Thornton, State Fair of Texas prez since 1945, was re-elected, as were all present officers, for the coming year. The 15 officials will also serve as the State Fair Musicals' governing board.

Meeker will continue as managing director of the summer musicals.

Outdoor Operetta Mgrs. in Huddle

What may be the genesis of at least a loose summer operetta production organization occurred in New Orleans last week when managers of the leading outdoor spots held their first meeting to discuss mutual problems. It was emphasized that no permanent organization was contemplated, but it's figured such a development may ultimately be in the cards.

Those attending the confabs Dec. 16-18 at the Roosevelt Hotel in the delta city included Paul Beisman, of the St. Louis Municipal Opera; Charles R. Meeker, Jr., of the State Fair Auditorium, Dallas; William Simon, of the Kansas City operetta group; Eleanor Pinkham, general manager for Edwin Lester, of the San Francisco Civic Light Opera; George Gans and Laurice Settle, of Louisville; William Wy-metal, Pittsburgh, and Russell Lewis, Sacramento.

Among the principal subjects of the palaver were Equity regulations and author royalties.

The Leisurely Road

Omaha, Dec. 23. Life is easier on the road than on Broadway, according to Cornelia Otis Skinner.

"I have more leisure on the road," she told reporters when she brought in her "Paris '90" show recently.

'Horn in West,' 'Colony' Set '53 Opening Dates

Greensboro, N.C., Dec. 23. "Horn in the West," the Boone N.C., drama that had a successful first season last summer, will open its 1953 season June 26. It plans to run through Sept. 7, according to general manager William Hardy, who's taking over the Blue Ridge Parkway attraction after two years at the helm of the Roanoke Island drama, "The Lost Colony."

Richard Jordan, of Nags Head, N.C., is the new general manager of "The Lost Colony," replacing Hardy. "Colony" set June 27 as opening date for next season's production.

Brit. Equity Probing Its Foreign Artists Policy Following Ferrer Mixup

London, Dec. 26. Recent (Dec. 12) issue of the Equity Newsletter spotlights the current controversy over the employment of foreign artists in Britain which reached its peak with the rejection of the application for Jose Ferrer to star in an Old Vic production of "The Seagull." It is reported that British Equity has indicated to American Equity its willingness to hold discussions on the policies of the two organizations towards alien actors. (Council of U. S. Equity voted last week to defer from Dec. 31 to next Feb. 15 application of new alien restrictions pending a reply from the British union to the American organization's offer to discuss the problem.)

Gordon Sandison, Equity general secretary, suggests that the case of Ferrer has made them think hard about their policy on foreign artists, but stresses that although this individual application aroused very (Continued on page 52)

UNIONS PASTE HARVARD HASTY PUDDING STATUS

For the second straight year, legit craft unions are protesting against the Harvard Hasty Pudding Club because of its non-union operating setup. Plans are being made to picket the collegiate drama group's annual show at the Barbizon Plaza Hotel, N. Y., Saturday-Sunday (27-28) and next Tuesday-Wednesday (30-31).

Although the Cambridge outfit is reportedly willing to hire Assn. of Theatrical Press Agents & Managers members for the New York engagement and the rest of the tour, it refuses to use union stagehands. Therefore, the Fact-Finding Committee representing all the craft unions has blacklisted the show, so APTAM members are forbidden to work for it.

Last year, operating on a non-union basis for the first time, the Hasty Pudding show reportedly earned a profit for the initial time in the organization's history.

ATPAM Inks Horner After Suit Threat; Union Denial Claims Coincidence

'Roberts' Co. in Hosp Show on Its Night Off

Oklahoma City, Dec. 23. The touring "Mister Roberts" company, which plays a Christmas night performance at the local Municipal Auditorium, will use its night off tomorrow (Wed.) to give an informal Christmas Eve variety show at the Veterans Hospital here.

Cast members who will perform include understudy Patricia Gutteridge, songs; Buck Kartalian and James Mack, comedy; Harry Snow, songs; N. Schnall, impersonations; Alan Orrie, harmonica; Mack and Val Palmer, comedy acrobatics; Michael King, husband of leading lady, Louise King, reading "The Raven," and Robert Everhart, piano.

The Leland Hayward production, with Tod Andrews as star, is one nighting through this region.

Show Biz Ad Rates Set to Go Up Again

Amusement ad rates of publications in the New York area, steadily climbing in recent years, are about to get another boost. Following the recent N. Y. Times hike, rate increases have been scheduled by the N. Y. Daily News, Cue Mag., Newark Star-Ledger and Newark News.

The News jump, effective next March 1, ups the daily rate from \$2.80 to \$2.94 per agate line, with the Sunday rate going from \$3.27 to \$3.43 and the country edition from 25c to 26c.

Cue boost, effective next April 4, is from \$2.35 to \$2.50. Newark Star-Ledger increases its rate, effective March 1, from 55c to 65c daily and Sunday. Newark News, effective Feb. 1, goes from 7.05c to 7.35c daily and 5.45c to 5.95c Sunday.

The Times, effective Dec. 1, hoisted its rates from \$1.80 to \$1.90 daily and from \$2.20 to \$2.30 Sunday, but is allowing contracts already in effect to continue at the old rates for duration of the contract.

SZIGETI'S NIPPON TREK

Violinist Joseph Szigeti has been set for a seven-week tour of Japan, beginning March 1, by concert manager Herbert Barrett.

Tour will include 22 concerts, in all major cities, with nine skedded in Tokyo alone.

Although a union representative denies there was any significance in the action, the recent admission of Richard Horner into the Assn. of Theatrical Press Agents & Managers followed a threat to take the application to court.

Horner, who was proposed for membership by producers Gertrude Macy and Walter Starcke under the union's "new blood" clause, was hired as company manager of "I've Got Sixpence," although his bid for admission was pending. Meanwhile, he was given a provisional working permit for the John van Druten show's tryout engagements in New Haven and Philly without a union manager.

Finally, the producers' attorney, William Fitelson, wrote to the ATPAM that unless Horner was admitted, legal action would be taken under the Taft-Hartley Law. Neither lawyer nor producers ever received an answer to the letter, but just before the end of the play's Philly engagement, Horner received a dead-pen notice from the union that he had been admitted.

According to an ATPAM representative, the timing in the situation was merely a coincidence. He asserts that Horner's application was still under consideration when "Sixpence" played New Haven and that the union's decision to admit him was reached before the receipt of Fitelson's letter, but that final action was held up until the union's new agreement with the League of N. Y. Theatres was signed.

Sabinson Incident

Under its recently revised contract with the League of N. Y. Theatres, the ATPAM agrees to admit 10 managerial applicants in the next three years under the "new blood" clause. The old setup called for the admission of six applicants a year. Under both the old and the new rules the union has the privilege of refusing any specific applicants, and it frequently does so.

Instance of the latter occurred last year when the rejection of Lee Sabinson precipitated a squabble between the union and producer Herman Shumlin. In that case the League became involved, but after brief picketing of Shumlin's production of "Lace On Her Petticoat," the issue was compromised with Sabinson receiving permission to manage that show but not getting into the union.

Principal reason for ATPAM reluctance to admit new members, either managerial or pressagent, is the serious unemployment in the field. An aggravating factor in the situation is that in the past, several managerial candidates admitted have rarely if ever been subsequently employed, even by producers who in sponsoring their applications claimed they had unique qualifications.

'Sixpence' Foldo Clears Up Cleaning Dilemma Of Who's to Handle Garments

"I've Got Sixpence," which ran into a stagehands' union stalemate preventing it from playing an extra benefit performance last Monday night (22) at the Ethel Barrymore, N. Y., stood off another pitch from the "wardrobe" attendants' union. Latter outfit tried to force the John van Druten drama to hire a wardrobe mistress, but were brushed off. Fact that the play folded last Saturday (20) may have forestalled a showdown.

Although the show's four leading players all had dressers or maids, the wardrobe union claimed that the latter were depriving its members of employment and that a wardrobe attendant should be engaged. The union representative also argued that dressers or maids should be permitted to send costumes out to be cleaned, but that a union attendant was the only one authorized to hand the garments to the delivery man from the cleaner.

After consulting with the League of N. Y. Theatres, producers Gertrude Macy and Walter Starcke refused the union demand. Nothing further was heard of the matter.

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Plays on Broadway

The Children's Hour

Kermit Bloomgarden production of revival of drama in three acts (four scenes) by Lillian Hellman. Features: Patricia Neal, Kim Hunter, Iris Mann, Katharine Emmet, Robert Pastene. Staged by the author; settings, Howard Bay; costumes, Anna Hill Johnston; assistant producer, Peter Glenn; A. Coronet, N. Y., Dec. 18, '52; 4.80 top (\$8 opening).

Peggy Rogers Sandra March
Nancy Nancy March
Lois Fisher Carolyn King
Mrs. Lily Mortar Mary Finney
Evelyn Denise Alexander
Helen Burton Tom Halloran
Rosalee Wells Janet Parker
Janet June Connolly
Leslie Sandee Preston
Mary Tilford Iris Mann
Karen Wright Kim Hunter
Martha Dobie Patricia Neal
Dr. Joseph Cardin Robert Pastene
Agatha Leora Thatcher
Mrs. Amelia Tilford Katharine Emmet
Grocery Boy Gordon Russell

After 18 years, "The Children's Hour" remains not only taut and exciting theatre, but has acquired a stimulating new quality of contemporary significance. Thus, what tended to be a somewhat special, if undeniably engrossing drama, is now more general and therefore more personal in its application and emotional impact. In any case, this Kermit Bloomgarden revival of Lillian Hellman's first playwrighting click seems headed for a successful run.

The 1934-35 drama is no longer merely the horrifying, though slightly remote, tragedy of how two innocent women are engulfed and shattered by a malignant child's lie that they have an "unnatural" love for each other. "Children's Hour" has become also a shattering drama of the cancerous effect of calculated slander. It dramatizes passionately and uncompromisingly how truth can be overwhelmed and destroyed by the "big lie."

The revival seems in some ways better than Herman Shumlin's original production. It is particularly fortunate in its two principal leads, Patricia Neal and Kim Hunter. As the more pathetic of the

Original Cast

Herman Shumlin production and staging, scenery by Aline Bernstein and Soienta Syriana. At the Lillian Hellman Theatre, N. Y., Nov. 20, '34; \$3.30 top.

Peggy Rogers Eugenia Rawls
Nancy Aline McDermott
Lois Fisher Elizabeth Scott
Helen Burton Lynne Fisher
Rosalee Wells Jacqueline Rusling
Janet Barbara Leeds
Leslie Barbara Leeds
Mary Tilford Florence McGee
Karen Wright Katherine Emery
Martha Dobie Anne Secker
Dr. Joseph Cardin Robert Keith
Agatha Edmonia Nolley
Mrs. Amelia Tilford Katharine Emmet
Grocery Boy Jack Tyler
(Ran 691 performances)

two school teachers who commits suicide at the finale when she can no longer live with herself, Miss Neal has a gaunt, low-pitched eloquence that admirably suggests cage-animal desperation. Although her early scenes tend to be somewhat tense, a flaw inherent in the script, the actress builds the performance to an affecting climax.

As the quieter, better-balanced of the victims, Miss Hunter gives an expressively honest portrayal that glows with inner conviction. Although her playing lacks expressive vocal range and tends to become monotonous in that regard, the actress skillfully conveys the sudden, agonizing realization of the tragedy, and her subsequent numb acceptance of her fiancé's ipeivalt desertion.

In the pivotal role of the diabolic brat whose lying causes the disaster, Iris Mann is quietly, even unnervingly plausible. Although she lacks the seeming strength and ruthlessness with which Florence McGee made the part (at least in retrospect) such an evil monster in the original production, she is sufficiently believable to convince a dotting grandma and venomous enough to hatch the fatal scheme.

Katharine Emmet, repeating her original characterization of the too credulous grandmother, perhaps lacks just a little of the precision she formerly brought to the part, and Robert Pastene seems a bit tentative as the doctor-fiance. Mary Finney is excellent as the sanctimonious aunt who runs out on the teachers at the critical moment. Of the various moppet students at the girl's boarding school, the performances tend to be either somewhat stilted or inconsequential.

Miss Hellman's staging is possibly not as firm as Shumlin's original, but Howard Bay's schoolroom and drawing room settings combine seeming authenticity with properly ominous atmosphere. Hobe.

Leon Fleisher, pianist who won the Queen Elisabeth of Belgium International Music Competition last summer, flew back from Europe for the first time since he won the prize, to spend Christmas with his family in New York.

The Grey-Eyed People

Albert Selden production of comedy in three acts (four scenes) by John D. Hess. Features: William Hackett, Virginia Gilmore, Sandra Deel, Tony Bickley, Katharine Anderson, Brandon Peters. Directed by Morton Da Costa; setting and lighting, Eldon Elder; costumes, Noel Taylor; A. Martin Beck, N. Y., Dec. 17, '52; \$4.80 top (\$8 opening).

Delivery Man John Randolph
Tommy Hart Edward Brian
Buster Hart Michael Fee
Beatrice Hammond Sandra Deel
Alice Hart Virginia Gilmore
Barry Green Clay Flagg
John Hart Walter Matthau
Simon Blackwell Brandon Peters
Girl Scouts Rosemary Prince, Sally Lucille Blackwell, Katherine Anderson
Burt Schneider Walter Klavun
Richard Jones Tony Bickley
Policeman Ted Tiller
Woman Jane Lloyd-Jones
Gates John Martone

Blacklisting is no laughing matter. That's apparently where "The Grey-Eyed People" goes wrong. For in trying, to treat the subject in facetious vein the play fails both as drama and comedy. Despite certain redeeming qualities it is a poor boxoffice bet.

The author, television scripter John D. Hess, explains in a somewhat self-conscious passage that the grey-eyed people are the tolerant, kindly idealists of the world. In this case, such essentially passive souls can be driven to defend their individuality and freedom. But by lacing this basically serious yarn with quips and frivolous incidents the play forfeits dignity and even plausibility.

The slow-starting story is about a young ad executive who lives in suburban New York with his wife and two small sons. When the reactionary elements of the community, led by the ad agency owner's domineering wife, ban a local performance by a puppeteer who is "on somebody's list," the young adman becomes aroused. Although he loses his job in the process, the hero has, at the curtain, apparently succeeded in enlisting the support of at least some of the residents who resent seeing people pushed around.

Although the comedy is occasionally moderately funny, the levity tends to break the continuity and cumulative dramatic force of the play's theme. So, instead of making the basically serious play more palatable, it creates a jarring effect that destroys tension and cheapens what should be and might have been a stirring work on an important subject.

Although Morton Da Costa's "busy" direction is somewhat distracting, Walter Matthau gives a solid and persuasive performance as the reluctantly militant hero, while Virginia Gilmore is believable as his excitable wife, Sandra Deel is properly decorative in the single-dimension role of a nympho serial writer, Tony Bickley is quietly expressive as the dispirited victim of anti-heresy vigilantes, Brandon Peters is acceptable as the weaseling agency owner and Katharine Anderson is skillfully exasperating as his witch-burning spouse.

Eldon Elder's suburban interior setting is suitably handsome but architecturally absurd, while his lighting is helpful and Noel Taylor's costumes look appropriate.

Hobe.
(Closed Saturday night (20), after five performances).

Equity Show

Winterset (LENOX HILL, N. Y.)

Equity Library Theatre's presentation of "Winterset" at the Lenox Hill Playhouse is moderately effective, though not inspired. Somehow it lacks the combination of theatrical excitement and charged lyricism which make the play a stage classic.

Bert Conway's direction is best in supplying minor inventive touches, but he sacrifices the significant for the small, and loses the powerful, overall mood of impending tragedy.

The production is fortunate in its leads, both well played. Leo Penn is the young and intense Mio who seeks revenge and finds love and death, and Mike Kellin brings out all the brooding evil of the gangster Trock, although his accent sometimes makes his lines unintelligible.

Marcia Marcus makes an appealing young Miriamne, while Joseph Julian, as her brother Garth, is so strong that he never quite convinces as being conscience-ridden. Carl Don is a dignified Esdras, the rabbinical sage and father of the family. Only really jarring note is Rod Steiger's Judge Gaunt, too loud and uncontrolled in the mad scenes, and with inflection and

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pronunciation more suited to old Esdras.

Of the supporting roles, William Haddock is standout as the Hobo, Lloyd Richards brings humor and warmth to the part of Carr, Mio's standby, and Gay Edson as the first girl, and Jo Wolcott as the apple woman, are assets. Louis Tirenidi and Alfred Ward as Trock's henchmen are more sophomoric than sinister. Warren Harlan has devised a useful convertible set for both exterior and interior scenes. Vene.

Play Out of Town

The Rising Heifer

Dallas, Dec. 22.
Theatre '52 production of comedy in three acts (four scenes) by Robin Maugham. Features: Patricia Barclay, Edwin Whitner. Directed by Ramsey Burch. Technical direction, James Prince; costumes, Dale Clement. At Theatre '52, Dallas, Dec. 22, '52; \$2.50 top.

Peter Fowler James Hall
Judy Fowler Mary Dell Roberts
Miss Hartley Norma Winters
Sylvia Baldock Evelyn Bettis
Rosamund Fowler Patricia Barclay
Calcolm Baldock Charles Olsen
Arthur Fowler Edwin Whitner
Bill Groves Charles Braswell
Sir Thomas Ferguson Dick Ewell
Mr. Ramsey John Munson
The M. J. 5 Man Michael Dolan
Hilary Marsden Martha Bumpas
Col. Partridge Rex Everhart
Postman Norman Howard

"Rising Heifer," Robin Maugham's first stage effort, a farce-comedy in three acts, with the entire Theatre '52 company in the Arena, premed Monday (22). Work is smoothly done, under expert direction of Ramsey Burch. "Heifer" is in for three weeks.

English author's dialog and humorous bits are only slightly indigenous, and there's a consistent sprinkling of laughs throughout. Missing are yocks and bellies. Margo Jones' troupe, however, wrings the best from the well-written script for a pleasant evening of stage fare.

Single relay setting is an English country house, where Arthur Fowler, middleaged bank manager and family man, awes the household with his ability to rise three feet in the air. Levitation occurs after he's had dreams of glamor girls. Daytime reminiscing also brings a rise from the family. His two daughters want to commercialize on the phenomenon, while his wife becomes jealous. Papa declines fame and fortune, and gets his final, but highest, rise when his wife declares her undying love forever. Both are in the air at the curtain.

Dick Ewell, as Sir Thomas Ferguson, is a standout in a bulky role, ably handling lengthy lines. Edwin Whitner, as the father, gives his usual competent performance and adds the believable levitation bit in a sock stage trick. As a Boy Scout leader, newcomer Rex Everhart earns the biggest laughs in a brief bit. Distaff members Mary Dell Roberts, Evelyn Bettis and Martha Bumpas add eye appeal, while Norma Winters is effective as a superstitious cook. Costumes by Dale Clement are modern and tasteful through many changes. Bark.

Grainger in 50th Concert

Anni; Gets Aussie U. Honor

Percy Grainger, composer-pianist, is celebrating his 50th anni as a concert artist this season, with an extensive tour of the U. S. and Caribbean.

Next season, Grainger will play in the U. S. only during October and November, then leave for his native Australia, where he's to do 30 concerts, sponsored by the Australian Broadcasting Co. He's also to attend formal opening of the Grainger Music Collection, set up at the U. of Melbourne in his honor. Pianist is under exclusive management of Albert Morini.

Inside Stuff—Legit

Backers of "I've Got Sixpence," the Gertrude Macy-Walker Starcke production of John van Druten's drama which folded last week after a brief Broadway run, included Robert Christenberry, manager of the Astor Hotel, N. Y., and N. Y. State boxing commissioner, \$4,800; theatreowner-producer Anthony B. Farrell, \$2,400; the author's business manager, Carter Lodge, \$1,200; Mrs. Edward Kook, wife of the Century Lighting head, \$1,200; producer Bea Lawrence, \$1,200; James E. Stroock, Brooks Costume president, \$1,200; producer Louis J. Singer, \$1,200; Katharine Cornell, \$1,200; lyricist Howard Dietz, pub-ad vice-president of Metro, \$1,200; producer Tad Adoue, \$600; Lynn Bowers, Coast representative of Celebrity Service, \$600; pressagent Gertrude Bromberg, \$600; Manning Gurian, manager of the same producers' touring edition of van Druten's "I Am a Camera," \$600; author's agent Monica McCall, \$600; pressagent Sol Jacobson, \$600; orchestra leader Meyer Davis, \$600; producer Elaine Perry, \$600; co-producer Starcke, \$600; Theresa Helburn, co-director of the Theatre Guild, \$600; actress Barbara Winchester, \$300; actor John Baragrey, \$300, and co-producer Miss Macy, \$300. The production was capitalized at \$60,000, with provision (not exercised) for 20% overall.

Backers of "My Darlin' Aida," Robert L. Joseph's production of Charles Friedman's Americanized version of the Verdi opera, include the producer himself, \$15,625; John F. Waters, representing Lee Shubert, who operates the Winter Garden, N. Y., where the show is playing, \$15,000; Benjamin Abrams, board chairman of Emerson Radio, \$5,000; Andrew Geoly, of Eaves Costume, which supplied the costumes, \$5,000; souvenir program agent Arthur Klar, \$5,000; author-director Friedman, \$2,500; theatrical attorney Arnold Grant, \$1,500; William P. Nolan, of the Nolan scenic studio, \$1,000; Mrs. Lawrence Weiner, wife of the theatrical ad agency owner, \$1,000; Hans Spialek, who orchestrated the show, \$1,000; former special assistant U. S. attorney Roy M. Cohn, \$1,000; Manie Sachs, of RCA Victor, \$1,000; Paul Vroom, the show's general manager and associate producer, \$1,000; Clarence Taylor, the show's company manager, \$500 and Frank Stattenstein, CBS-TV producer, \$500. The production is capitalized at \$225,000, and the management last week notified the investors that it was exercising the provision for 10% overall.

Walter Winchell, pinch-reviewing for N. Y. Mirror critic Robert Coleman, reprinted his notice of the original production of "Children's Hour" in covering Kermit Bloomgarden's revival of the Lillian Hellman drama last week at the Coronet, N. Y. The columnist and former critic merely wrote a new lead reiterating his original rave and then inserted in the old review brackets with the names of the present cast and incidental comment, with a few concluding lines on the new production.

Incidentally, Winchell's rave review of "Two's Company," with superlative praise for star Bette Davis, was reprinted in full by producers James Russo and Michael Ellis in a display ad in the drama section of the N. Y. Times last Sunday (21). The columnist, who preceded Coleman as critic for the Mirror, began subbing (alternating with the sheet's nitery editor, Lee Mortimer, on the assignment) recently when Coleman was ill. Coleman has been attending all openings since his recovery, with Winchell also present at most and in several instances taking over the reviewing stint.

Howard Dietz, Broadway lyricist and Metro ad-pub veepee whose new English version of "La Boheme" will be premed at the Met Opera House Saturday (27), defends translations of w.k. opera works in an article in the current Saturday Review titled "Why Not Opera in English?" Discussing the "hard core" of listeners—professional singers, conductors, regular opera subscribers and devotees—who prefer opera in the original tongue it was written, Dietz says, "For myself, representing the soft core who go to the opera occasionally, I am more apt to look like what I understand than what I don't. I do not appreciate the musical setting of operatic dialog when I do not know the meaning of the words that have been set to music. . . . The critical audience will be doing a service if it approaches opera in English without antagonism."

Dietz also confesses that "translating an opera literally is an assignment more difficult than the most difficult of crossword puzzles."

"The Three Thieves," comedy which will premiere at the Colonial Playhouse in Albany Christmas night, is Victor Clement's first play to be produced in the U. S., but he has written 16 that were presented in Germany. "The Three Thieves" had 200 performances in Berlin. Clement will visit Albany for the opening. Alton Wilkes, who staged the work last summer at his Lakes Region Playhouse in Gilford, N. H., with Nils Asther and Reginald Owen in the principal roles, is directing it in Albany. Asther, onetime film leading man, is starred in the stock trout. Malcolm Atterbury and Ellen Hardies, co-operators of the Playhouse, will appear in the local production. Rehearsals were held through Sunday (14), the Playhouse company members then taking a week's pre-Christmas vacation. They will return Monday (22) to resume rehearsals for the Dec. 24 bow-in.

In the working stage is a plan to have Sammy Schwartz, Sam Levene's understudy in "Guys and Dolls" on Broadway, play the role of Nathan Detroit for one performance in his home town, Pittsburgh, when the musical drops anchor there at the Nixon Theatre Jan. 12 for a four-week engagement. There isn't anything definite yet, however, on the project, although it'll likely go through and will probably take place during the final stanza of the "Guys" run in Pitt, when the publicity lift which would naturally result might be needed. Schwartz isn't unacquainted with the part, having played it for 40 performances or more in New York while Levene was either on vacation or sick. Player was long a popular figure in Pittsburgh before going to New York, having acted there in amateur productions and semi-pro shows at the Playhouse.

"When a celebrated Hollywood star appears on the stage," wrote Brooks Atkinson in the N. Y. Times-Sunday (21) in his discussion of the Bette Davis revue, "Two's Company," "Broadway is suspected of erecting barriers of malice against her. I hope this is not true. In the current circumstances, which are not exactly cheerful, Broadway cannot afford to put up barriers against any stage talent. Ingrid Bergman, Madeleine Carroll, Rex Harrison, Lilli Palmer, Henry Fonda and several others who became famous on the screen have found Broadway hospitable. And, of course, there are many stage actors who have no trouble in alternating between the two mediums."

Relatively few of the backers of "Grey-Eyed People," Albert Selden's production of the John D. Hess comedy which opened and closed on Broadway last week, have show business backgrounds. They include Claire Ribner, a professional play reader, \$150; the author's wife, \$500; television producer Richard Krolik, \$500; actor Donald McKee, \$1,500; the producer, \$4,100; his wife, \$3,000, and the secretary for the production, Mary McGovern, representing an undisclosed individual, \$24,000. The venture was capitalized at \$75,000.

Sidelight to Ben Victor's production of his original two-act revue, "Merry-Go-Round," at the Amato Opera Theatre, N. Y., Dec. 30-Jan. 4, is that some 600 Columbia U. students contributed between \$2 and \$5 each to raise the \$2,500 necessary production expenses. Victor, an undiscovered composer and lyricist, manages a luncheonette off the college campus, patronized by Columbians.

Chi B.O. Weathering Yule Slump; 'Banana' \$29,000, 'Girl' \$19,000

Chicago, Dec. 23.

Chicago legit boxoffice weathered the Yuletide slump better than any time in the past 10 years. Unusually large conventions is figured a possible factor.

"Don Juan in Hell," winding up its tour with two performances Sunday-Monday (14-15) at the Civic Opera House, grossed all the more for the stand. The most \$13,300 for the stand. The company, including Charles Boyer, Vincent Price, Cedric Hardwicke and Agnes Moorehead, broke up here.

Mail orders are strong for January crop of both present and near future bookings. With the exception of the Charlock Gilbert & Sullivan Co., which opens the same day, no matinees are scheduled for Christmas. "Constant Wife" starts a month's run Dec. 26 at the Selwyn.

Estimates for Last Week
"Country Girl," Blackstone (3d wk) (\$4,200; 1,535) (Robert Young, Dancie Clark, Nancy Kelley). Sharp \$19,000, aided by some Guild buys. "Gigi," Harris (7th wk) (\$4,400; 1,000) (Audrey Hepburn). Almost \$12,400. Switches to Sundays regularly Jan. 4, dropping Wednesday matinees.
"Stalag 13," Erlanger (17th wk) (\$4,400; 1,374). Ekeing by with \$12,000. Show exits Jan. 3, resuming its tour.
"Top Banana," Great Northern (4th wk) (\$6; 2,100) (Phil Silvers). Almost \$29,000.

PACIFIC'S \$50,200 SETS SAN ANTONIO RECORD

San Antonio, Dec. 23.

"South Pacific" set a new local legit box record last week at the Municipal Auditorium here, grossing nearly \$50,200 for the eight-performance stand.

Although the Rodgers-Hammerstein musical, with Janet Blair and Webb Tilton starred, didn't sell out the 6,000-seat (3,800 downstairs) house, it topped all previous draws for touring legit here.

'Camera' \$19,300, Frisco; 'Match' Steps Up to \$9,500

San Francisco, Dec. 23.—"Oklahoma" returned to the Geary Sunday night (21) to relight the house for a three-week run. The Alcazar went dark Sunday night, following the final performance of "Strike A Match." House will reopen with "On Borrowed Time" Dec. 29, with Victor Moore and Beulah Bondi.

Estimates for Last Week
"I Am a Camera," Curran (2d wk) (D-\$4,200; 1,758) (Julie Harris). \$19,300 (previous week, \$24,000).
"Strike a Match," Alcazar (2d wk) (CD) (\$3,600; 1,157) (Eva Gabor, Pat O'Brien, Richard Egan). Stepped up a bit to \$9,500 (previous week, \$9,000).

Cut Prices Bring \$12,800 For 'Ladies' in New Haven

New Haven, Dec. 23.

Half a loaf proved to be a lot better than none at the Shubert last week when the house brought in "Good Nite Ladies" for a full week (15-20) at cut prices. Flooding the community with half-price comeon stubs, stunt paid off substantially, including several sellout performances. Eight-show total, with \$3,600 tops selling at \$1.80, pulled an okay \$12,800.

This week has preem of "Fifth Season" (Menasha Skulnik-Richard Whorl) opening Xmas night (25-27). Next week gets revival of "The Bat," due for New Year's Eve break (31-3).

"The Intruder" is set for Jan. 8-10. Musical version of "My Sister Eileen" has its preem here week of Jan. 19.

Scheduled B'way Openings

"Fifth Season," Cort, Jan. 13.
"Be Your Age," 48th Street, Jan. 14.
"Love of Four Colonels," Shubert, Jan. 15.
"Crucible" (Arthur Miller play), Beck, Jan. 23.
"Bat," no theatre set, week of Jan. 19.
"Mid-Summer," no theatre set, Jan. 22.
"Hazel Flagg," Hellinger, Feb. 5.
"Josephine," no theatre set, week of Feb. 9.
"John Brown's Body," Century, Feb. 15.

'Tropicana' Negro Ballet Readies Two-Month Tour

"Tropicana," Negro ballet starring Talley Beatty, former partner of Katherine Dunham, is set for another tour in January and February under Albert Morini management.

Group has just returned from Europe, where it appeared in Italy, France and Scandinavian countries, as well as in Israel. Contract for Israel called for only one week, but the company had to stay over for four weeks to sellout houses.

'Okla.' Bucks Pre-Xmas For OK \$27,400 Gross For 3 Coast Stands

Stockton, Cal., Dec. 23.

Not even the competition of Christmas shopping could quite crimp "Oklahoma" last week. In an eight-performance split of three stands, the perennial Theatre Guild production drew a total of \$27,400. Dates included three evenings and a matinee Monday-Wednesday (15-17) at the Memorial Auditorium, Richmond, Cal.; a one-nighter Thursday (18) at the Community, Berkeley, and two evenings and a matinee Friday-Saturday (19-20) at the College of the Pacific Auditorium here.

Rodgers-Hammerstein musical is at the Geary, San Francisco, this week.

CORNELL-WIFE' \$13,300 FOR 4 IN 2 STANDS

Bloomington, Ind., Dec. 23.

Katharine Cornell, playing a half-week string of four performances, rolled up a neat \$13,300 gross in two stands last week in her revival of "Constant Wife." Star played the Murat, Indianapolis, Monday-Tuesday (15-16) and the Indiana U. Theatre here Wednesday (17), then laid off the balance of the week.

'Shrike' Modest \$18,900 For Week in Cleveland

Cleveland, Dec. 23.

"Shrike" ran into one of the season's deadead weeks at the Hanna but did fair biz, helped by excellent notices for both Van Hefflin and the Pulitzer prize play. Neglected by majority of Christmas shoppers, it caught a passable \$18,900 at \$4.35 top in eight performances at the 1,500-seater.

Current is "Anonymous Lover," with Larry Parks and Betty Garrett, to be followed Dec. 29 by "Guys and Dolls" on return two-weeker.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Bat" (D)—James W. Elliott, prod.; Jonathan Seymour, dir.
"Crucible" (D)—Kermit Bloomgarden, prod.; Jed Harris, dir.; Arthur Kennedy, Walter Hampden, stars.

"Dial 'M' for Murder" (D) (2d Co.)—James P. Sherwood, prod.; Maurice Evans, Emmett Rogers, dirs.; Richard Greene, star.

"Hazel Flagg" (MC)—Julie Styne, Anthony B. Farrell, prods.; David Alexander, dir.; Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, stars.

"Josephine" (C)—Leonard Key, Luther Greene, prods.; David Pressman, dir.

"Mid-Summer" (D)—Paul Crabtree, Frank J. Hale, prods.; Crabtree, dir.

"Picnic" (D)—Joshua Logan-Theatre Guild, prod.; Logan, dir.
"Wonderful Town" (MC)—Robert Fryer, prod.; George Abbott, dir.; Rosalind Russell, star.

Lola Marshall, soprano winner of the Naumburg Foundation award, signed with Columbia Artists Mgt., in its Judson, O'Neill & Judd division.

Bali Dancers \$42,000 For 6 in San Francisco

San Francisco, Dec. 23.

"Dancers of Bali" concluded their sixth and final performance last Wednesday (17) at the 3,252-seat Opera House, chalking up a husky \$42,000 for the stay. House was scaled to \$4.80.

Troupe laid off after its Frisco run, to resume Saturday (27) in Phoenix.

'Wagon' \$20,900, 'Mme.' 34 1/2 G, Philly

Philadelphia, Dec. 23.

Although the Christmas shopping spree cut into boxoffice take, "Call Me Madam" got off to a fast start at the Forrest; and "John Brown's Body" clocked up two sold-out nights in the 3,000-seat Academy of Music.

"Be Your Age" gives town a Christmas night (25) opening at the Locust. Next attraction in prospect is "The Fifth Season," skedded for the Shubert Monday (29).

Estimates for Last Week
"Summer and Smoke," Academy Foyer (5th wk) (350; \$3.25). Slipping \$2,100.

"Call Me Madam," Forrest (1st wk) (1,760; \$4.55) (Elaine Stritch-Kent Smith). Musical with American Theatre Society-Theatre Guild subscription as backlog looks solid for four-week stand. Considering time of year, a hefty \$34,500.

"Paint Your Wagon," Shubert (2d wk) (1,870; \$4.55) (Burl Ives). Musical was expected to build second week, but disappointed. Fair \$20,900.

"John Brown's Body," Academy of Music (3,000; \$4.40) (Tyrone Power, Judith Anderson, Raymond Massey). Concert-theatre presentation played two nights. Philadelphia Forum subscription held down first evening receipts. Fancy \$16,000. Signed for return visit of three nights next November.

DOLLS' HEFTY \$36,600 IN 1ST TORONTO WEEK

Toronto, Dec. 23.

Playing a return engagement in less than a year, "Guys and Dolls" racked up a very big \$36,600 at the Royal Alexandra here, with the 1,525-seater scaled at \$5.50 top with tax. All nights went clean to turn-away biz, but Xmas shopping severely dented Wednesday-Saturday mats.

This slack, however, will be equalized in heavy advance sale for the second week's Friday-Saturday mats, with Boxing Day (26) already sold out afternoon and night.

'Return' Only \$20,800 In Seasonal Pitt Slump

Pittsburgh, Dec. 23.

The week before Christmas hurt Henry Fonda's "Point of No Return" plenty at the Nixon. Although show drew ecstatic notices, it couldn't buck the shopping excitement and the party rounds, and wound up disappointingly at just over \$20,800, at \$4.95 top.

Nixon currently has "Good Nite Ladies" for a return stretch of two weeks, then gets "The Fourposter" Jan. 5, followed by four weeks of "Guys and Dolls."

'Roberts' Gloomy \$9,800 In One-Nighter String

Hutchinson, Kans., Dec. 23.

"Mister Roberts," playing a string of one-nighters, drew a sour \$9,800 gross last week. Dates included the Coliseum—Sioux Falls, S. D., Monday (15); Orpheum, Sioux City, Ia., Tuesday (16); City Auditorium, St. Joseph, Mo., Wednesday (17); Memorial Hall, Independence, Kans., Thursday (18); Memorial Hall, Joplin, Friday (19) and the Convention Hall here Saturday (20).

Leland Hayward production, starring Tod Andrews, is one-nighting again this week, with a layoff tomorrow night (Wed.).

'Lover' 9G, Detroit

Detroit, Dec. 23.

"Anonymous Lover," with Betty Garrett and Larry Parks, grossed \$9,000 at the Cass Theatre last week. House is dark until Jan. 5, reopening with Van Hefflin in "The Shrike."

Shubert, which was dark last week, currently is presenting "Point Of No Return" with Henry Fonda.

B'way Takes Pre-Xmas Shellacking; Bette Sellout \$45,300 First Week; 'Children' \$10,400 (6), 'People' Flops

It was murder on Broadway last week. Except for a few of the absolutely solid sellouts, all shows were crimped as attendance hit a seasonal bottom at the climax of the traditional pre-Christmas slump.

With grosses for a number of shows reaching new lows, the ripe chestnut about shooting deer in the theatres became a grim joke again, particularly at the sparse matinees. Only three shows failed to have an empty seat at any performances. They were "Dial 'M' for Murder," "Seven Year Itch" and "Two's Company."

Of the week's openings, "Two's Company" drew the steepest limit at all performances (it was sold out in advance for theatre parties); "Grey-Eyed People" was panned and closed Saturday night (20), and "Children's Hour" drew a five-to-two break in the notices and is a prospect for a run.

Besides "Grey-Eyed People," last week's closings included "I've Got Sixpence" and the Renaud-Barrault repertory troupe from Paris. Future scheduled shutterings include "Millionairess," Saturday (27); "Mrs. McThing," Jan. 10, and "Male Animal," Feb. 7.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Bernardine," Playhouse (10th wk) (C-\$4.80; 999; \$21,500). About \$8,500 (previous week, \$12,700).

"Children's Hour," Coronet (1st wk) (D-\$4.80; 1,027; \$28,378). Opened last Thursday night (18) to five favorable notices (Atkinson, Times; Winchell, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American; Watts, Post) and two pans (Chapman, News; Kerr, Herald Tribune); drew \$10,400 for first four performances and two previews.

"Deep Blue Sea," Morosco (7th wk) (D-\$6.40; 912; \$26,000) (Margaret Sullivan). Over \$20,500 (previous week, \$24,000).

"Dial 'M' for Murder," Plymouth (8th wk) (D-\$4.80; 1,063; \$30,495) (Maurice Evans). Went clean at all performances, but party commissions limited the take to \$30,000 (previous week, \$29,800).

"Evening with Beatrice Lillie," Booth (12th wk) (R-\$6; 900; \$24,184) (Beatrice Lillie, Reginald Gardiner). Solid except for a few empty seats at the Saturday matinee, but standees took the gross to \$24,200 (previous week, \$24,600).

"Fourposter," Golden (C-\$4.80; 769; \$19,195). Laid off last week; reopened Monday night (22) with Sylvia Sidney and Romney Brent as stars, succeeding Betty Field and Burgess Meredith.

French Repertory, Ziegfeld (6th wk) (C-\$4.80; 1,628; \$38,750) (Madeleine Renaud, Jean-Louis Barrault). Final week drew nearly \$21,000 (previous week, \$22,000); closed Saturday night (20) after 45 performances.

"Grey-Eyed People," Beck (1st wk) (C-\$4.80; 1,214; \$28,000). Opened last Wednesday (17) to unanimously adverse reviews; first five performances and a preview drew \$4,000; closed Saturday night (20) after five regular performances, at a loss of about \$57,000.

"Guys and Dolls," 46th St. (109th wk) (MC-\$6.60; 1,319; \$43,904). Nearly \$33,000 (previous week, \$38,600).

"I've Got Sixpence," Barrymore (3d wk) (CD-\$6.40; 1,060; \$28,000) (Edmond O'Brien, Viveca Lindfors). Over \$15,000 (previous week, \$16,700); closed Saturday night (20) after 23 performances, at a loss of about \$60,000.

"King and I," St. James (91st wk) (MC-\$7.20; 1,571; \$51,717) (Yul Brynner). Over \$38,500 (previous week, \$47,800).

"Male Animal," Music Box (34th wk) (C-\$4.80; 1,012; \$25,903) (Buddy Ebsen, Nancy Coleman, Robert Preston). Under \$9,000 (previous week, \$13,300); closing Feb. 7, to tour.

"Millionairess," Shubert (10th wk) (C-\$6.40; 1,361; \$39,000) (Katharine Hepburn). Almost \$36,500 (previous week, \$39,600); closing limited engagement Saturday (27).

"Moon Is Blue," Miller (94th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley).

Near'—\$6,200 (previous week, \$8,500).

"Mrs. McThing," 48th St. (37th wk) (C-\$4.80; \$22,927) (Helen Hayes). Over \$10,900 (previous week, \$14,700); closing Jan. 10, to tour.

"My Darlin' Aida," Winter Garden (8th wk) (O-\$7.20-\$6.60; 1,519; \$51,881). Almost \$26,000 (previous week, \$29,000).

"New Faces," Royale (32d wk) (R-\$6; 1,035; \$30,600). About \$18,000 (previous week, \$24,000).

"Pal Joey," Broadhurst (51st wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lane). Over \$25,200 (previous week, \$32,300).

"Seven Year Itch," Fulton (5th wk) (C-\$4.80; 1,063; \$23,228). Went clean at all performances again, for over \$23,800 (previous week, \$23,800).

"South Pacific," Majestic (192d wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$22,600 (previous week, \$31,500).

"Time of the Cuckoo," Empire (10th wk) (D-\$6-\$4.80; 1,032; \$25,053) (Shirley Booth). Just missed \$22,000 (previous week, \$23,600).

"Time Out for Ginger," Lyceum (3d wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Over \$12,000 (previous week, \$15,000).

"Two's Company," Alvin (1st wk) (R-\$7.20; 1,331; \$47,167) (Bette Davis). Initial stanza drew over \$45,300, getting the steepest limit at all performances, but with press list and party commissions reducing the take.

"Whistler's Grandmother," President (2d wk) (C-\$3.60; 300; \$7,000) (Josephine Hull). About \$2,000 (previous week, \$2,900 for first four performances); laying off last Monday night (22) through tomorrow night (Thurs.).

"Wish You Were Here," Imperial (26th wk) (MC-\$7.20; 1,430; \$52,080). Almost \$45,000 (previous week, \$51,000).

Power-Anderson-Massey \$46,000 in 'John Brown' In 6-Performance Week

"John Brown's Body," (the Paul Gregory "reading" presentation of Stephen Vincent Benet's poem, grossed a smash total of \$46,400 last week in a six-performance spread of five bookings. String included \$7,300 for a one-nighter Monday (15) at Keith's, White Plains, N. Y.; \$6,600 for another single performance Tuesday (16) at Bushnell Auditorium, Hartford; \$8,100 more for a one-nighter Wednesday (17) at Keith's, Boston; a smashing \$17,600 for two evenings Thursday-Friday (18-19) at the Academy of Music, Philly, and \$6,800 for a one-nighter Saturday (20) at the Academy of Music, Brooklyn.

Show, starring Tyrone Power, Judith Anderson and Raymond Massey, is currently laying off, but reopens Jan. 2 at the Playhouse, Wilmington.

'Bell, Book' Good \$14,700 In Three-Split Stanza

Rochester, Dec. 23.

"Bell, Book and Candle," with Joan Bennett and Zachary Scott as stars, grossed a reasonably good \$14,700 in an eight-performance string over three engagements last week. John Van Druten comedy pulled \$5,900 in two nights and a matinee Monday-Tuesday (15-16) at the Paramount, Toledo; added \$3,100 in two evenings Wednesday-Thursday (17-18) at the Colonial, Akron, and finished with \$5,700 in two evenings and a matinee Friday-Saturday (19-20) at the Auditorium here.

Shepard Traube production is laying off this week.

'Affairs' Slack \$9,400 In 12th Session at L.A.

Los Angeles, Dec. 23.

Town's only legit, the Carthy Circle, took a yuletide drubbing last week, the gross falling below the operating level for the first time. Tenant, "Affairs of State," registered only \$9,400 for its 12th session at the house.

It will hold through Jan. 24, to be replaced next day by "Life With Mother," second in Henry Duffy's new season of plays.

Plays Abroad

Call Me Madam

Glasgow, Dec. 19.

Jack Hylton production of musical in two acts, with music and lyrics by Irving Berlin, book by Howard Lindsay and Russel Crouse. Stars: Noelle Gordon, Frank Leighton, June Powell, Dances and musical numbers staged by George Carden, assisted by Bobbie McGowan; scenery, costumes, Raoul Pene de Bois; lighting, Alec Shanks; musical director, Jack Ansell; technical adviser, George Ramon. Staged by Tommy Hayes, from the London production by Richard Bird. At King's Theatre, Glasgow, Dec. 15, '52.

Mrs. Sally Adams Noelle Gordon
 Supreme Court Justice Charles Carter
 Congressman Wilkins Billy Tasker
 Henry Gibson Robert Ginn
 Kenneth Gibson Johnnie Eager
 Senator Gallagher Ernest Borow
 Secretary Cynthia Priest
 Butler Darrell Richards
 Senator Brockbank Peter Elliot
 Cosmo Constantine Frank Leighton
 Pemberton Maxwell Anthony Penrell
 Clerk John Morley
 Hugo Tannin Graham Lee
 Princess Maria June Powell
 Court Chamberlain Roy Lauderale
 Grand Duchess Sophie Althea Siddons
 Grand Duke Otto Robert Ginn
 Principal Dancers June Leighton, Roy Taylor, Darrell Richards, John Morley

New version of the U.S. success is a replica of the current London Coliseum production, and stars Scot-born Noelle Gordon as America's ambassador to the imaginary state of Lichtenburg. Her performance, full of verve, comedy and exuberance, is strident but a stand-out, and on her shoulders falls the big onus of the show.

Stubholders here, already satiated with "Annie," "Oklahoma" and "Carousel," might have been expected to find few new triumphs in another zippy U.S. musical, but opening night refuted such a theory. Show is here for a seven-week tuneup prior to touring Britain, and is warmly acclaimed.

At preem show caught, production went with a fast pace, the terping and chorus work being top-flight. Near finale, however, things weren't so happy, some of the scenery coming unstuck in the shifting, with result that audience added to their already happy mood by laughing at sight of scene-shifters scampering into wings. First-night faults were slight, nevertheless, and cast took heavy curtain calls.

Miss Gordon has a brash, breezy manner and an infectious sense of the ludicrous which fits her for the role of Mrs. Sally Adams. A happy-looking brunet, she rushes through the show with the zest of a tornado, using an assumed American accent to good effect. Star was last seen here as the comical Meg Brockie in "Brigadoon," and this new performance enhances her rep here.

Frank Leighton, Australian-born actor, has subtle charm and a suitably restrained approach as the romantic Cosmo Constantine, Prime Minister of the mythical European state. Parts of the juvenile leads are neatly acted and sung by dainty June Powell and danceband singer Johnnie Eager. Former is a tenuous standout in the first act number, "The Ocarina."

The Irving Berlin melodies are richly applauded, particularly "It's a Lovely Day Today," "The Best Thing for You Would Be Me" and "Something to Dance About." Miss Gordon and Eager are called back time and again for the song. "You're Just in Love," highlight scene with Cosmo Constantine in attendance.

Feature part players do sound chafes, especially Billy Tasker, Robert Ginn and Ernest Borow as Congressmen. Anthony Penrell's strait-laced Pemberton Maxwell also wins kudos, and June Leighton and Roy Taylor are a couple of talented leading terpers. Comedy situations, tilting divertingly at American politics, are quickly grasped by a foreign audience. There are many yocks as the ambassador repeatedly calls up "Harry" (President Truman) on the trans-Atlantic telephone and makes reference to the way the critics are treating his singing daughter, Margaret.

Settings, varying from Washington to the American Embassy in Ruritanian Lichtenburg, are well mounted, mainly a merry-making

fair scene in the gay European state.

Production well paced and backed by Jack Ansell's orch. seems set for a worthwhile run in locations as yet untapped by this latest U. S. musical. Gord.

Remains to Be Seen

London, Dec. 17.

Jack Hylton presentation of comedy-thriller in three acts by Howard Lindsay and Russel Crouse. Stars: Diana Dors, Directed by Richard Bird. At Her Majesty's, London, Dec. 16, '52; \$2.15 top.

Jody Revere Diana Dors
 Waldo Walker Dickie Henderson, Jr.
 Benjamin Goodman James Drenforth
 Dr. Charles Gresham Philip Vickers
 Dr. Chester Delapp Mark Baker
 Robert Clark Charles Hill
 Patrolman Miller Charles Farrell
 Fred Fleming Cyril Conway
 Tony Minetti George Margo
 Mona Dore Loni Jacobi
 Hideo Hayakawa Charles Wade
 Valeska Chauvel Terese Duplain

With a string of hits in town, including "Call Me Madam," Jack Hylton can presumably afford to take the occasional risk. He's done it with this latest Broadway importation and has taken all reasonable precautions to safeguard his investment, by housing it in a first-class theatre and by assembling an attractive cast. Even so, it remains a chancy proposition.

The indecisive character of this Howard Lindsay-Russel Crouse comedy thriller, in which there is a negligible amount of incident and hardly any suspense, mainly accounts for the play's questionable prospects. Once the main situation has been established, the writers have concentrated on a comedy buildup which only partially comes off. And much of the incidental action, such as the drumming and jive sessions and the running gag about a pornographic book, takes on a suspicious look of padding.

There is apparently nothing new in the basic idea of a man being found dead, allegedly from natural causes, and then being discovered with a carving knife in his back. Who would want to murder a corpse? That line, particularly as expounded by Lou Jacobi, garners plenty of laughs. His lispng detective is one of the brighter spots of the production.

Diana Dors makes a personal hit with her lively, vital style. Provocative blonde looked convinced that she could justify a good West End part. Dickie Henderson, Jr., gives full play to the role of the hepcat who happens to be manager of the apartment house in which the death occurred. James Drenforth, as the attorney; Philip Vickers, as the guilty doctor, and Mark Baker, as the visiting medico, are at the top of a competent cast. Richard Bird has directed in lively fashion and George Ramon's apartment setting is attractively designed. Myro.

Casanova 2d

Zurich, Dec. 9.

Rudolf Bernhard production of comedy in three acts by Wilhelm Lichtenberg. Directed by Wilhelm Holsboer. Sets, Paul Wettstein. At Bernhard Theatre, Zurich, Nov. 27, '52.

This new comedy, first produced here by comedian Rudolf Bernhard in his own small-size theatre, is a lightweight affair. It is unpretentious entertainment without any literary ambitions, but skillfully tailored for Bernhard himself: Rudolf Walter, another topnotch Swiss comedian, and two femmes comedienne Margrit Rainer and Helga Kruck, latter a tall, beautifully-garbed looker. Its U.S. chances are only slim.

Story idea is an amusing one. A successful, middle-aged lawyer who is a bachelor and woman-hater, is led to believe by his business partner that one of his ancestors is the famous Giovanni Casanova. This produces a most radical change of views and attitude with him, as he now strains to be worthy of his notorious ancestor, and turns into a lady-killer himself.

Show isn't much more than a pretext to display the talents of the four stars. Wilhelm Holsboer directed with skill, although he couldn't do much to pep up a lagging third act. Performances, with the exception of a newcomer in a minor part, are all satisfac-

tory. Naturally, top acting honors are carried away by the protagonists, of which Bernhard is hilarious as the lawyer. Walter and Miss Rainer, the latter in the part of a cinderella secretary, also deliver fine, genuinely funny portrayals. Miss Kruck is not only an eye-fall, but also a talented and versatile actress who is worth watching for eventual pic possibilities. Two sets by Paul Wettstein are adequate. Mezo.

Legit Followup

Paris to Piccadilly (PRINCE OF WALES, LONDON)

London, Dec. 16.

Norman Wisdom, who starred in this latest version of the Folies Bergere revue, has ankled the cast to fulfill a pantomime engagement, and his place has been filled by four newcomers. The entire production, in consequence, has undergone a remodeling process, but its basic flavor remains unchanged and it retains the familiar Parisian look.

Newcomers to the production are David Hughes, Archie Robbins, Eddie Vitch, and Leslie Randall. Between them they bring their own brand of humor and entertainment, and make no attempt to emulate the pantomime style of their predecessor. Hughes is a vocalist with a conventional, sentimental style who makes a frank pitch to the gallery trade and succeeds within these limitations. His act would be improved if he could forget some of his obviously studied affectations, which are neither becoming nor original.

Since he first hit London a year or so ago, Robbins has made a name for himself as a slick comic via a series of cabaret, TV and vaudeville dates. His reputation will be enhanced by his current contribution to the show, in which his strong, forceful patter is adroitly angled to garner steady laughs. Vitch, who last played the West End in the original Folies Bergere show, comes back to score another clikko hit with his two pantomime sketches. Since his last visit, he's added subtle new bits of business to his dining-out and drunk sequences, and their appeal in consequence has been enhanced.

The fourth newcomer, Randall, recently returned from TV engagements in New York, endeavors to capture some of the Wisdom pathos in one of the sketches but comes out best with his impressions in a subsequent solo spot. Artist displays obvious talent but the act needs more cohesion to stand up to accepted West End standards.

The production has been running as a constant profit-earner since last April, but is now beginning to show some signs of wear. It appears to have lost some of its efficiency and vitality in the intervening months, although there is no doubt that it will continue to draw crowds for months to come. Mini Gerrard, Paul Mattei, the Three Barbour Bros., the Four Hurricanes, Medlock & Marlowe, Baby Scruggs and Patterson & Jackson continue to make their strong contributions. Myro.

Maestro

Continued from page 48

a musician, leader or conductor. The refusal of the local to enforce the law against all three classifications enumerated therein constitutes a capricious and arbitrary interpretation which is completely contrary to the wording of the law itself. After pointing out that Rosentock is not only a union member but the show's conductor, Davis adds, "all members playing in the orchestra are likewise in violation."

He concludes, "The refusal of the local and its officers to enforce this bylaw in accordance with my request constitutes non-feasance on your part. You are under legal obligation to enforce this law to its full extent—not only against contractors—and I again call on you to do so."

The local's answer to the second Davis demand ducked the issue pending a decision by the international board on the whole issue. The union's letter declared that the local has taken no action toward enforcement "for reasons which should be particularly obvious to you." After referring to the appeal now before the international, it concluded, "In your appeal, you have challenged the validity of the resolution in the first instance."

Current Road Shows

(Dec. 22-Jan. 3)

"Anonymous Lover" (Larry Parks, Betty Garrett) — Hanna, Cleve. (22-27); Davidson, Milwaukee (29-31).

"Bat" (Zasu Pitts, Lucille Watson)—Shubert, New Haven (31-31).

"Be Your Age"—Locust, Philly (25-31).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott) — Royal Alexandra, Toronto (29-31).

"Call Me Madam" — Forrest, Philly (22-31).

"Constant Wife" (Katharine Cornell, Robert Fleming, John Emery) — Selwyn, Chi (22-31).

"Country Girl" (Robert Young, Dane Clark, Nancy Kelly)—Blackstone, Chi (22-31).

"Dial M for Murder" (Richard Greene)—Wilbur, Boston (26-31).

"Fifth Season" (Richard Whorf, Menasha Skulnick)—Shubert, New Haven (25-27); Walnut, Philly (29-31).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Cox, Cincy (29-31).

"Gigi" (Audrey Hepburn) — Harris, Chi (22-31).

"Gilbert & Sullivan (Chartock)—Shubert, Chi (25-31).

"Good Nite Ladies"—Nixon, Pitt (22-31).

"Guys and Dolls"—Royal Alexandra, Toronto (22-27); Hanna, Cleve (29-31).

"I Am A Camera" (Julie Harris)—Curran, S. F. (22-31).

"Intruder" (Eddie Dowling, Margaret O'Brien) — Shubert, Wash. (22-31).

"John Brown's Body" (Tyronne Power, Judith Anderson, Raymond Massey) — Playhouse, Wilmington (2-3).

"Love of Four Colonels" (Rex Harrison, Lilli Palmer)—Colonial, Boston (25-31).

"Maid in the Ozarks" (Bert Wheeler) — Erlanger, Buffalo (27-31); Shea's, Bradford, Pa. (1); Erlanger, Buffalo (2-3).

"Midsummer" — New Parsons, Hartford (31-31).

"Mister Roberts" (Tod Andrews)—Forum, Wichita (22); Convention Hall, Enid, Okla. (23); Municipal Aud., Oklahoma City (25); Robinson Aud., Little Rock (26-27); Municipal Aud., Shreveport, La. (28); City Aud., Jackson, Miss. (29); City Aud., Vicksburg, Miss. (30); Civic, New Orleans (31-31).

"Oklahoma"—Geary, S. F. (22-31).

"Paint Your Wagon" (Burl Ives)—Shubert, Philly (22-27); Shubert, Boston (29-31).

"Paris '90" (Cornelia Otis Skinner)—Biltmore, L. A. (25-31).

"Point of No Return" (Henry Fonda)—Shubert, Detroit (22-31).

"Shrike" (Van Heflin) — Cox, Cincy (22-27); Victory, Dayton (29-31); Hartman, Columbus (1-3).

"South Pacific" (Janet Blair, Webb Tilton) — Waco U., Waco (22-23); Rogers Aud., Ft. Worth (24-27); City Aud., Houston (29-31).

"Stalag 17"—Erlanger, Chi (22-31).

"Strike A Match" (Pat O'Brien, Eva Gabor, Richard Egan)—American, St. Louis (27-31).

"Top Banana" (Phil Silvers) — Great Northern, Chi (22-31).

Brit. Equity

Continued from page 49

strong feelings, it was only one out of hundreds of applications which are considered by the union every year.

In a double-page spread on the Ferrer issue, Equity publicly reveals for the first time the results of the secret meetings of its executive, details of which were exclusively reported in VARIETY. The story began with a unanimous rejection of the application, and this was followed by a demand for reconsideration, at which the original decision was endorsed by 11-5 vote. Then came the outcry from the press, and a special council meeting reversed the vote, 7-5, but this was not regarded as final and a postal ballot ended with an even vote of 17-17.

The report analyzes the case for and against Ferrer's appearance at the Old Vic. The Equity point of view is explained by their comment that they would not oppose his appearance in the West End, but that they regard the Old Vic as a special case. It is a repertory theatre subsidized by actors and the state for the purpose of being a nursery for British acting.

The supporters of Ferrer argued that it would be a worthwhile experiment and a good experience for British members of the cast to play with him. They point out that two foreign artists have played the Old Vic in the past and their presence has been a stimulus.

Can. Repertory in Black On 10-Week Fall Season; Volunteer Selling Aid

Ottawa, Dec. 23.

After dropping \$20,000 in its 33-week season last year the Canadian Repertory Theatre sneaked into the black on the final night performance of its 10-week pre-Xmas season this year, playing Samuel Taylor's adaptation of the French farce "Nina."

Volunteer selling of 1,100 "memberships," granting price-cut on best seats, and early-season success of T. S. Eliot's "Cocktail Party," helped greatly.

John Atkinson, new business manager, is doing the John Gielgud part in Christopher Fry's "Lady's Not for Burning," opening Dec. 26 for 11 performances. Pamela Brown role is being taken by English guest actress Patricia Moore.

Max Helpmann, director-actor (and brother of Robert Helpmann), goes back to the Old Vic, leaving CRT with two others, Amelia Hall and Sam Payne, who have wet-nursed it since birth. Betty Leighton, only player ever starred by CRT, returns for a month in February.

College Play

Third Floor West (YALE U. DRAMA DEPT.)

New Haven, Dec. 17.

Yale Drama Dept. production of drama in three acts (four scenes) by Mary Anne Pryor. Directed by Leo Lavandero; scenery, Warwick Brown; costumes, Richard and Marion Hadden; set, Robert L. Drumheller. At University Theatre, New Haven, Dec. 10, '52.

Yale Drama Dept. has come up with one of its better efforts in this second major production of the 1952-'53 agenda. It's an interesting blend of good writing, staging, acting and designing.

Carving a slice of life from a crowded medical ward in a city hospital, author gives first-hand knowledge to her subject, being herself a graduate nurse on the staff of New Haven Hospital. In a tale that offers opportunity to spill over from a tear-jerking angle, she has managed to keep that element within bounds, at the same time steering clear of a hackneyed romantic happy ending for her central characters.

Story, which, incidentally, has film possibilities, concerns a sober, conscientious young medic, Dr. Guy Barrett, and nurse Bonnie Devon. Barrett approaches his work too impersonally and fails to regard his patients as human beings. It's Barrett's theory that he must treat these patients objectively and he carries this philosophy into experimenting with a new drug on a young man with a disease considered incurable. The man dies, but in a subsequent attempt on a young girl suffering from the same rare disease, the experiment is successful.

Bonnie's affection wanes as she contemplates what she considers his lack of "human" attitude towards the episode and the whole experience convinces Barrett that his future lies in research rather than in practice. Curtains finds the doctor resigning from the ward staff to go his research way alone as Bonnie realizes, in time, that their lives would never jell.

A first-rate setting of a corner of the ward utilized lighting and certain scrim-covered portions to shift action interestingly to different playing areas, all within the single set. It's a cleverly designed work that gives considerable boost to fluid staging of the play.

Cast is well drilled, with minor roles matching the good performances of Robert G. Mhyrum as Barrett, Christine Burke as Bonnie, Sonya G. Goldman as Bonnie's nursing colleague, and Adrian Sayre Harris as an interne.

Bona.

'INTRUDER' \$5,300, BALTO

Baltimore, Dec. 23.

Edwin Bronner's "The Intruder," starring Eddie Dowling and Margaret O'Brien, drew mild response at Ford's here last week, mounting a mild \$5,300.

Nothing else on the legit calendar here until Jan. 12, when "Call Me Madam" essays a single week.

Carl Strohn, assistant producer at the Showcase Theatre, Evansville, Ind., will be assistant producer to Phil Tyrell at his new Hollywood-by-Sea Playhouse, Hollywood, Fla. Equity arena theatre starts season Jan. 15. Ro Sussman will be a resident player there.



CAB CALLOWAY

Sportin' Life

"PORGY AND BESS"

Now (11th Week), Stoll Theatre, London

"Played with flash, grace and sinuous sympathy."—THEATRE.

Mgt.: BILL MITTLER, 1619 Broadway, New York

Literati

Polysyllabophile's Addenda
Phil Wrenn, New Yorker editor, adds another word to the lexicon of interesting jawbreakers. It's "delpnosophist," meaning one adept at the art of dinner table talk. Incidentally, there was a typographic transposition of two letters in VARIETY's note on Wrenn's use of "ergasiaphobia"—a morbid fear of work. "Polysyllabophile" is just VARIETY coinage for person enamored of long words.

Kern, Sardi, Ravel, Doug, Sr.
David Kern's "The Story of Jerome Kern" is due, via Holt, in March. Same pub is bringing out Albert Spalding's "A Fiddler's Story and a Lady," an historical novel (not autobiographical), and "Sardi's," by Richard Gelman and Vincent Sardi, Sr. Also via Holt in the spring: "Doug," by Ralph Hancock and Letitia Fairbanks; a bio on "Maurice Ravel," by Victor I. Seroff; "Neiman-Marcus, Texas!," by Frank X. Tolbert; Charles Adams' "Producing and Directing for Television," and two sports books: "The Mickey Mantle Story," by Mantle and Ben Epstein, and "How to Hit," by Johnny Mize and Murray Kaufman.

Anecdotal Composers
Bernard Grun, musical adviser to Jack Hylton, is compiling anecdotes concerning composers of all nations, for publication next year in London. Anthology is intended as a dictionary of composers and as an easy history of music. Titled "Music Without Tears," it's claimed to be the first attempt at a world history of music and composers in a series of humorous anecdotes.

Post-Wechsler Vs. Winchell
ABC and Gruen watches are included among the defendants in the libel suits brought by the N. Y. Post and its editor, James A. Wechsler, against Walter Winchell, the Hearst Corp. and King Features Syndicate. The daily seeks \$750,000 and Wechsler seeks \$775,000. They claim that Winchell tried to spread the impression through his column and radio and television programs that they are disloyal to the U. S. and support the Communist Party. Both Wechsler and the Post state that they are anti-Communist and charge Winchell with conducting a "campaign of defamation." Complaints were filed last week in Manhattan Supreme Court. Wechsler-Post attorney is former Federal Judge Simon H. Rifkind.

Sutton's Hegira
Horace Sutton, travel editor of The Saturday Review, returns today (Wed) from a trip to Japan with stopovers on the Coast and in Hawaii.

Sutton will conduct a \$3,400 trip, "Footloose in the Fabulous Pacific" for 42 days beginning next April.

Japs Spurn 'Chatterly'
The Tokyo Higher Court last week reversed a lower court decision that the Japanese translation of "Lady Chatterly's Lover," by D. H. Lawrence, was not obscene, and the Japanese translator and the publisher of the book were found guilty of selling pornographic literature.

Higher Court completely reversed the January decision of the Tokyo District Court, and fined publisher Kyujiro Koyama \$700 and translator Seo Ito \$300. The January decision, after a trial which aroused nationwide controversy among writers, critics and the press, had convicted publisher Koyama of selling the book "in a method which had given the book a pornographic character." At that time, it fined him \$700. It had been acquitted.

Dissatisfied with the court's verdict, defense announced it would appeal to the Supreme Court.

Publishing Inside
An intriguing history of the business of books, "This Was Publishing" (Indiana U. Press; \$3.75) by Donald Sheehan, draws on some previously untapped sources—archives of Charles Scribner's Sons, Henry Holt, Harper & Bros., Dodd, Mead, etc. It covers the Golden Age of American publishing, the years between the Civil War and World War I. Book presents the behind-the-scenes story of the evolution of contracts, the practice of "trade courtesy" (before the international copyright law was passed), the problems of censorship and treatment of radical writers (Frederick

S. Crofts said, "Publishers have a duty to publish stuff containing ideas they don't like—besides, there's money in it"), the mechanics of distribution, maintaining prices, publicity, advertising critics ("Reviews don't sell books"), new fads cutting into reading (in 1896 it was the "bicycle craze demoralizing the equilibrium" of publishing) and royalties (Henry Holt said, "Royalties exceeding 10% are immoral").

This is an enjoyable volume, easy to read, warmly written, with a wealth of anecdotal and factual material. It's by no means a definitive history, but, as the author (of the Smith College history department) notes, it's a chronicle of an era in the trade. As such it should be rewarding to the three R's—readers, writers and royalty-payers.

Koop Heads Nat'l Press Club
Theodore F. Koop, CBS director of radio news and public affairs in Washington, was elected president of the National Press Club last Friday (19). It was the first time in the club's history that a radio newsmen was named to head it.

Others elected with him were Ernest B. Vaccaro, AP White House correspondent, vice-president; Staffan Andrews, of NANA, secretary; George W. Combs, Baltimore Sun, treasurer, and Frank Kuest, Copley Newspapers, financial secretary.

Koop, ex-AP, served as special assistant to Byron Price, Federal Director of Censorship, during World War II.

More Show Biz Books
Mervyn LeRoy has authored "It Takes More Than Talent," a close-up of what makes Hollywood tick, in collaboration with Alyce Canfield for May publication by Knopf. Irving Kolodin has written "The Story of the Metropolitan Opera (1883-1950)," a 600-page treatise due in March; when also Robert Nathan's two plays, "Jezebel's Husband" and "The Sleeping Beauty," will be published, also Knopf. Same pub has Anatole Chujoy's "The New York City Ballet" due in April, and Chujoy, with Winthrop Palmer, has edited "The Dance News Annual 1953" for June publication. Norman Katkov's story of Fanny Brice, "The Fabulous Fanny," which was first serialized in Ladies Home Journal will be published in February when also French composer Darius Milhaud's "Notes Without Music," an autobiography, is also due. Just turned 60, the N.Y. Philharmonic-Symphony will honor him with a concert performance of his Christophe Colomb in the 1953 season. Donald Evans translated Milhaud's autobiography, edited by Rollo H. Myers.

Also due for March Knopf publication is Eric Bentley's "In Search of Theater" and Roland Gelatt's "Music-Makers, Profiles of such personalities as Beethoven, Casals, Flagstad, Gieseking, Horowitz, Landowska, Mitropoulos, Munch, Ormandy, Rubinstein, Szegedi, Toscanini, and Walter.

Alan Hynd's Hot 'Murder'
Fifty copies of "Alan Hynd's Murder," new brisk-selling collection of true murder cases by country's top man in non-fiction crime field, have run afoul of censorship in Nassau, Bahamas. Author has been persona non grata in Bahamas ever since his expose in True Mag some months ago on unsolved murder there of multi-millionaire Sir Harry Oakes. Copies of the book said to be finding their way to Nassau despite censorship, via bootleg route.

Ohio Press Photogroup
Ohio Press Photographers Assn. was recently organized to oppose a proposed ban on taking pictures in court rooms.

Norman W. Brown, of the New Philadelphia Daily Times, was elected president of the group, and George Smallsreed, Jr., of the Columbus Dispatch, was named first vice-president. Others elected were Julian Wilson, AP, Cleveland, second vicepres, and Art Bean, Jr., Cambridge Jeffersonian, secretary-treasurer.

Ted Ray Autobiog
When Ted Ray, one of Britain's foremost wisecracking comedians, started on his career, it was as a "dumb" act. His first agent insisted on billing him as an acrobatic violinist. He still plays the violin, but the acrobatics are absent.

After a time, he recalls in his autobiog, "Raising the Laughs" (Werner Laurie, London; \$1.50), he decided to try patter and jokes

New York Herald-Tribune Columnist

Hy Gardner

reprises in topical manner

A Humor History of 1952

a bright byline piece in the soon-due

47th Anniversary Number

of VARIETY

still dressed in costume and funny hats. But it was not until he appeared in an ordinary suit that he "felt a warmth between himself and the audience" which set him on the road to his present career. He first played the Palladium in 1932 and was also there in 1948 when Danny Kaye was making his first appearance. The competition was regarded as a challenge and one British newspaper headlined their review "Which is better—Kaye or Ray?"

The life-story of a comedian who has the affection of a large British vaudeville and radio audience shows how he has won his way by hard work and dogged persistence. Myro.

CHATTER

Liza Wilson drew a two-year contract as Hollywood editor of the American Weekly.

Ladies Home Journal upped to 35c with the January issue which hit the stands yesterday (Tues.).

Antonio Olinto in Hollywood to round up film news for the Rio De Janeiro Globo and Cinelandia mag.

Jim Morgan wrote an article tagged "TV's Part in the Education of the Future" for Parents Mag.

Joan Reynolds' "Model Girl," a book of her personal experiences, will be published in the spring by Prentice-Hall.

Pete Martin, Saturday Evening Post editor, to St. Louis for the wedding of his son Pete, St. Louis Post-Dispatch reporter, on Jan. 3.

J. C. Long, of Kenridge Farms, Bethlehem, Pa., writing an article on left-handedness and genius, wants names of show biz southpaws.

Young & Rubicam agency will start syndicating a cuff column, "How I Met My Husband," in connection with NBC-TV's Joan Davis starrer, "I Married Joan."

Harold Baron, one-time feature editor of "Today's Women" mag, joined Redbook mag as articles editor. He succeeds John F. Danby, recently upped to executive editor.

Arthur Mayer's "Merely Colossal," subtitled "The Story of the Movies from the Long Chase to the Chaise Longue," slated for publication by Simon & Schuster Feb. 10.

Richard Joseph, travel editor of Esquire, won the \$200 first prize in the magazine division of Trans-World Airlines' 15th annual contest for best air travel stories. Prize includes junket on TWA's annual "quickie vacation" press flight to Phoenix, Jan. 8-11.

Harold Baron named articles editor of Redbook by Wade H. Nichols, editor, succeeding John B. Danby, recently appointed executive editor. Baron was formerly with Today's Woman as feature editor and previously was production manager of newspaper advertising at R. H. Macy & Co.

Equity Show

(Dec. 22-Jan. 4)

"Ah, Wilderness" — Lenox Hill Playhouse, N. Y. (28-1).

Paul S. Nathan

reviews

What Happened to Those Big Story

Deals?

* * *

one of the many editorial features in the upcoming

47th Anniversary Number

of VARIETY

Calcutta Tourist Season

Continued from page 2

the wave of communal killings, and a fair sprinkling of French, Germans, Latinos and Scandinavians who wear out the road between Delhi and Agra to look over the Taj Mahal in the cool of India's winter. It is Britain's daughters who make up the fishing fleet—a label they have worn for decades because of their yen for hooking the younger sons of big business (British) sentenced to Indian branch offices for being born tardily.

This invasion is fair pickings for the battalions of beggars, prostitutes and their sales representatives who swarm the streets and bazaars during the winter season to store up rupees for the barren summer months. The bazaars, trinket and gewgaw shops, the street vendors and cabdrivers all cash in on the influx. The few niteries do alright too but, strangely enough, no great boost of film grosses is apparent. The flicker houses skimp along on their strictly lackadaisical business. Maybe it's not so strange because tourists can see American pix anywhere, but where else can you buy true Kashmir artwork thriftily manufactured in Calcutta's suburban foundries?

There was a time when Bombay was the main stamping ground for visitors, and Calcutta, which is architecturally far inferior, played in left field. But Bombay now is throttled by Prohibition, which shows epidemic signs in this subcontinent. Hence the lush nightclubs in India's chief seaport are no more, or else eke out a pittance on unspiked lime juice and horrible imitations of American soda pop. So far Calcutta has been only lightly touched by the disease. It suffers through dry Tuesdays, but the day that the do-gooders put the seven-day clamp on this city, darkness will descend on all India. The whites will then have to hole up behind their ornate ghettos—the inevitable clubs.

As it is now, one source of lucrative business, the dining-out spots, have been mauled by the Hindu's reverence to the cow ("the cow is our mother"). Following a wave of religious revivalism, Bengal state, of which Calcutta is the capital, last month slapped on a ban against slaughtering cattle under 14 years of age. This, of course, put an end to the charcoal-broiled steak, since anything as superannuated as confirmation-age beef requires jaws of iron. The butchers promptly refused all handling of red meat and there isn't a steak to be had on either bank of the Ganges.

Foreign film biz in Calcutta and, for that matter, in all India is not that a last-run exhibit in Chilli-cothe would pine over. Here is one place where you can't blame television. You can't even put the finger on the hundreds of Indian native pix released yearly, because the coolie who pays his four annas (5c) to sit on the wooden benches or squat on the stone floor of the native theatre would have no comprehension of the Occidental-lingo product made in America and Europe. The crux is that since India won its independence four years ago there has been an exodus of whites from the country. They had been the true friend of Hollywood glamor here, and there is none to take their place. There are not enough English-speaking natives to begin to fill the theatres, and the trend is away from English in favor of Hindustani.

Pix Do Big

Indian films do a stout business. They are generally incredible linking of Indian mores and western-boy-meets-girl amours. The western end is for consumption in the theatre only since the Indian's extracineama attitude towards women is strictly Asiatic in that the woman belongs to the man but not vice versa. On Calcutta's streets, for instance, it is common sight to see men holding hands while walking, it being the alright sign of friendship. But an Indian wife walks behind her husband.

In short, Indians like escapism as much as their western brethren. Their films lean heavily on songs and music, with the songs interspersed without any more rhyme or reason than an old-fashioned operetta. The songs are a seasonal rage in every town, and since the volume dial on radios here is probably nailed to the top decibel, you can hear the wail of Indian film songs throughout the breadth and length of the land. It is as though

every major key was torn up and buried with Beethoven.

There are thousands of native film houses but very few theatres playing Hollywood or European pix. In Calcutta, biggest city in a populous country, only a half dozen houses act as showcases and last-run combbed. Evening top prices for the dress circle is generally rupees three annas eight (75c), which is a lot of money in these parts. Bottom price is about one rupee (21c). There are no grind houses since the Indians are civilized enough to like their comforts. To see a hundred patrons in a house seating 1,000 is the norm. Only Metro's "Quo Vadis," playing at advanced prices, has really done better, but there are still seats to be had.

In line with the question and controversy in America over whether Hollywood pix are furthering the U. S. cause in the cold war, most American celluloid imports here would appear in a neutral role both as to contents and handling. Many pix on Korea have played here without incident one way or the other. Sometimes there is a jarring exception which knocks expensive Yank propaganda for a loop. Recently in The Statesman, leading Calcutta daily, one American pic was prominently advertised by the distrib as "the first authoritative exposition of organized gangsterism in present-day America." This low-calibre ad then went on to say: "A picture of vice, violence and corruption in 1,000 American cities! Pulls no punches about those who pull the strings in Gangland's reign of terror." This is the sort of thing that presents a cracked mirror of America to the Indians who are, after all, polite enough to accept our Americans' picture conditions in the U. S.

Cafes and Tourists

The niteries here are currently riding the wave of tourist spending. Nightclub entertainers, in the main, hail from the British Isles, where they have signed to make the regular Far Eastern winter circuit. While their origin is British, they frequently lean heavily on any known gained from the fact that they have played Broadway boites. The biggest selling point is a blurb touting an engagement in New York rather than the West End.

Currently holding forth in Le Gourmet (Spence's Hotel) are Pat Victor, Pearl St. Claire and Roy Dexter, all West End performers. Great Eastern Hotel ballroom has Al Carthy (The Mechanical Man), Georgette & Ben-Chenni, and Macronay while Prince's (Grand Hotel) is featuring Gloria & Jerry York (Parisian dance team), Lyne et Cie (Belgian comedians) and Freddie Bamberger & Pam (British comics). American entertainers, being more provincial or possibly more engaged, rarely make the Asiatic swing.

Top daytime attraction is the Calcutta racetrack in its post-monsoon season.

Legit in Calcutta is virtually nil. Uday Shanker, who has successfully toured the Continent and America on several occasions with his dance troupe, is having a mediocre run at the New Empire theatre. While Shanker has received big ovations overseas, the Indians are notorious for sitting on their hands, and the dancer has gotten very little overt reaction from the customers. There are no professional stage companies, either Indian or European, and the only ripple in the vacuum is the occasional amateur dramatic group.

Main fact to remember is that the club life in Calcutta rules the roost and almost all social and entertainment activities center here. The British, when they were Lords of Creation, erected some of the plushiest clubs east of Suez. In Kipling-land, the membership is down, the deficits up, but the clubs with their walled boundaries, solid bars, dance floors, swimming pools, tea rooms and tennis courts continue on—the last stronghold of the sahibs in India.

For the visiting foreigner (i.e., white but non-British), it is now fairly easy to snag a temporary membership in most of the exclusive clubs. There was a time in the halcyon days of the British raj when the lesser breed had no chance of crashing the clubs except as a tiffin-time gawker. But now the club lockers are wide open to any westerner with the requisite rupees and the chance acquaintance of one or two members for introductory purposes.

Broadway

Major Albert Warner vacationing in Florida.
The Ray Millands off to Europe on the Queen Mary.
Jan Kiepura and Marta Eggerth in from Europe on the United States.
M-G British studio chief Ben Goetz, to Coast Monday (22) for confabs with production chief Dore Schary.
Ben Kalmenson, Warner Bros. sales v.p., to Coast for Beverly Hills preem of "The Jazz Singer" Dec. 30.

Lester Cowan to the Coast to supervise final shooting of "Main Street to Broadway," slated for Metro release.
Mel Ferrer due in from the Coast next Wednesday (31) before taking off Jan. 3 for French Morocco for role in Metro's "Saadia."

Mrs. Chico Marx, wife of the comedian, and Mrs. Conrad Veidt, widow of the actor, sailed on the Caronia for a West Indies cruise.
Peggy Lee back to the Coast for bally activities on behalf of Warner's "The Jazz Singer," in which she's starred with Danny Thomas.
Col. Jock Lawrence, former p.r. aide to President-elect Eisenhower, opened own public relations office in Rockefeller Center.

Van Johnson, accompanied by his wife and children, due in from the Coast tomorrow (Thurs.). Metro star is slated for a number of radiance appearances.

Actress Merle Oberon, ballerina Phyllis Olivia French and W. T. Kirkby, manager of the Deep River Boys, in from Britain Sunday (21) on the Queen Mary.

N. Y. Post columnist Earl Wilson named chairman of special events division of March of Dimes and called huddle of show biz topers last Friday (19) at Toots Shor's to work up a fund-raising blueprint.

Australia

By Eric Gorrick
Queensland exhibitors setting political plans to combat 16m free shows.

Arnold Picker, United Artists exec, due soon for first territory looksee.

Dan Carroll, head of Birch, Carroll & Coyle film loop, back from world tour.

Harry Seipel, 20th-Fox rep on Hoyts' circuit board, planes to U. S. soon on biz-pleasure trip.

Roy Barmby, chief film buyer with Greater Union Theatres, recovering from appendix removal.
"Folies Bergere," after a six months' run at Tivoli, Sydney, preems in Brisbane Xmas for David N. Martin.

Al Daff, Universal-International prexy, planes in here this month. He is spending Xmas with relatives in Melbourne.

Colin McLeod appointed publicity director for United Artists; replaces Norma Williams, who resigned to go to London.

It is now figured that "South Pacific" will run at His Majesty's, Melbourne, until next June under the Williamson banner.

Edwin Styles, British comedian, off to a solid start in "White Sheep of the Family" at Princess, Melbourne, for Garnet Carroll.

Greater Union Theatres spotting picture "Mother Goose" into Capitol, Sydney, morning-afternoon mats.

Regular film plays at night.

British comedy, "Seagulls Over Sorento," follows "Lanie Get Your Gun" at Royal, Sydney, for Williamson. "Gulls" is currently a hit in New Zealand.

Prior to leaving this zone on continuance of his world tour, Spyros Skouras, 20th-Fox prexy, said he was certain film attendance was on the increase in Australia and New Zealand.

Minneapolis

By Les Rees
Wally Pikal orch into Schliefs Little City.

Roy King & "Komic Kings" in third year at Magic Bar nitery.

Hotel Nicollet Minnesota Terrace holding over singer Carol Bruce.

Colony Club has Bob Vincent and his "New Moods" for second week.

Hotel Nicollet Minnesota Terrace to have \$6 minimum for New Year's Eve, but no cover.

Club Capitol has exotic dancer Jeri Dixon, acrobatic dancer Gerick Twins and emcee Pat Henry.

St. Paul Flame has "mind-avision" Count Maurice, songstress Lola Ameche and emcee Duke Norman.

"House of Bernarda Alba" set for Jan. 20 as first of newly organized Minneapolis Civic Playhouse's four offerings.

Spike Jones & "Music Depreciation Revue" inked for nine days

at annual Northwest Builders Show at Auditorium, March 14-22.

"Holiday on Ice," due at St. Paul Auditorium Jan. 2-6, in newspaper ads urges public to "be different and give ice show tickets for Christmas presents."

Miami Beach

By Larry Solloway

Morton Downey set to open new Hotel Biltmore Terrace.

Ciro's opens for season this week with Jack Carter and Joni James heading.

Swank dinery La Rue's premed its lush layout (18) with Leo Reisman's orch featured.

Beachcomber tees off season with same policy as last year—femme show with novelty acts.

In lineup opening Friday (26) will be Rocky Graziano with comedian Danny Rogers as partner.

Eileen Barton at Lord Tarleton for some sun prior to Olympia Theatre date. Robert Q. Lewis, who commutes between the Jacobs hotel and Manhattan TV origination, set for two "What's My Line?" guests.

Saxony Hotel unveils its new Pagoda Room tomorrow (Thurs.). Special preview show and dinner for press and local dignitaries held yesterday (Tues.). Topping are Los Chavales de Espana, Trini Reyes and Pupi Campo orch.

Show biz names who joined Pro-Amateur Four Ball tournament here this week included Mickey Rooney, Lew Ayres, Buddy Rogers, Lex Barker, Hoagy Carmichael, Sammy Kaye, Bob Steele, Johnny Weissmuller, publicist Ed Weiner and hotelier Paul Grossinger.

Pittsburgh

By Hal V. Cohen

Dinty Moore and his family drove down to Florida for holidays.

T. C. Jones back into Carnival Lounge for another indef stay.

Sandy Solo booked for a return at Copa middle of next month.

Phil Richards has rejoined the George Arnold ice show at "Ankara."

Jerry & Turk check in at Carousel Xmas Week for annual engagement.

Double-talker Al Kelly in town lining up after-dinner speaking stints.

Mt. Lebanon Players have set "Papa Is All" for February production.

Johnny Kirby flew home from Hollywood to spend Christmas with his folks.

Larry Swartz has bought out partner Jack Teitelbaum at Nite Court of Fun.

Mike Manos and his wife have gone to their Miami Beach home for the winter.

John Walsh, Fulton manager, underwent an operation on his back last week.

Comedian Ted Blake now representing a French cordial outfit in Allegheny County.

Henry Manos back after vacationing for more than a year in his native Greece.

Frank Wagner, Playhouse dance director, holidaying with his folks in St. Mary's, W. Va.

Craig Anderson will be the new M-G-M record distributor here after first of the year.

Washington

By Florence S. Lowe

The S. M. Chartock Gilbert & Sullivan troupe put on special Yule shows at nearby vet hospitals.

Harvard Hasty Pudding's new show, "Strike While It's Hot," here for a two days over past weekend.

Dornan Bros. and singer Mary Mayo open 10-day run at Hotel Statler's Embassy Room Christmas Day.

Edgar Bergen and troupe in town for annual "Operation Santa Claus" shows at Army and Navy hospitals.

Margaret O'Brien arrived here day before opening of "The Intruder" to highlight annual International Children's Party over NBC radio and TV on Sunday (21).

Dallas

By Bill Barker

Tim Parker elected new prez of Press Club.

Bill Doll in to drumbeat Hildegarde's Jan. 19 Hotel Adolphus date.

Arch Oboler in for his "Bwana Devil" Christmas Day opening at Melba.

Danny Kaye revue added Rex Ramer to Cotton Bowl Week show in State Fair Aud.

"The Rising Heifer," Robin Maughan's first play, at Theatre '52 for three weeks.

Charles R. Meeker, Jr., State Fair Musicals' veepee-managing director, also elected to fill new post of v.p.-assistant general manager of State Fair of Texas.

Paris

Katherine Dunham troupe into Palais de Chaillot Jan. 5.

Art Buchwald and Irving Marx to St. Moritz for Xmas holidays.

Jack Warburg into Anatole Litvak pic, "The Girl On The Via Flaminia."

Yves Allegret to Mexico to film Jean-Paul Sartre story, "Typhus," with Michelle Morgan.

Maurice Dekobra to adapt "Dial M for Murder" for Paris legit.

John and Rene Arnaud engaged for three-month Belgium tour after present ABC show concludes.

Alfred Adam legit hit, "Many," will be made into a ptx, with Francois Perier in title role.

Spyros Skouras, here on the last lap of his globe-girdling, to huddle with 20th-Fox reps here before heading for U.S.

Edwige Fenech off on a road tour with the legit show, "Liberty Is A Sunday," playing Italy, England and Germany.

Isa Miranda to do English comedy, "Serpent of the Bells," in local legit production. Gerard Sety set for big support role.

Jean-Pierre Aumont finishes up his film chore in "Koenigsberg," and then goes into rehearsals of legit, "Life And Death," opposite Suzanne Flon.

Max Ophuls signing Charles Boyer, Danielle Darrieux and Vittorio De Sica for his next pic, "Madame De..." based on novel by Louise De Vilmorin. It will roll in March.

Geza Radvanyi starts on a four-sketch film, "Our Daily Fear," to be made in France, Italy, England and Germany after he winds current "Strange Desire of Mr. Bard," with Michel Simon.

Jose Ferrer interested in acquiring rights to the new Andre Roussin play based on John Erskine's "Helen of Troy," called "Helen, Ou La Jolie De Vivre," for use on Broadway next season.

Philadelphia

By Jerry Gaghan

The Troc, gutted for December, reopens Christmas Night with Hirst circuit burley.

Charley Pinkney, owner manager of Atlantic City's Club Harlem, has taken over a North Philly bar.

Lionel Hampton reported getting 50% of gross for week at Earle Theatre beginning tomorrow (Thurs.).

Bill Gerson, owner of Pep's Musical Bar, back after three weeks of convalescing from operation in Florida.

Chris Powell, leader of Five Blue Flames now at Powelton Cafe, exonerated on narcotics rap in South Jersey courts.

DuMont's Musical Bar, 600-seat Northeast Philadelphia spot, reopens (29) featuring the Collegiates and Frank Moore Four.

Mrs. Jeanne Harris has sold Harris Tavern, with oldest cafe license in the Locust St. nitery sector, to Cookie Gable.

Cleveland

By Glenn C. Pullen

Jack Bobier and Harry Herbert opening new nitery, Encore Room, Friday (26).

Al Serafini formed new orch for opening of Lou Gruittadaurio's new Cucamonga Club Dec. 31.

Chick Chaiken orch tentatively set to replace George Sterney's band when it leaves Zephyr Room later this season.

Betty Jane Watson & Jerry Austen, a Mr. and Mrs. singing team, doing double stanza at Statler Terrace Room.

Annie Laurie Williams, New York literary agent, handling Play Houses' new murder drama, "Left Hook," for its Cleveland authors, Eleanor and Leo Bayler.

Tokyo

By Richard H. Larsh

Mosfilm's "Fall of Berlin" set for roadshow in Tokyo and southern cities this month.

"Snows of Kilimanjaro" (20th) set for four-week roadshow in Tokyo and Osaka beginning Jan. 14.

The labor union of Daiel Studios recently won a 13% raise. Current basic wage now jumps to \$49 per month.

Raymond Gallois-Montbrun, French violinist and modern composer, playing his own and other modern works in concert tour of Japan.

Japanese classical dancer Hiroshi Ono and his wife Yasuko Wanai departing on tour of India. Tour sponsored by Indian Education Ministry.

Accordianist Pvt. Dick Contino assigned to Korea where he will make 90-day tour entertaining frontline troops with Army's 10th Special Services Co.

Japan's second color film will

be made by Toho Studios next year. Film will be Fujicolor, which now has production capacity for 12 feature tinters per year.

Tokyo theatres cutting off neon signs for 90 minutes daily to cooperate with current power conservation drive brought about by strikes in coal and electricity industries.

Yasuo Masumura, 28-year-old assistant director at Daiel Studios, off to Rome with 20-month scholarship awarded by the Italian Experimental Center of Cinematography.

Francoise Gergely, rep of Centre National de la Cinematographie and Syndicat Francais des Producteurs et Exporteurs, here to set up smooth relations between French and Japanese industry.

San Francisco

By Ted Friend

Vido Musso into Blackhawk. Walter Hark into Strip Town. Leslie Caron holiday shopping.

The Richard Neys at Mark Hopkins.

Pat O'Brien entertaining newsboys at Palace Hotel.

Za Za Gabor visiting sister Eva backstage at "Strike A Match."

Forbidden City holiday show produced by Bab Pierce of Metro.

Dr. Margaret (Mom) Chung seriously ill at Franklin Hospital.

Iona Massey inked for Venetian Room of Fairmont Hotel by Sam Rosey.

Leopold Stokowski doing the seven hills prior to symph-conducting chore.

Rome

By Helen McGill Tubbs

Martine Carol in from location in Viterbo on "Lucrezia Borgia."

Rome opera season opened formally with "Simon Boccanegra."

Viviane Romance, arrived here to star in an Italian film at Titonus Studios.

Anna Magnani to London for opening of "Volcano," then going on to Paris.

Gianni Maria Canle will play opposite George Raft in Italo-made "Cairo Incident."

The Errol Flynn picture, "Master of Don Juan," has moved to Naples for location work.

John Huston in from Kildare, Ireland, for huddles on his pic to be made here with Jennifer Jones.

Luchino Visconti is preparing Chekhov's "Three Sisters" for opening at the Eliseo Christmas week.

Violetta Elvin, of the Sadler's Wells Co., to Milan from London as prima ballerina of the La Scala Opera Co.

Ingrid Bergman joining husband, Roberto Rossellini, in Naples, where he is directing "Otello" opera at San Carlo Opera.

Havana

The National Casino reopened Thursday (18).

Pedro Vargas back at Montmartre for the second time in two months.

Barnum & Bailey Circus beginning its mid-winter stand at the Sports Palace.

Tropicana inaugurating its renovated patio with a gala show starring Chiquita & Johnson.

The "Sun Sun Dambae" unit back at its home in the Sans Souci after four weeks in Las Vegas.

New Rodi Theatre showing second-run ptx after "Quo Vadis" failed to click because of \$2 scale.

Tourist trade is expected to get a boost when direct flights are begun shortly between Miami and the resort town of Varadero.

Portland, Ore.

By Ray Reeves

Zorima topping Star burlesque this week.

Charley Aaron headlining for second inning at Clover.

"Ice Cycles of 1953" plays Portland Arena starting Xmas Day.

"Ice Cycles of 1953" to open at Portland Arena tomorrow (Thurs.).

Charley Aaron and Golden Gate Girls (4) in at Clover Club for two weeks.

Walter Hoffman, Paramount field man, in town for a couple of days then off to the Bay area.

Julie Harris in "I Am A Camera" set for four-day appearance at Mayfair Theatre starting Jan. 7.

Walton & O'Rourke, Alfred Apaka, and Frederick & Tanya held for a second week at Amato's.

Mary Ward, advance for "I Am A Camera" in town to set up opening at Mayfair Theatre Jan. 7.

Sears & Haymer, United Trio, and Nelson Pickett Dancers (6) in at Amato's for two weeks. Martells & Mignon set to follow.

Betty Hutton show penciled in at Evergreen's Paramount Theatre for late February as result of Danny Kay's scorching biz.

Hollywood

Jon Hall planned to Miami.

Hedy Lamarr in from the east.

Ruth Miller divorced Robert Lamb.

Clara Bow in a Culver City sanitarium.

Diana Lynn returned from Mexico City.

Henry King to Fort Worth for holidays.

Wilbur McCaugh hospitalized for surgery.

Aquanetta filed suit to divorce Henry Clive.

Laraine Day sold her house in Santa Monica.

David Brian hospitalized for spinal surgery.

Leon Shamroy laid up with virus infection.

Hal Roach in town after three weeks in N. Y.

Arch Oboler to Detroit to open "Bwana Devil."

Rod Cameron recovering from ulcer operation.

Coleen Gray home from England for the holidays.

Jules Gerlick recuperating after abdominal surgery.

Roy Rowland spending the holidays in Sun Valley.

Lana Turner divorced Bob Topping in Carson City.

Jesse L. Lasky in town after 10 days of eastern touring.

Phyllis Stanley applied for her final citizenship papers.

Katy Jurado to Mexico City where her mother is ill.

Georgette Windsor divorced Manuel Reachi in Mexico.

George Murphys celebrate their 26th wedding anni Dec. 26.

Bob Waterfield and Jane Russell adopted a boy two years old.

Sam Katz planned to Chicago to attend his mother's funeral.

Ray Gilbert recuperating from an impacted tooth operation.

Anthony Capps establishing dance studio in Palm Springs.

Vincent Price returned from tour with First Drama Quartet.

Spike Jones premed his new supermarket in La Crescenta.

Joseph Walsh in town for distribution huddles at Paramount.

George Seaton to Laguna to work on the script of "The Country Girl."

Wladimir Lissim in from Europe for production confabs with Sol Lesser.

Edgar Bergen commended by Gov. Warren for his "Operation Santa Claus."

William Dieterle in town after gauding locations for "Elephant Walk" in Ceylon.

Ivan Goff resigned from the Screen Writers Guild exec board because of illness.

Ann Blyth announced her engagement to Dr. James McNulty, brother of Dennis Day.

Dore Schary to El Paso to discuss "Take the High Ground" with Army brass at Fort Bliss.

Ida Koverman staged her ninth annual Christmas for paraplegic cases at Long Beach Veterans Hospital.

Bob Hope, Tony Martin and Marilyn Maxwell put on a Christmas show at Long Beach Veterans Hospital.

Chicago

Charlie Van ill at Cook County Hospital.

"Hollywood Ice Revue" in for three weeks at Chicago Stadium.

Paul Marr, agent, bedded down for several weeks at Grant Hospital.

Duke Ellington, currently at Blue Note, celebrating 25th anni in orch biz.

"One Summer of Happiness" has its U. S. preem at World beginning Dec. 27.

Al Rosen in to take over as company manager from Joe Miller on "Country Girl."

Katharine Cornell in "Constant Wife" starts a month's stay at Selwyn Dec. 26.

Tri-Opticon, three-dimensional film, has its American debut at Teleneves Christmas Day.

Jimmy Boyd, juvenile singer of "I Saw Mommy Kissing Santa Claus," making the deejay rounds.

S. M. Chartock's Gilbert & Sullivan company opens at the Shubert Dec. 25 for three and a half week run.

Abbott & Costello in for world preem of "Abbott and Costello Meet Captain Kidd" at United Artists.

Maxie Rosenbloom spending a few weeks here talking about a nitery along lines of Slapsie Maxie's on the Coast.

Joe E. Howard, at the Palmer House, collapsed last week and is in Passavant Hospital. Son is substituting for him in the revue.

Sidney Blackmer due in next week to start rehearsal in "Country Girl." He takes over the Robert Young part when play leaves Jan. 10.

OBITUARIES

JACK S. BOWMAN

Jack S. Bowman, 65, one-time vaudeville and later a booking agent who in recent years had operated dancing schools in Pittsburgh and Beaver Falls, Pa., died Dec. 15 of a heart attack after being stricken in New Brighton, Pa. Just before the curtain went up on a Christmas show Bowman had organized there he suffered the attack and was pronounced dead on arrival at Beaver Valley Hospital. He started one of the first dancing schools in Pittsburgh some 20 years ago after successive careers on the stage and in the agency business.

Survived by his wife, two brothers and two sisters.

BUD POLLARD

Bud Pollard, 65, pioneer filmdie, died of a heart attack Dec. 16 in a Hollywood nitery. Pollard spent 42 years in the pic industry as actor, writer, film editor and director. His directional credits include "Alice in Wonderland," "Forgotten Men," "Tall, Tan and Terrific," "Birth of a Star," "It Happened in Harlem," "Voodoo Drums," "Shop Talk," "Big Times" and "Rhythm on the Beat." Until a few years ago he had been associated with Astor Pictures, N. Y. indie.

Pollard was the first prez of the Screen Directors Guild.

In Memory of

SPENCER CASE

Edith True and
Spence, Jr.

Edith True and Spence, Jr., died with Astor Pictures, N. Y. indie.

Pollard was the first prez of the Screen Directors Guild.

CHARLES HOLT

Charles Holt, 82, one of West Virginia's pioneer exhibitors, died in Richmond, W. Va., Dec. 4 after a long illness. He had undergone a tumor operation last June.

In 1907 Holt opened Richmond's first nickelodeon, the Star, which he rebuilt in 1921 after a fire had destroyed it. A showman for 45 years, he had remained active in the business, which his son, Wendell Holt, managed, until last March. Five years ago he was the guest of honor at a big community party celebrating his 40th year in the industry.

Surviving are another son, his wife and a daughter.

AUGUSTUS BRIDLE

Augustus Bridle, 83, drama, art and music critic of the Toronto Daily Star, died Dec. 21 of injuries suffered in a traffic accident in Toronto. He was associate editor of the Canadian Courier from 1908 to 1916 and later became its editor, holding latter post until 1930. Bridle was the first to produce mass choral groups in Massey Hall, Toronto, and originated the Canadian National Exhibition chorus in 1923.

Surviving are his wife, a daughter and two sons.

HARRY MOSS

Died Dec. 18, 1947

dian National Exhibition chorus in 1923.

Surviving are his wife, a daughter and two sons.

LEOCADIA ALBA

Leocadia Alba, 87, veteran Spanish actress, died in Madrid of heart failure Dec. 12. Of an acting family, her whole adult life had been spent in the theatre. She was the sister of Irene Alba, another w.c. actress.

Her career started in 1887 in musicals with the Loreto Prado Co. In 1901 she changed to straight drama in which she continued until she retired 19 years ago, later losing her sight.

MRS. PAULINE T. JAMERSON

Mrs. Pauline Thierry Jamerson, 57, playwright, died Dec. 15 after an operation in Washington. Before turning to playwrighting she had been a musicomedie actress under the name of Polly Preyer.

Mrs. Jamerson co-authored three plays, "And Be My Love," "Feathers in a Gale" and "Oh Mr. Meadowbrook."

Surviving are her husband, two sons and a sister.

DAINTY DOTTY

Dainty Dotty (Dorothy Jensen), 43, lady of the Ringling Bros. and Barnum & Bailey Circus, died of a heart attack Dec. 17 in Los Angeles. She traveled with

circuses and carnivals most of her life. While with the Ringling show her weight was listed as 583 pounds, but she weighed 350 at time of her death.

Surviving are her husband, Owen Jensen, a circus tattoo artist, two sons and a daughter.

WILLIAM D. LUKS

William D. Lucks, 84, former vaude performer, died Dec. 15 in New York. He was a singing comedian. After quitting vaude, he became associated with a New York charitable clinic as superintendent. He held the post 40 years, retiring 15 years ago. He was the brother of the late George B. Lucks, w.k. painter.

Surviving are his wife, three sons and two daughters.

HARRY WALTER LOSEE

Harry Walter Losee, 51, film studio dance director, died Dec. 16 in Hollywood after a long illness. A veteran on the motion picture lots, Losee directed dance routines for six years at 20th-Fox where he handled choreography for Sonja Henie and other top names. Previous to that he directed sequences with Fred Astaire and Ginger Rogers at RKO.

His parents and a brother survive.

ARTHUR B. TUTTLE

Arthur Brewster Tuttle, 57, former treasurer of Radio Corp. of America, died Dec. 16 in New York. He had been vicepres-treasurer of RCA Communications, Inc., before he was elected treasurer of the parent company in 1946. He retired in 1949 after 28 years of service.

Surviving are his wife, two daughters, a son, four sisters and two brothers.

HARRY COHEN

Harry Cohen, 52, film production manager, died of cancer Dec. 15 in Los Angeles. At the time of his death he was associated with the Paul F. Heard Co. For many years he was with Metro in the shorts department and for a time functioned as vicepres and general manager of Apex Productions.

His wife and a daughter survive.

CHARLES BULOTTI, JR.

Charles Bulotti, Jr., 41, KTTV production director, died Dec. 22 in Hollywood. He had been unconscious for a week following a fall in his home in which he suffered head and body injuries.

He was a veteran of Coast radio before joining KTTV. He was first an announcer and later branched into production. Survived by wife and son.

EUGENE B. FERGUSON

Eugene B. Ferguson, for 20 years a radio entertainer in St. Louis and known as "Grandpappy Jones," died in St. Louis Dec. 13. He directed a program of recorded folk ditties for stations WEW and WTMV until his retirement last July to enter the investment business.

His wife, mother, two sisters and two brothers survive.

KATHERINE K. BROOKS

Katherine Keller Brooks, 79, stage and screen costumer for more than 50 years, died Dec. 21 in Hollywood.

She made world tour with various troupes and had been costume designer for Marion Davies, Duncan Sisters, Trixie Friganza, among others.

WILLIAM E. ELMORE

William Edwin Elmore, 52, founder and leader of band billed as Billy Elmore & His Boys, died of a heart attack Dec. 20 in New York.

Elmore played niteries and private engagements around the country.

MORRIS RICE

Morris Rice, 67, former vaude comedian, died in Chicago Dec. 8. As a member of the Rice Bros., act, he was active from 1904 to 1950, starting off with the Western Vaudeville circuit and later playing the Keith and other chains.

Survived by a brother.

Widow, 80, of Morris Katz, one of the founders of the Balaban & Katz film circuit, and mother of Sam Katz, chairman of the board of Stanley Kramer Productions, died in Chicago Dec. 19.

Ray Howard Shandell, sister of Willie and Eugene Howard, died in N.Y. Dec. 19 after a heart attack.

Husband, 50, of Thelma Preece, business agent of the Script Super-

visors Guild, died of a heart attack Dec. 17 in Hollywood. He had suffered a shock two weeks ago when his daughter was killed in an auto crash.

Edith Evelyn Lawton, owner of Theatre Royal, Castleford, Yorks, England, died in Pateley Bridge, Yorkshire, recently.

J. A. Prestwich, 78, pioneer inventor of cinematograph mechanisms, died in Manchester, England, recently.

Frederick Charles Allen, 72, known in British show biz as Squibs the Clown, died in Skegness, England, Dec. 1.

Mother, 71, of Paul, Frederick and Walter Kohner, film writers and talent agents, died Dec. 15 at her home in Los Angeles.

Lou Harlow (Mrs. Frank Rowbottom), former actress, died Dec. 18 in Lake Parsippany, N.J. Her husband survives.

Father, 57, of Betty Bartley, actress, and father-in-law of Howard Hoyt, agent, died Dec. 21 in New York.

Father, 68, of Philadelphia's WIP program director Murray Arnold, died there Dec. 11. His wife, son and daughter survive.

Brother of Arthur Kalbfell, owner of the Pauline Theatre, St. Louis, died Dec. 12 in that city.

Roy Hunt, 48, motion picture exhibitor, died of a heart attack Dec. 17 in Riverside, Cal.

Father, 79, of Melba Rodeghier, of the dance team of Consolo & Melba, died in Chicago, Dec. 17.

MARRIAGES

Lorraine Corner to Max Kitson, Dec. 20, Gardner, Mass. Bride is with "Ice Capades"; groom is member of the Maxwells, an acro team.

Susan Flax to Richard A. Smith, Dec. 21, Boston. Groom is vicepres of Smith Management and son of Philip Smith, exhibitor and circuit head.

Ingrid Hult to Leonard Clairmont, Ensenada, Mexico, Dec. 20. She's a Hollywood correspondent for Swedish publications; he's a cameraman.

Patricia Ward to William H. Mackenzie, Dec. 13, Columbus. Bride is actress; groom is a director of WTVN there.

Bernice Richmond to Martin Feinstein, N.Y., Dec. 18. Bride is associate in Sol Hurok press department; groom is Hurok publicity head and legit pressagent.

Patti Keefe to Don White, Chicago, Dec. 20. Bride is the daughter of the late Jim Keefe, theatrical pressagent; groom is publicity head of the Conrad Hilton Hotel, Chicago.

UI is talking a profit-sharing deal with Lucille Ball and Desi Arnaz as costars in "Policewoman." Sue Thompson to Dude Martin, Las Vegas, Dec. 16. Bride is vocalist with Martin's band.

Berlin-Bing-Par

Continued from page 1

song of another Crosby-Fred Astaire picture, "Holiday Inn," produced 10 years ago. Besides reuniting the team, Vera Ellen and Rosemary Clooney will be featured. "White Christmas" is angled for Radio City Music Hall for the Xmas '53 booking.

Film's book is by Norman Krasna, to be produced by Robert Emmett Dolan; director not yet set. Dolan was music arranger on "Holiday Inn."

Rewritten Huston Play

Background history of "White Christmas," the film, is as interesting as the song, as detailed below. The present book is a salvage rewrite of an abortive play collaboration between Krasna and Berlin, titled "Stars On My Shoulder," intended for the late Walter Huston. It was to have been more a play with songs, but the filmusical adaptation now calls for Berlin's title song; four new numbers and 8 oldies to be picked out of 21 from the Berlin catalog. It may wind up having 8-10 new numbers, and only four Berlin oldies, besides the title song. Among the new titles are "A Man Chases a Girl Until She Catches Him," "What Can You Do With a General When He Stops Being a General?" and "Count Your Blessings Instead of Sheep." Among the oldies Berlin is receiving, "I've Got My Love to

Keep Me Warm," is from old 20th-Fox filmusical, "On the Avenue," but the real sock revival spot will be assigned to "Alexander's Ragtime Band," much as Berlin did with his "International Rag" interpolation into 20th's "Call Me Madam."

Incidentally, "White Christmas" was not the picked hit of the 1942 Crosby-Astaire film, "Holiday Inn." Berlin and Paramount worked on "Be Careful, It's My Heart" as the plug song.

It wasn't until Crosby recorded all the tunes from the film in album form for Decca that "White Christmas" stepped out. It rates about the No. 3 all-time bestseller for Berlin. "God Bless America" is the No. 1 money-maker because of the extraordinary 8c royalty he assigned to that, since all proceeds go to the Boy Scouts and Girl Scouts Foundation of America. As a song, on its own, from sheet sales, recordings, performances, etc., it has now netted just over \$200,000 for the Scouts. "Alexander's Ragtime Band," dating back 41 years, Berlin thinks must have totaled the most sales. But "White Christmas" has been selling 250,000 sheets a year for the past 10 years since first published. On first time it sold 1,000,000 copies. Crosby's platter is a Decca perennial, and estimates are it has sold some 6,000,000 disks.

Palms Springing It

Hollywood, Dec. 23.

When Irving Berlin checks in here for "White Christmas" he will probably work chiefly in Palm Springs where he still has his piano parked at the Lone Palm Hotel. He figures to do his work on the desert and come into Hollywood only on a limited schedule until actual shooting.

Riviera Lineup

Continued from page 2

become very popular with companies anxious to have a provincial workout before their Paris prems.

The theatre also will house concerts by Malcuzyinsky, Walter Rummel, Cherkasski, Weyenberg, Marguerite Long, Mado Robin and probably Lily Pons. Guest conductors at the head of the Nice Philharmonic Orch are Paul Paray, Andre Cluytens and Albert Wolff. Appearing on one night dance gala stands are Yvette Chauvire, Tounanova, Lyane Daye and Basil Sarabelle.

At the seafont Palais de la Mediterranee, the theatre season will consist mostly of plays which have proved themselves popular in Paris.

Ballet will be presented here on a larger scale since the companies of Marquis de Cuevas and Janine Charat, who are both doing seasons at the Cannes Casino, will be loaned to the Palais de la Mediterranee during their Cannes stint.

At Monte Carlo, the Casino theatre, which adjoins the gaming saloons and which is usually limited to two performances a week, will have new plays. In addition all of the plays seen at the Palais de la Mediterranee will do one-night stands in Monte Carlo.

The Salle Garnier, also housed in the Casino, will have weekly orchestral concerts with the Monte Carlo Grand Orchestra, led by guest batoneers Otto Ackerman, Andre Cluytens, Richard Blaureau, Jean Fournet, Eferem Kurtz, with piano soloists Magda Tagliaferro, Henriette Faure, and violinist Christian Ferras.

Most of the plays billed at the Nice Palais de la Mediterranee will also be seen at the Cannes Municipal Casino.

H'wood Troupe

Continued from page 2

Gibson, Eddy Samuels, Yvette Vickers.

Greenland-Newfoundland: Raymond Burr, Wanda Curtis, Don Garner, Paul Gartzel, Eve Halpern, Flo Ann Hedley, Marilyn Hedley, Jack Iversen, Evelyn Russell, J. Edmond Burr, Don Chapman, Ann McCormack, Donna Roach.

Caribbean: Lois Andrews, Arthur Brunner, Ernest Brunner, Betty McNamara, Don Mallas, Jane Sandra Nash, Donna Williams, Pat Williams, Arthur Anderson, Duke Johnson, Sr., Lionel Johnson, Vivian Marshall, Dub "Cannonball" Taylor.

Ike's Inaugural

Continued from page 2

Other outstanding entertainers will be added.

Show will be held in Uline's Arena here, and fact that General and Mrs. Eisenhower will not attend doesn't seem to be hurting either talent participation or the sale of tickets. An inaugural committee official told a press conference last week that Eisenhower would make no public appearances in Washington prior to his oath-taking on Jan. 20, and that he wouldn't attend either the variety show or the inaugural concert.

Leon Leonidoff, producer of the Radio City Music Hall shows, will supervise staging and lighting, and Albert Johnson will work on the sets and decoration. Tickets for the big entertainment are scaled from \$3 to \$20, including tax. Only a small number of figures in show biz and broadcasting are on the large committees for the various affairs.

Eric Johnston is listed on the Inaugural concert committee, with John S. Edwards, manager of the National Symphony Orchestra. Orville Crouch, Metro studio rep, is on the finance committee and committee for the reception of governors and special distinguished guests. Gerald P. Price, manager of Glen Echo Park, town's suburban amusement park, is vice-chairman of the committee arranging the official printed program.

Earl Gammons, CBS v.p. for Washington, is a member of the Inaugural Ball committee. Frank M. Russell, NBC v.p. in Washington, is on the Inaugural Ball committee, as are Jerome Adams, D. C. Metro exchange manager, and Paul Schwarz, head of the local Musicians Union.

On the hostesses-to-artists subcommittee for the Inaugural festival are Louella Parsons, Margaret Ettinger and Mrs. George Marshall (Corinne Griffith). On the hosts-to-artists subcommittee is Walter Compton, manager of WTTG, the DuMont television station here.

BIRTHS

Mr. and Mrs. Robert Hinkle, son, Van Nuys, Cal., Dec. 14. Father is a film stuntman.

Mr. and Mrs. Joe Muniz, son, San Antonio, Dec. 5. Father is assistant booker at Clasa-Mohme Film Exchange there.

Mr. and Mrs. Fernando Obledo, son, San Antonio, Dec. 4. Father is chief booker at Azteca Film Exchange there.

Mr. and Mrs. Burt Haber, daughter, New York, Dec. 17. Father is contactman with Jack Gold Music.

Mr. and Mrs. Blackie Jordann, son, New York, Dec. 17. Father is a singer.

Mr. and Mrs. Paul Badura-Skoda, son, Vienna, Dec. 19. Mother is musicologist; father is concert pianist presently touring the U. S.

Mr. and Mrs. Tyler McVey, daughter, Van Nuys, Cal., Dec. 12. Father is a screen actor.

Mr. and Mrs. Walter F. Kerr, son, Dec. 19, New York. Mother is playwright Jean Kerr, father is drama critic of the N. Y. Herald Tribune and a legit author-director.

Mr. and Mrs. Emil Sitka, son, Hollywood, Dec. 18. Father is an actor.

Mr. and Mrs. Philip Dunne, daughter, Santa Monica, Dec. 17. Mother is the former Ananda Duff, actress; father is a writer-producer at 20th-Fox.

Mr. and Mrs. Mel Turoff, daughter, N.Y., Dec. 18. Father is plugger for the Music Publishers Holding Corp., grandfather is Lester Sims, Big Three Music exec.

Mr. and Mrs. Clem Egolf, son, New York, Dec. 5. Father is production manager of the Papermill Playhouse, Millburn, N. J.

Mr. and Mrs. J. W. Riker, Jr., daughter, Providence, Dec. 15. Mother is Bonnie Baken, actress.

Mr. and Mrs. Charles Standard, daughter, Chicago, Dec. 9. Father is an NBC salesman there.

Mr. and Mrs. Peter Robinson, son, Chicago, Dec. 16. Father is a disk jockey at WMAQ there.

Mr. and Mrs. Leo Lieberman, daughter, Hollywood, Dec. 14. Father is a screen writer.

Mr. and Mrs. Arthur Day, daughter, Santa Monica, Dec. 14. Father is a publicist.

Mr. and Mrs. Floyd D. Riker, son, Santa Monica, Dec. 14. Father is Coast head of the Riker Agency.

Mr. and Mrs. Charles R. Fish, son, Philadelphia, Dec. 8. Mother is former TV actress Jean Ziegler; father is WPTZ sales rep.



to MCA and the organization's entire staff for their wonderful cooperation.

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VARIETY

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1952--BIG GROSSES, LOW PROFITS

Music Publishers to Make Strong Bid To Wrest Control Back From Disk Biz

With the business command having slipped completely out of their hands in the last couple of years, music publishers, with an assist from songwriters, are expected to make a determined bid to wrest control back from the disk industry. A slow but cumulative growth of grievance against the diskers has provoked a "now or never" attitude among some major publishers who are projecting a many-sided campaign against the wax works.

One tactic that is being widely discussed by publishers is direct entry into the disk biz via buy-ins to indie labels. The pubs have taken a cue from the recent flock of hits made by indie diskeries, and figure they can duplicate with their song savvy and comparatively heavy bankrolls. Such a move, it's felt, would increase their bargaining power with the major diskers, which have been brushing off many of the top publishers' tunes.

Chappell Music, one of the Tin Pan Alley powerhouses, is already interested in a partnership deal with Jubilee Records. Although no deal has been set, Chappell's thinking in this situation is seen setting a pattern for other major publishers. The economics are comparatively simple since for about \$2,000 a major publisher can cut a brace of his tunes and then ar-

(Continued on page 55)

Martin & Lewis Aiming For \$2,000,000 Goal In NBC-TV Telethon

Hollywood, Dec. 30. Dean Martin and Jerry Lewis will emcee a 24-hour telethon in N. Y., early next May for the N. Y. Cardiac Hospital and Muscular Dystrophy Association, and are going to try for more than \$2,000,000 in pledges. Last year M&L got \$1,148,000 in pledges, with actual cash received amounting to about \$700,000, in a 16½-hour telethon for the same charity.

It's planned to have show on NBC-TV as far west as Chicago, with a kine to be shown on the Coast a week later. Idea of kine is to show it not for fund-raising, but primarily for entertainment.

M&L make their video stint before leaving for a European trek, during which they will play the London Palladium, and then visit film exhibits in every capital on the continent. Their flack, Jack Keller, precedes them to Europe.

Jimmy Boyd's 'Mommy' In Record 2,200,000 Sale

Breaking all sales records for a single Christmas season, "I Saw Mommy Kissing Santa Claus" hit the 2,200,000 marker for 12-year-old Jimmy Boyd's Columbia etching. "Mommy" also sold over 500,000 for RCA Victor via a Spike Jones cut, and the Molly Bee version for Capitol brought the platter total on the tune to over 3,000,000.

"Mommy" ran far ahead of the previous record-setting pace of "Rudolph the Red-Nosed Reindeer" four years ago, when it sold 1,500,000 Gene Autry disks under the Columbia label.

NBC Finds Lotsa Comics on 'Farm,' Sets TV Showcase

NBC's Comedy Development Project, which marked its first anniversary last week, has discovered at least 15 potential TV comics, "new faces who can click if given a chance," according to Bill Gargan, Jr., who heads the setup.

CDP launches its own show, still untitled, on Sunday (4) at 5:30-5:45 p.m., spotlighting one comic and one singer each week. Initialers will be Artie Dann, currently at the Palace, N. Y., and thrush Dolores Hawkins, who stepped in for Georgia Gibbs at the Capitol, N. Y., Monday (29).

Gargan, son of the "Barrie Craig" star, agrees that video greatly needs fresh comedic blood and feels that plans such as NBC's can help uncover and nurture the new funnymen. It was for this reason that one year ago NBC decided to hold auditions on alternate Thursdays in a studio seating about 400 guests. The comedy showcases last 40-45 minutes and to avoid having one clown follow another, the buffoons are split up by other talent, such as singers. Gargan and other NBC execs case the hopefuls from the clients booth.

As for production aids, the try-outs work on a lit stage and have a pianist to work with and rehearse

(Continued on page 55)

SHOW BIZ TURNS TO NEW PATTERNS

For show biz, 1952 was a year of dramatic transition. The old patterns of operation, already staggered by video's spectacular impact over the last several years, were clicking no longer, and all facets of the entertainment world were seeking new points of support.

The 1952 watchwords were Experimentation and Novelty. The results were Cinerama, tri-dimensional pix, super-epic Hollywood productions, "new sounds" in the recording industry, Johnnie Ray and a host of other offbeat stunts. It was the year, perhaps, in which Marilyn Monroe made the calendar famous.

Coin-wise, show business in 1952 found itself trapped in the paradox of solid grosses and low profits. Rapidly mounting costs in all media made it increasingly tough to come out ahead.

While the overall take was fine in many instances, particularly in films and TV, very few show biz entrepreneurs could brag about the amount of black ink on their books. That's why the business welcomed the offbeat boxoffice lures, most of

(Continued on page 14)

M-G Finally Gives TV Nod to 'Toast'

In a move which may break open the dikes for the film industry's full cooperation with television in the future, Metro, which had been the staunchest holdout against any type of deal with TV, yesterday (Tues.) agreed to permit columnist-emcee Ed Sullivan to screen a clip of its new "Above and Beyond" film on his "Toast-of-the-Town" show Jan. 11 via CBS-TV. In addition, M-G is picking up the tab to bring co-stars Robert Taylor and Eleanor Parker from L.A. to N. Y. for personal appearances on the show.

While 1952 was the year which saw most of the major Hollywood studios moving gradually into TV's co-prosperity sphere, Metro has consistently been vociferous in its refusal to do business with video. It's believed that its sudden form reversal was based on the solid exploitation payoffs it saw other film

(Continued on page 16)

McConnell Resigns NBC to Prexy Colgate; Frank White as Successor

A Trio Ike Won't Forget On His Inauguration Day

Greenville, O., Dec. 30.

Ohio Republicans hope to use three elephants from Mills Bros. Circus, wintering in Greenville, in Dwight D. Eisenhower's Jan. 20 inauguration parade. If quarters for the animals can be obtained in Washington, a group of party leaders will make the safari from here to the capital with the pachyderms.

The circus has loaned the elephants to the Greenville Chamber of Commerce, which is sponsoring arrangements in cooperation with the Ohio Republican Committee.

Godfrey Re NBC: 'They Treated Me Like I Was Poison'

Arthur Godfrey strongly intimated, over CBS on Friday (26), that he was coolly received on his temporary return to NBC Christmas Day for an appearance in "No. 1 Yuletide Square" over the latter's TV network. Explaining that he had worked for NBC 20 years ago, Godfrey reported he found many of the same people and the same faces on the job. "But looking older," suggested one of his troupe, "No," retorted Godfrey, "they will be the same for five centuries." The CBS star continued that he did not force his presence on NBC; he went to the studios because Charles E. Wilson, president of General Motors, asked him to appear on the show.

"I wanted to be friendly; they treated me like I was poison," he commented—referring particularly to the cast. Even a boy who had appeared on Godfrey's CBS program gave him the freeze. "I'll bet they were told to do it," Godfrey concluded. The CBS studio audience applauded when he first mentioned the NBC-TV date. He reported enjoying participation on the matinee, before commenting on the frigid cast reception.

It's not exactly a secret either that CBS prexy Frank Stanton was anything but happy over Godfrey's decision to take the NBC-TV date, in view of a supposed exclusivity on his services.

In a surprise move, Joseph H. McConnell has resigned as president of the National Broadcasting Co. He becomes president of Colgate-Palmolive-Peet and Edward H. Little, incumbent prexy, moves up to board chairman of C-P-P.

Frank H. White, until recently president of Mutual Broadcasting System, who was brought into NBC by McConnell, at the behest of Frank M. Folsom, president of the Radio Corp. of America, is slated to become prez of NBC. The newly created post of vice-chairman of the board goes to Sylvester L. (Pat) Weaver, now veepee in charge of radio and television, with Weaver also moving into a new sphere of operational importance.

The McConnell resignation is the more surprising in that he was considered the No. 3 man in RCA, next only to board chairman General David Sarnoff and prexy Folsom. It was expected that McConnell would be shifted this year from NBC to executive veepee of RCA, the parent company.

The sudden resignation means a slight rewrite in the year-end board meeting announcement this Friday (2), and may also necessitate a closed-circuit apprising by Folsom of McConnell's decision to the NBC affiliates.

An attorney, McConnell was brought along by Folsom from an RCA Victor attorney, to chief

(Continued on page 13)

Armed Forces Network Develops U.S. Disk Sales In European Market

The operation of the Armed Forces Network in Europe is gradually developing a strong potential market for U. S. disk artists in Europe despite the language barrier, according to Hugo Winterhalter, RCA Victor musical director, who recently returned from a tour of Army bases overseas along with Pfc. Eddie Fisher, another Victor pactee.

Impact of the American disks, via repeated spins over AFN deejay programs, is especially marked among the younger generation, according to Winterhalter. The 12-to-16-year-old age bracket in Germany especially has grown hep to U. S. musical styling with a consequent upbeat in demand for U. S. disks. The operation of Radio Luxembourg, which also plays

(Continued on page 55)

Bing—Bob—Dottie—Predict Variety's Front Page Headline a Year From Today:

'ROAD TO BALI' '53's TOP MONEY PIC

Witnesses Still to Be Called in Quiz Of Hollywood Reds, House Reveals

A number of witnesses remain to be called in the probe of Hollywood Reds, House Un-American Activities Committee disclosed Sunday (28) in its annual report to Congress, thereby indicating that the film industry probe will be continued in the new Congress.

Committee said that its work to date has sharply reduced the amount of dues and contributions going into Communist coffers from the picture industry, and that, Communist propaganda would have worked its way to the screen if it had not been for the committee's exposures.

All of the entertainment industry was urged to maintain vigilance against the possibility of further Communist infiltration attempts.

Reminding that it first began to investigate Hollywood Reds in 1945, the House Committee points out that by 1951 it was receiving wide cooperation from the industry as a whole and from persons in it. Report continues:

"As a result the Committee ascertained that the Communist efforts to infiltrate this industry had been a full-scale and carefully planned operation and that the Communist Party had been successful in recruiting individuals in important and strategic position in almost all phases of motion picture production."

Committee lists 30 former Hollywood Communists who have testified before it and given it valuable information. Three of those named appear in executive sessions and their testimony has not yet been made public. They are Lloyd Bridges, Leon Janney and Fred Keating. Names of the others have been listed previously.

Reports lists names of approximately 275 persons who were named as Communists by witnesses in the Hollywood hearings, together with the names of the witnesses in each instance.

RECORD B'WAY BIZ FOR PICTURE HOUSES

Broadway first-run film biz is soaring to a record for Xmas week, with an estimated total of \$1,029,700 likely for 23 houses. It's one of the all-time high grossing sessions for N. Y. deluxers. Aside from the launching of some 11 new bills, many of them strong pix held back for the Christmas season, Broadway is favored thus far by clear weather and no snow for the holiday week. Even with the arrival of the coldest weather of the year, trade continued surprisingly well.

The fact that numerous houses in the current session will include both Xmas day and New Year's Eve in their week's business, of course, is swelling the total gross. Upped scales and extra shows also contributed to the big total.

Kurnitz in N.Y. From "Germany on Play Biz"

Scripter Harry Kurnitz returns to Berlin to wind up a thriller for Carol Reed, English film producer-director, which is on location there. Kurnitz interrupted his stint for a U. S. quickie. He did the screenplay.

Kurnitz's N. Y. visit is in connection with the dramatization of his novel, "The Reclining Figure," which Chandler Cowles and Martin Gabel are producing.

Hot Int'l Scramble On For Aga Khan Autobiog

London, Dec. 30.

The London Daily Mail has already paid over \$15,000 for the first serial rights to the Aga Khan autobiography, when and if it's written. His attorney, Charles Torem, of Coudert Bros., French attorneys, is currently in New York, on a quickie flight from Paris, to set a worldwide deal for the publication rights. Torem is also the attorney for Aly Khan in the Rita Hayworth domestic differences.

Understood that two American publishing houses, Simon & Schuster and Random House, are interested; also Hollywood. This will be consummated in the States.

The local London Daily Mail story accented that, in its rights, for Great Britain, it will spotlight the Aga Khan's historical associations "from the reign of Queen Victoria and Kaiser Wilhelm until the present day."

Hutton's, N.Y., Rhubarb Almost Forced Morgan Back Into WMGM Studio

Henry Morgan, post-midnight "jabberjockey" on WMGM, N. Y. indie, was almost forced to move his spilling stint from "the new" Hutton's Restaurant (West 51 St) to the station's studio as result of the rhubarb which developed Monday (29) night.

Blowup came when Morgan asked the bartenders to keep the noise down and allegedly was threatened by one of the whiskey-servers. Morgan said that during the post-midnight seshes he has continually had to cope with a noisy bar. Eve Hunter (the "Ruby" of the show who does the commercials), an aide to Morgan, told WMGM station head Bertram Lebar, Jr., that she had to drive a drunk away from the mike on previous occasions because of the loose management of the room.

Harry Sheretsky, Hutton's owner who also operates the Alibi and "the old" Hutton's restaurants on the eastside, is now in Florida. His two sons retire early, usually before broadcast time. Staff in charge seemingly feels that the customer's always right—tight or otherwise.

Matter was solved by firing the barkeep.

TV, MUSIC INTERESTS IN PIMLICO TRACK BUY

Baltimore, Dec. 30.

Television and music interests are prominent in the new ownership of Pimlico race track. The historic home of the Preakness each spring changed hands last week-end for \$2,213,000.

Sydicade which bought the track from the Maryland Jockey Club is headed by Gary C. Boshamer, South Carolina textile manufacturer, whose principal partners are Ben and Herman Cohen, owners of WAAM (TV) here, and Mack Lesnick, head of a local music distributing company. Dave Woods, secretary of the MJC and Pimlico pressagent for 16 years, is going into the advertising business.



HORACE HEIDT
FOR LUCKY STRIKE
STARTING January 1st

N.Y. Critics Name 'Noon' Best in '52

With United Artists walking off with most of the awards, the N. Y. Film Critics' 18th annual voting Monday (29) resulted in "High Noon" (UA) being picked as the best pic of 1952. "African Queen" (UA) placed second.

Sir Ralph Richardson was named the best actor for his work in "Breaking Through The Sound Barrier" (Rank-UA), and Charles Chaplin was runnerup for "Limelight" (UA). Shirley Booth was selected "best actress" for "Come Back, Little Sheba" (Par), and Katharine Hepburn placed second for "African Queen."

Fred Zinnemann won out over John Huston as the best director of the year for "High Noon." Huston's second spotting was given for "African Queen."

The French film, "Forbidden Games" (Times), got the best foreign-pic choice while the Italian-made "The White Line" (Lux) placed second.

Date for the award-giving ceremonies has not yet been set.

Ray Bolger to Preem Miller's New Riviera Spot in Miami Jan. 20

Bill Miller, who returned from Miami Beach to New York over the weekend to buy talent for the Florida edition of the Riviera, has signed Ray Bolger to headline the preem show there Jan. 20. Miller plans to barter in the Manhattan talent marts for at least another week before going back to prepare for the opening.

Miller, who recently took over Copa City, which he rechristened to coincide with the name of his Ft. Lee, N. J., operation, is figured to have a tough time getting headline talent for his new spot. Originally, Murray Weinger, one of the Copa City operators, tied up several headlines which he took over with him to Ciro's, Miami Beach, which he will front. Among the topper pacts that Weinger brought with him to Ciro's are for Jimmy Durante and Danny Thomas. Specific deals on Durante and Thomas aren't completed for a Ciro's engagement, but it's known that if either comic decides to play the resort, he'll be obligated to work the Weinger spot exclusively.

While the late start puts Miller in a talent hole, he hopes to get a name lineup that will permit him to compete with the other Florida cafes.

Upped Taxi Rate's Effect

A major reason for Times Square traffic jamup of late is the upped taxi rates.

Instead of being under-\$1 each way, to and from theatre or nitery, the fast meters now spell out a \$3-\$4 taxi tab for both ways, with result that people who formerly parked their cars uptown now drive in and crowd the Broadway streets and garages, because for the same fee as the cabs they may just as well have their own cars available.

French Tip Their Mitts That Tipping Evil Hurts But It's Too Old a Custom

Paris, Dec. 23.

The tipping industry, bane of the tourist and livelihood of many Parisian workers, is coming under close scrutiny by the French themselves. The "pourboire" is too ingrained a part of the French habit and economic structure to suddenly wipe it out. Both employers and workers have their sights set on tips, and neither wants to give up the practice whether this unwittingly puts a crimp in the number of tourists or not.

This has come up many times before here, but nothing was ever done about it except to raise tipping percentages. The old 10% is practically extinct now, with 12% and 15% the normal and 18% and 20% not exceptional. French practicality and thriftiness have some of them avoiding table service when drinking a simple glass of wine to avoid what is to them an exorbitant tip on a cheap drink. They take it counterwise if possible. The American tips well, but usually not wisely. His over tipping makes the Frenchman fume. However, they realize that they are fighting tradition and shrug their shoulders and wait.

Another thing which makes any thought of wiping out tipping difficult is the habit by many hotels and restaurants of adding the service into the check.

So after searching their souls, the average Frenchman realizes that tipping must go on; so the American tourist will tip the usherettes in the cinemas, theatres and in the rest rooms. In spite of the service being added to the bill in most hotels, he will usually tip the chambermaid and bellhop for services rendered. After all this is tradition but it should not be abused. An American who meticulously tipped a 12% in a 12% restaurant was sneered at by an imperious waiter who haughtily announced he did not accept charity. The American gave a French shrug of his shoulders and pocketed the money.

French point to the Milk Bars and few cafeterias which have been set up in France and function without tipping. However, the tourist knows it will take centuries to make the tip obsolete. It is based on a millennium of noblesse oblige and palm greasing. They will keep tipping and if they tip deservedly it may bring things back to normal. The Bureau of Tourism, if it keeps an eye on any exorbitant tipping demands, may bring this so-called evil within proper bounds and not impinge on the time honored rakeoff of the French public and tourist servants.

'Wind' Finally Hits Vienna As Front-Page Feature

Vienna, Dec. 30.

Metro's Austrian preem of "Gone With the Wind" was a formal dress gala at Gartenbau Kino (650-seater) under patronage of U. S. Ambassador Llewellyn Thompson. House, same one recently damaged by rioters when 20th's "Desert Fox" was a Commie target, was specially decorated for the SRO occasion. "GWTW" is the most eagerly awaited pic to play here since war's end. Newspapers have editorialized complaints that the film wasn't made available earlier. When Wolfgang Wolf, local Metro rep, announced "GWTW's" playdate, it made some front pages, and arrival of the German-dubbed print was legitimate news. Federal President Theodore Koerner, Chancellor Leopold Figl and top cabinet and diplomatic figures attended the preem.

Crix gave "GWTW" only a fair reception, according it laurels for excitement but saying color work and some acting seemed old-fashioned. Nevertheless, b.o. results in the first week were complete SRO, despite top ducat prices ever asked here for a film—10 to 20 schillings (40c to 80c) against average tap of 20c. Metro office figures to play Gartenbau on a two-a-day sked for several months before general release.

Amus. Should Hold Up in Next 3 Years—Sawyer

Washington, Dec. 30.

Film biz and other branches of entertainment should hold their own at the boxoffice for the next three years (through 1955), according to Secretary of Commerce Charles Sawyer. He released a voluminous report on "Markets After Defense Expansion" over the weekend. This shows the expected trend of business, even if Government defense spending should fall off sharply.

Idea is that some of the new types of civilian business are expected to expand sufficiently to take up the slack and give the public enough income to keep up the entertainment spending rate.

In 1951, according to Federal statistics, the public spent \$1,200,000,000 at the film boxoffice. If business remains level, the ticket-buying should be at the rate of \$1,300,000,000 in 1955, in terms of the 1951 dollar. Last year, public spent \$1,300,000,000 for other commercial amusements. In terms of the 1951 dollar, it is expected to spend about \$1,400,000,000 during 1955.

A substantial gain, dollarwise, is forecast in the purchase of radio and TV receivers, pianos and other musical instruments. If the economic level holds firms, retail sale of these instruments is expected to hit the \$3,000,000,000 mark during 1955, reports Secretary Sawyer.

Among the industries building up rapidly is television. Says the Commerce study, television receivers have become "the fastest growing consumer household durables." Report points out that "this industry accounted for nearly two-fifths of the factory value of shipments in 1951 for the household durables. The prospects for a continued high growth rate are clearly indicated when it is realized that the 108 television sending stations now in operation serve only about one-half of the nation's population."

"The lifting of the TV station freeze by the Federal Communications Commission on April 14, 1952, will clear the way for the construction eventually of many new stations which will ultimately make television programs available on a nationwide basis."

Study shows further that the largest volume of back-up requirements in the construction field is for social and recreational facilities. It is estimated that since 1941, due to World War II and the more recent freeze on amusement construction, about \$3,000,000,000 worth of such construction is backed up and waiting to get started. Included are projects for theatres, athletic and social clubs, bowling alleys, billiard rooms, dance halls, indoor rinks, auditoriums, community houses, broadcasting studios, etc. National Production Authority estimated recently that about \$250,000,000 of this backlog would be undertaken in 1953.

CANTOR WANTS TO FILM 'COMEDY HOUR'

Hollywood, Dec. 30.

Eddie Cantor has put through a request to NBC for the filming of his Colgate "Comedy Hour" shows next season. He resumes in the rotation of comics on Jan. 18 after a protracted lay off due to a heart attack, but will film his "Maxie the Taxi" skit.

Cantor's guests will be Dinah Shore and Joel Gray.

George Sanders to Do Two Films in Italy

Rome, Dec. 23.

George Sanders will arrive early next year in Rome for two films to be produced here. One will be the lead in the operetta, "Daughter of the Regiment." It will be done at Titanus Studios, with Michel Auclair, Carlo Croccolo and German star Hannelore Schroth. Goffredo Alessandrini will direct.

The other film will be opposite Ingrid Bergman, which Roberto Rossellini will direct.

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RESOLUTION (AGAIN!): 'BETTER PIX'

20th Stockholders to be Paid Off Before Execs Can Recoup Pay Cuts

Twentieth-Fox stockholders will be paid dividends of \$1 per share in 1953 before any of the corporation's execs are reimbursed for any part of their reduced salaries which go into effect tomorrow (1), president Spyros P. Skouras disclosed yesterday (Tues.). As an economy measure, 87 of the 20th's top money-makers will take 50% cuts on salaries over \$500 per week. Dividends are paid out of net profits after taxes.

Execs agreed to salary-slashing in the past two years also but a condition was that they'd recoup lost remuneration via a split of corporate profits with the stockholders until their full salaries were restored. As a result of this setup, all of the top-money employees, in the final accounting, collected their entire compensations.

Switch in the new year is that the investors get paid off first. That means a minimum quarterly melon of 25c. on 20th's 2,769,000 shares of common stock outstanding.

Skouras returned to New York last Wednesday (24) after a 10-week tour of 22 countries in Europe and the Far East. He told reporters that a new pilot model of the Eidophor color theatre-TV unit would be ready within six months and that sets will go into production for exhibits within a year.

It's understood that Swiss engineers, who developed Eidophor, now are at work, at Skouras's behest, on possible development of a tri-dimensional apparatus which would work along the lines of Cinerama. Skouras conferred with the engineers in Zurich.

As for his impressions of the foreign market, the 20th chief recommended that U. S. companies exert effort to encourage theatre building abroad since theatres, he said, can be a source of education and culture plus entertainment. Concerning U. S. pic export he urged that all types of good-quality films should be sent abroad, regardless of theme, and not just product which depicts the American people in a beneficial but unrealistic light.

On the home front, Skouras stated 20th "would love to produce films for TV but the guilds take a very unreasonable attitude." He said that if labor costs were less, the company would go into TV film-making and as a result employment would be increased and studio overhead for all production would be brought down.

Salaries shelled out to stars are much too high, he complained, in view of the b.o. downcurve.

Chas. Skouras Sees Bright Future for Pictures Due To Scientific Developments

Los Angeles, Dec. 30. Recent scientific developments mean a bright future for the picture theatre. That was the promise made by Charles P. Skouras at the annual Christmas meeting of Fox West Coast's northern and southern California divisions.

National Theatres prexy named Cinerama, Eidophor, third-dimension and large-screen theatre television as means of reviving business in the film houses.

"We are entering a new era," he declared. "It is one filled with optimism and one that will certainly bring the people back to the theatre-going habit."

UNUSUALLY BIG VOLUME OF BIZ ON RKO STOCK

RKO issue on the New York Stock Exchange hit an unusual trading volume of 43,000 shares yesterday (Tues.), further suggesting an inside deal involving the company and its pic library.

Jacques Grineff, film financier, was reported to be involved in a projected transaction but he denies it. One block sold to an individual yesterday was for 25,000 shares.

FEWER FILMS IN 1953 OUTLOOK

Hollywood, Dec. 30. The New Year's resolution of the film industry appears to be "fewer pictures, better production." And like everybody else, Hollywood appears to be determined to keep that resolution at least for the first few weeks of the new year.

Quantity-wise, there's no question about the resolution being kept. The trend toward fewer pictures has been growing more noticeable of late and the town's veterans keep insisting this is indicative of a definite trend toward better-quality pix which will help lure an ever more video-conscious public out of the house and into the nation's theatres. As of Jan. 1, for example, there will be a total of 19 pic carrying the industry's shooting schedule over into 1953. That's three less than on the corresponding date last year. Moreover, the majors and the independents have listed only 23 pix as definite starters in the next four to six weeks—as against 33 for the same period a year ago.

This slackened production, incidentally, is beginning to worry the town's employables since there's no telling how rapidly telefilm

UA DOUBLED FOREIGN GROSS IN '52—PICKER

United Artists approximately doubled its foreign gross during fiscal 1952, which ended Nov. 1, Arnold Picker, UA v.p. in charge of foreign distribution, disclosed in N. Y. yesterday (Tues.). He also reported that UA was ready to enter 16m distribution in Australia and Brazil in 1953 and that the company was taking on a Philippine pic, "Genghis Khan," for worldwide distribution.

Picker, who returned last week from a four-week trip to the Far East, said that in New Zealand he had concluded a contract with the Amalgamated circuit for practically all of UA's product. "Lime-light" will have played in every one of the 50-60 Amalgamated situations by mid-February.

Picker has appointed Ron Michaels joint managing director for

National Boxoffice Survey

Xmas Week Biz Booms; 'Mermaid' New Champ, 'Stars' 2d, 'Flags' 3d, 'Bali' 4th, 'Andersen' 5th

Usual Christmas week upbeat is accentuated this week by the long holiday weekend and the fact that many theatres have stanzas which include Xmas day and New Year's Eve. Result is a booming session in key cities covered by VARIETY. Some idea of the way biz soared is shown by the \$1,516,000 grossed by the top five films nationally.

"Million Dollar Mermaid" (M-G) is the new boxoffice champ this week. Uniformly fine to sock biz is topped by the all-time high of \$187,000 being registered at the vast N. Y. Music Hall. "Stars and Stripes Forever" (20th) is second with virtually the same total coin.

"Against All Flags" (U) is coping third money with a long string of sock to terrific sessions. It is closely followed by "Road to Bali" (Par). In fourth place, "Hans Christian Andersen" (RKO-Goldwyn) is landing fifth position, although playing in only four theatres.

"April in Paris" (WB), which also is just starting out with only four playdates currently, is a close sixth. "Blackbeard the Pirate" (RKO) is capturing seventh, while "Cousin Rachel" (20th), out for first time this session, is eighth. "The Clown" (M-G), also new, is showing enough to take ninth. "Lime-light" (UA), "Abbott-Costello Meet Capt. Kidd" (WB) and "The Promoter" (U) round out the Golden Dozen in that sequence.

Offbeat-Tinged Pix Made in Hollywood Split Exhibs On 'Adult' Appeal

20th-Fox Distributor
Al Lichtman
is of the opinion that
You Can't Buy Cadillac Pix at Ford Prices
* * *
an interesting editorial feature in the
47th Anniversary Number of VARIETY
OUT NEXT WEEK

Huston-Ferrer Co-op May Lift 'Moulin' Pickets

Hollywood, Dec. 30. American Legion Commander Lewis K. Gough disclosed yesterday (Mon.) there's a possibility that the Legion's objection to "Moulin Rouge" will be lifted following "very encouraging" talks with director John Huston plus actor Jose Ferrer's declaration against Communism.

Gough said the Legion feels that the attitudes of both Ferrer and Huston show progress. "They are indicating the type of cooperation we asked for," he said. "As long as they will go all the way with us in fighting Communism, as they have indicated they will, we want to encourage them."

Gough stated the Legion's anti-Huston and Ferrer stand came before the latter's wires and statements on Communism. He declared: "That's indicative of a general trend in Hollywood which is encouraging to us. We feel there is a necessity for continuing to be alert and vigilant, particularly regarding picture made abroad in which Communist sympathizers are

(Continued on page 53)

Flock of Hollywood pix with the offbeat touch are a source of headache to many exhibs, many of whom differ with the studios over the extent of growth among "adult" audiences. At the same time they are not unmindful of the argument that the arty touch, if properly applied, can sell tickets to both the regular customers while attracting a portion of the carriage trade at the same time.

Among the films currently on the scene which fall into this category are "Moulin Rouge" (UA), "Come Back Little Sheba" (Par), "Member of the Wedding" (Col), "Lime-light" (UA), the upcoming "Main St. to Broadway" and various others still in the planning stages. Among them are several pix with a Metropolitan Opera background, including "The Girl in Dark Glasses" (20th) and "Debut" (Col).

Exhibit attitude towards such productions differs radically and is conditioned by the theatre's location and type of patronage. In New York, several circuit exhibs consider it imperative that Hollywood keep turning out a certain number of "prestige" pix which appeal to big-city audiences and

(Continued on page 55)

R. A. Wile Would Split Mgr. Functions To Train New Blood

Columbus, O., Dec. 30. A "radical solution" for the problem of finding good managers for key theatres is offered in the year-end bulletin of Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio. The shortage of young men to work long hours, and on weekends at relatively low pay as assistant managers, is a very real one. In order to train new blood, Wile suggests the functions of the manager be split in half.

The most responsible of the two would work a regular business day merchandising the pictures, writing ads, making tieups, superin-

(Continued on page 45)

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Salt Lake City Judge Nixes Utah For 'Privacy' Suits by Non-Residents

Use of the state of Utah as litigation territory for invasion-of-privacy suits by non-residents was disallowed in a sweeping ruling handed down by a Utah District Court judge in Salt Lake City last week. Decision, hailed as a precedent-making victory for the film industry, further stipulated that factual or fictional portrayals of deceased public figures in pix do not constitute a use of the name, portrait or picture of a person for advertising purposes or for trade within the meaning of Utah's right-of-privacy statute.

Declaratory judgment, officially handed down last week by Judge Ray Van Cott, Jr., specifically ruled in favor of Warner Bros. in a suit brought by the heirs of Jack Donahue seeking damages for the unauthorized portrayal of the late dancer in "Look for the Silver Lining." Although WB had earlier been awarded a jury verdict on the facts of the case, the judge's decision clarified the law involved and consequently established a pattern for similar suits which may be instituted against other filmieries. In a previous oral ruling from the bench, Judge Van Cott had indicated that he would rule for Warners. The written order makes the decision binding and presents the court's official opinion.

Significance of the ruling, if upheld by the Utah Supreme Court, would prevent the use of the state for the instituting of suits whereby heirs of deceased public figures seek damages for unauthorized portrayals of their relatives in films. Previous to the Donahue case, film companies made out-of-court settlements rather than take part in costly court fights. Utah was frequently employed as a suing area since it is one of two states (Virginia is the other) which has a statute relating to the right of privacy of the dead.

However, the current ruling specifically states that "the distribution and exhibition of . . . 'Look for the Silver Lining,' and of other and similar-type films containing factual or fictional portrayals of deceased public figures such as Jack Donahue, are protected by the free speech and free press provisions." (Continued on page 53)

Golden Readies Report On Foreign Investments

Washington, Dec. 30.

A report on the foreign investments of U. S. picture companies is being readied by Nathan D. Golden, Department of Commerce film topper. It is part of an all-business survey made at the request of the Mutual Security Agency, to determine what American firms think of their foreign investments—whether they plan to get out of the market, or to extend in the "foreign field," etc.

Golden, who refused to disclose the results, visited various film companies and also Eastman Kodak with a 20-page questionnaire. While the Government will eventually release the overall summaries, it will not disclose information involving any one company.

Meantime, Golden's division with the Commerce Department has just been expanded to include optical goods and scientific instruments. Hereafter, he will be director of the Motion Pictures, Scientific and Photographic Products Division.

Mono's Latin Upbeat

Latin American market continues to be a bright spot in his company's earnings picture, according to Norton V. Ritchey, prez of Monogram International Corp. Back at the home office after an extended swing through the Caribbean area, he reported a "substantial gain" in Trinidad, Panama and Mexico among other countries.

Rep's Sales Meets

Hollywood, Dec. 30.

First of a series of regional sales meetings will be held on the Republic lot Jan. 6-7, with Herbert J. Yates and James R. Grainger presiding.

Subsequent conclaves will be held in Chicago and New Orleans.

Ohio Exhibitor Leader

Robert A. Wile

doesn't see any pix downturn
because of the fact drive-
ins today provide

More Seats Than Ever

* * *

an informative editorial feature
in the

47th Anniversary Number

of

VARIETY

OUT NEXT WEEK

Exhibit Laxity In 32 States in Org. Vs. 20% Fed. Tax

Some exhibit laxity in the campaign to kill the Federal 20% admissions tax has been evident in 32 states, according to field reports. Persons close to the drive related this week that there were still some law-makers in that number of areas who have yet to be contacted by the theatremen.

Theatre ops active in the tax push emphasized that time may be running out. According to the present timetable, they said, there are about two more weeks in which to reach the balance of Congressmen with the message on the need to wipe out the 20% levy.

Despite the lack of a complete job in two-thirds of the nation, however, the campaign so far represents great organization by exhibs across the country. Point they stress is that the majority of senators and representatives in every state have been approached by exhibs.

As coordinated by state committees, theatremen have been inviting their Congressmen to informal confabs on the trade's downbeat economics. It's underlined that removal of the tax could prevent the otherwise threatened closing of numerous theatres.

Bernie Smith Exits Par After His 'Rhapsody' Goes to M-G for 210G

Hollywood, Dec. 30.

Bernie Smith, Paramount producer who persuaded the studio to buy "the original property" for "Rhapsody," ankles studio Jan. 1 after seeing story sold to Metro for a price in excess of \$210,000.

Smith talked Paramount into buying the Henry Handel Richardson novel, "Maurice Guest," for \$40,000, then assigned Augustus and Ruth Goetz to the screenplay. Metro bought the shooting script along with the novel.

Another facet to the purchase is Metro's bringing in Charles Vidor to direct. He had been set to do the film at Paramount but studio was unable to get proper femme star for lead. It will probably pay off a \$100,000 commitment to Vidor. He made his own deal with Metro, where Lawrence Weingarten will produce "Rhapsody."

Elizabeth Taylor, whom Paramount tried to borrow for the role of the wealthy American girl who enrolls in a European conservatory, will play the part at Metro, story being designed to include classical and semi-classical music.

Another property developed at Paramount by Smith, formerly the studio's story editor, also up for sale. This is "Babylon Revisited," F. Scott Fitzgerald story originally owned by Lester Cowan and scripted by Julius and Philip Epstein. William Wyler had agreed to direct, Gregory Peck to star in "Babylon," but studio then called off the project. Understood Music Corp. of America is offering the property as a package, including Wyler and Peck. . . .

December's Top Ten

1. "Because of You" (U).
2. "Iron Mistress" (WB).
3. "Prisoner Zenda" (M-G).
4. "Bloodhounds" (20th).
5. "Plymouth Adv." (M-G).
6. "Pony Soldier" (20th).
7. "Kilimanjaro" (20th).
8. "The Thief" (UA).
9. "Flat Top" (AA).
10. "Sound Barrier" (UA).

MPEA to Make New Stab Soon At Jap Permits

Motion Picture Export Assn. is expected to make another try at settling the problem of the six surplus permits in Japan early in 1953 even though the companies so far have been unable to agree on a formula for splitting up the licenses. The six pix must be in release prior to March 31 if they are to qualify.

Problem of the quota allocation has been a difficult one from the start, when the Japanese government reduced the U. S. total from 63 during the second half of the fiscal year to 59. Settling their squabble on who should take what cut at least temporarily, the distributors agreed for each to take one less pic, thus reducing the total for the half-year to 53 and leaving over the remaining six permits.

Distributors in Japan are now awaiting the government's decision on trading conditions for the fiscal year of 1953-54, which starts April 1. There is little hope that the import quota will be abolished, but the companies are optimistic that the government may at least restore the first half-year allocation to the full 65 licenses for American pix. Dollar allocation for the current year totaled \$6,000,000 for all film imports in all currencies, and there is little hope that the figure will be boosted.

Local Xchange Talks Held No Repudiation Of IA's Richard Walsh

Decision by film exchange employees to hold forthcoming negotiations on an individual local level is not regarded as a repudiation of International Alliance of Theatrical Stage Employees' prexy Richard F. Walsh. The upcoming part talks mark the first time since 1946 that the negotiations will not be conducted on a nationwide basis.

According to Walsh, the democratic principle could not work out unhampered if a vote for or against nationwide negotiations were regarded as a vote for or against the international prexy. Walsh notes that among the exchange locals there has always been an honest difference of opinion.

Some, Walsh points out, have always felt they could do better for themselves on their own while others have always taken the opposite view. In addition, Walsh says the opinion of some has shifted back and forth.

The vote on many occasions, Walsh stresses, has gone either way by narrow margins. The IA topper asserts that only through the trial of both methods can it be determined which is better for the majority.

Host 80 Vet Workers At Zukor Luncheon

Hollywood, Dec. 30.

Eighty of the oldest Paramount employees in point of service will be special guests at the studio luncheon celebrating Adolph Zukor's 80th birthday on Jan. 7. Highlight will be the unveiling in the Paramount commissary, of the Zukor bust, which is being moved here from the Paramount theatre in N. Y.

Luncheon will be followed that night with an industry-wide dinner at the Hollywood Palladium, attended by film names, executives and civic leaders.

Abbe Lane, Xavier Cugat's band singer (also Mrs. Cugat), signed a term contract at U-I, with "Wings of the Hawk" as her first picture,

'Because You' Tops In Lagging Dec., 'Iron Mistress' 2d, 'Bloodhounds' 3d

Gov. Harold G. Hoffman

a veteran of the after-dinner
damask wars reviews the
occupational hazards in

**Playing the Celery
Circuit**

* * *

an amusing byline feature in the

47th Anniversary Number

of

VARIETY

OUT NEXT WEEK

Report Warners Undersold Their Theatre Control

The Warner brothers—Harry, Albert and Jack—should have received more for their 24% controlling interest in the Warner circuit than they did, in the opinion of the current Wiesenberger Investment Report. Loop was sold several weeks ago to a syndicate headed by Si Fabian for \$6,000,000. "These properties," the report states, "have a book value of \$55,000,000—\$11.10 per share, but the selling price of Messrs. Warners' holdings was reported as \$5.50 per share. This appears odd because about a year ago the value was considered closer to \$15 per share . . ."

Report, which is distributed by Arthur Wiesenberger & Co., recalls that the Warners are required to divorce their theatres from the parent company's production-distribution wing by next March under terms of the government divestment decree. It's also noted that "considerable progress" was made over the past two and a half years in liquidating the 400-theatre chain.

Brokerage firm more or less answers its own query as to why the Fabian group got a bargain. It points out that "some 54 theatres along with other properties were either sold, or are now in the process of being sold, and common stock capitalization was reduced, through tenders and repurchases, from 7,295,000 shares to 4,950,000 shares. As time went on it apparently became more difficult to sell theatres, and recently the decision was reached to pass control to Fabian."

In analyzing the film industry as a whole, the report asserts that "motion picture shares have recently shown signs of market vigor following a long period of depressed prices—probably a recognition of the substantial asset values behind most movie shares. Film inventories of the majors someday will be shown to TV audiences, and over the longer term is the 'hoped for' marriage with TV."

MPEA Studies Yank Participation at Cannes

Question of participation in the 1953 Cannes Film Festival was discussed Monday (29) by the American companies' foreign managers at a meeting in N. Y. but the topic was referred to the Motion Picture Export Assn. for further study.

The original agreement provided for an annual international film fete in Venice, with the Cannes event to be held on alternating years. Cannes festival went off in '52, but has been put on the calendar again for 1953. Distributors want to look into this situation. If a decision is made to participate they'll also take up the complaint that the Hollywood product wasn't given a proper sendoff at Cannes in '52.

Foreign managers also decided to extend for 60 days the current Belgian film deal, which runs out Dec. 31. In the interim, talks for a new agreement will proceed.

Generally considered one of worst boxoffice months of the year, December this year lived up to this rating with a vengeance. Only the hardest pictures managed to make much of a showing, few distributors risking the adverse period and holding back much of their strong product until the lucrative Christmas period. Indicative of how desultory the boxoffice was prior to Xmas was the fact that over 40 different pictures were playing in key cities covered by VARIETY in a single week. This reflected the desire of exhibitors to switch bills and use fill-ins. Most exhibs did that or held over product.

Although it started out on playdates in November, "Because of You" (U) really asserted its strength this month by forging ahead to take over first place in December. The Loretta Young starrer was eighth the previous month and tipped its real stamina in December by taking first place twice in weekly ratings despite the general b.o. lethargy.

"Iron Mistress" (WB), which just got started at the end of November, captured second place. It was one of the month's heaviest grossers in the first two weeks of December but was far from active after that. "Prisoner of Zenda" (M-G) fifth a month ago, finished third.

"Bloodhounds of Broadway" (20th) took fourth. "Plymouth Adventure" (M-G), second one week (including the Thanksgiving Day peak), finished fifth for the month. Pic was as disappointing at the wickets as some critics predicted it would be.

"Pony Soldier" (20th) was sixth while "Snows of Kilimanjaro," also from 20th, was seventh. Latter, winding up its first time around key cities covered by VARIETY, was mostly on extended-run. "Snows" was first in November.

"The Thief" (UA) copped eighth via a burst of strength near the end of the month and a flock of additional bookings. "Flat Top" (Continued on page 53)

David Loew Near Deal To Sell Telemeter Stock

Hollywood, Dec. 30.

David Loew, one of the leading stockholders in the subscription-TV system, Telemeter, is near a deal to sell his stock to one of the other controlling stockholders in the company.

Loew owns about 20% of the stock; Paramount has a half-interest; Carl Leserman and his wife own 25%, and Lehman Bros., N. Y. banking house, owns 7 1/2%.

Loew was unreachable on comment regarding his unloading.

L. A. to N. Y.

Irwin Allen
Dana Andrews
Ed Barison
William Bendix
Ben Cooper
Wendell Corey
Judy Garland
Ray Garner
David Golding
Edward Everett Horton
Phyllis Kirk
Viveca Lindfors
Sid Luft
Ed Lynn
Millard Mitchell
Roy Rowland
Jack M. Warner
Dave Wolper
Herbert J. Yates

N. Y. to L. A.

Walter Gould
Hy Hollinger
Nat Holt
Billy Joyce
John van Druten

N. Y. to Europe

Ernie Anderson
George Crevanne
Marquis George de Cuevas
Jose Ferrer
Mel Ferrer
Arthur Kober
Joseph Kramm
Ilya Lopert

Europe to N. Y.

Eddie Fisher
Edward Kook
Luisa Ribacchi
Harold J. Rome

SNARL OVER MISLEADING ADS

Distributors Face Up to \$20,000,000 Rap On N.Y. 3% Negative Sales Tax

Decision to extend the 3% N. Y. City sales tax to film negative shipped east not only stands to cost the distributors between \$16,000,000 to \$20,000,000, but also would virtually kill the N. Y. film labs.

City move, threatened for some time, got under way with the assessment of two companies, Fox Movietone and Lopt Films. Auditors are currently examining the books of several other distributors, particularly Universal, Warner Bros. and 20th-Fox. Only companies not immediately affected by the tax are Metro and Republic, which do not ship their negatives into New York at all.

It's understood that the distributors are worried also over sudden interest by the N. Y. City Controller's office in the 3% sales levy on film rentals. Several distributors apparently haven't given the tax too much attention and now face assessment on that coin. The sales tax on the negatives is retroactive to 1949, but only part of it is figured at the 3% rate, and the rest at 2%.

Tax on prints was the subject of a lawyer conference in N. Y. Monday (29). Hearing on the Movietone assessment is scheduled for Jan. 12, with the 20th newsreel subsidiary determined to take the case to court if city authorities don't back down. It's part of the distrib argument that the tax would seriously discourage eastern production and also would jeopardize the jobs of thousands employed in the N. Y. labs.

Film industry's fate is expected (Continued on page 53)

20 for RKO in '53, Tevlin Announces

Hollywood, Dec. 30. A minimum of 20 pix is planned by RKO for 1953, C. J. Tevlin, veepee in charge of studio operations, has announced, which will "adequately fulfill the demands of our distribution organization."

Tevlin said production will start in mid-January, adding that RKO will consider any indie productions submitted. Studio produced only six pix in 1952 and has been in the doldrums for months as a result of its tangled management in wake of Howard Hughes' sale of his controlling interest to the Ralph Stolkin syndicate.

Mid-January starters are "Arizona Territory," being produced by Edmund Grainger, and "Second Chance," produced by Sam Wiesen and Irwin Allen.

Picket 11 Coast Ozoneers In Projectionist Fight

Hollywood, Dec. 30. Pickets started moving around 11 ozoneers of Pacific Drive-In Theatres, Inc., as the firm brought in non-union projectionists to open houses shuttered in fight with Moving Picture Operators Local 150, IATSE.

Union, fighting to put two men in booth whenever an ozoneer plays first-run (same requirement as for conventional theatres), already has placed the chain on Central Labor Council's unfair list. While fight with chain continues, union reported 10 indie drive-ins either signed new pacts with two-men clause or agreed to terms, and will sign shortly, meanwhile being allowed to operate.

Unusual angle of Pacific's refusal to sign is that three of its ozoneers are supposedly day-dating with four conventional houses on Paramount's "Road to Bali."

Switch Rank Pic Title J. Arthur Rank film, "Woman in Question," in some pre-release dates is being switched to "Five Angles on Murder." Columbia is distributing.

SLANTED BLURBS RILE CUSTOMERS

Customer resentment over "misleading" film advertising stems from a lack of a coordination between the distribution and production forces at some companies, according to film admen. Defending the practice of slanting the blurbs, the admen note that the order originates with the sales forces when the latter are faced with with task of peddling a pic with an obviously difficult-to-sell theme.

Faced with a film that lacks exploitable angles and containing a story line not particularly popular with mass audiences, the distrib orgs note that it's their job to adapt the selling policy for the best results. It's pointed out that a great deal of the alleged misleading advertising and titles could be eliminated if there were a closer liaison between sales and production departments. Sales execs contend they are in closer touch with exhibs and as a result are better aware of just what the public is buying. They feel they should be consulted more closely in the purchasing of story properties.

Distrib reps argue that in spite of past experience the studios frequently continue to turn out films with themes that have formerly failed to dent the b.o. In addition, it's claimed that not sufficient care (Continued on page 53)

Maas Reports Heavier Soviet Pix Propaganda Propelled at Asia

Intensified Soviet propaganda in Asia was reported Monday (29) in N. Y. by Irving Maas, Motion Picture Assn. of America field rep in Asia, who returned home last week after a three-and-a-half month trip in which he covered Pakistan, India, Indonesia, Japan, the Philippines, Singapore, Bangkok and Hong Kong.

Maas, who expects to make a report to MPAA proxy Eric Johnston, said the Russians were circulating "The Fall of Berlin," a viciously anti-U. S. film, in Asia. Pic was the only Russian import into Japan this year. Number of Red propaganda films are being ballyhooed by the Russians in Indonesia and India. Moscow drive to capture public interest is particularly intense in India, according to Maas, (Continued on page 51)

Towne, Jackson Park Have Unfair Advantage, Chi Appeals Ct. Rules

Veteran INS Correspondent
Bob Considine
gives a closeup on
Flying to Korea
with Ike
* * *
on interesting byline piece in the
47th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Chicago, Dec. 30. Chicago Federal District Appeals Court last week gave the Towne, Milwaukee, and Jackson Park, Chicago, the first real whacking pair have had, and if the court is sustained will cause a real rupture in the Jackson Park decree.

Three-judge unanimous decision ruled that the theatres had unfair advantage over other houses and that they must bid competitively with nearby spots. In the original decree, JP got first call on all product. In the Towne decision two years ago, independent was given the same privileges for Milwaukee.

As the aftermath of the JP decree, all the distributors had to change their setups here to conform to the Jackson Park. Many of them established elaborate zoning systems, which caused a great deal of friction. While most of the firms aren't anxious for bidding, they feel that perhaps with it they may be able to get better prices from the Jackson Park and Towne.

In the days before the JP decision, pictures were block-sold to the Balaban & Katz chain in the Loop, down through the neighborhood B&K houses, and then let free to the indies.

However, the majors and their allies haven't won the main victory they wish—clearance. Under the present system, no waiting time is granted to defendants, unless picture (Continued on page 53)

Yanks In Final Stages of Deal On French Unfreeze

American distrib difficulties with French fiscal authorities having been finally straightened out over the weekend, the companies have now been informed that the deal for the sale of slightly more than 200,000,000 francs (\$500,000) of their accrued coin is in the conclusion stage.

Three banks, including the J. P. Morgan Co., are involved in the transaction which unthaws almost 11% of the amount the distributors have stacked in their capital account. Total accumulated funds come to \$4,500,000. Amount involved covers monies earned by the Americans, but frozen, up to June 31, 1952, when a new one-year Franco-American film pact went into effect.

The \$500,000 slice is substantially less than had been originally anticipated, but other deals are in negotiation, according to the Motion Picture Assn. of America, where various execs worked overtime during the weekend to expedite the deal.

Distributors are getting their money out at the rate of 400 francs to the dollar. There is an agreement among the companies not to make (Continued on page 51)

Coyne Defends Pix Moral Tone

Films' unique role in endeavoring to appeal to universal tastes and at the same time striving to avoid any immoral tone was pointed up this week by Robert W. Coyne, special counsel for the Council of Motion Picture Organizations.

Hollywood occasionally may not always be on the highest plane, he said, but implied that the pic turnout on the overall is acceptable and well above the level of novels so far as subject matter and treatment are concerned. He recalled that only one of 10 books on a recent bestseller list would have been acceptable for picturization.

Coyne made the statements in answer to an editorial in the Hammond (Ind.) Times, which criticized what it inferred as an overemphasis of sex in Hollywood product. "Island of Desire," British-made United Artists release, was singled out by the paper for particular criticism.

Coyne listed a number of films which, he said, would be regarded as of top moral calibre by the daily. And speaking generally, he drew attention to the Production Code and the strict manner it's adhered to by the producers.

As for the unique nature of pix, the COMPO exec stated: "The motion picture industry is without companion as it faces its problems. Its channels are broad. It strives to serve conglomerate tastes, and its finest efforts are bound to leave a fringe of dissatisfaction in the vast area of appetite and intellect reflected in its audiences."

Kanin-Gordon Write Musicomedy for Col

Hollywood, Dec. 30. Garson Kanin and Ruth Gordon have handed Columbia "A Nice Place to Visit," an original comedy with music, the first of a series of originals they've been signed to deliver to the studio.

"Visit" has a tentative April 14 start. No cut assignments yet.

Richard Greene and William Shiffrin purchased "The Promise" from Mildred Cram and Alfred A. Knopf for filming in Italy, with Greene starring.

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The Jazz Singer (COLOR—SONGS)

Danny Thomas, Peggy Lee in sentimental drama with songs, remake of 1927 Al Jolson Vitaphone film hit; generally okay but spotty box-office prospects.

Hollywood, Dec. 30.

Warner Bros. release of Louis F. Edel- man production. Stars Danny Thomas, Peggy Lee. Directed by Michael Curtiz. Screenplay: Frank Davis, Leonard Stern. Lewis Meltzer. From play by Samson Raphaelson; camera Technicolor; Carl Guthrie; editor, Alan Crosland, Jr.; musical numbers staged by LeRoy Prinz; songs, Sammy Fain & Jule Styne; Richard Rodgers & Lorenz Hart; lyrics, Harry Warren. B. G. DeSylva, Lew Brown & Ray Henderson, Cole Porter, Peggy Lee. Tradeshows, Dec. 30. Running time, 106 MINS.

Warners rushed this remake of Al Jolson's 1927 Vitaphone film hit for local Academy qualification excitement. New version is still sentimental, sometimes overly so. A drama with songs importantly spotted with beautiful Technicolor cloaking, it has names of Danny Thomas and Peggy Lee to steer it towards a generally okay reception, although overall prospects are spotty. Some situations hold solid outlook for this story of a son who refuses to be a seventh-generation cantor, and prefers to make his mark in show biz. In other spots, returns will be more average.

Miss Lee, in her first feature film lead, sparks the song offerings in sock style, and is okay in the acting demands as a musical comedy-record star who loves and promotes the career of Thomas, a cantor's son. Latter is excellent in a sentimental part, making the most of several genuine tearjerker sequences, as well as giving top selling to his songs and three standard routines. "South Pacific Islander," "Life of a Lobster" and "Man on Bus."

Miss Lee wallops "Lover" for her top solo, as well as "Just One of Those Things." She joins Thomas on a reprise "This Is A Very Special Day" and "Living The Life I Love," also used as a fadeout tune, plus "Hear Music Now." Although film is of show biz background, production numbers are only suggested, nearest being the Carousel staging of "Special Day" and party-girl scene backing Miss Lee and Thomas on "What Are New Yorkers Made Of." Medley of such oldies as

The Jazz Singer

(Excerpts from the review by the late Sid Silverman (Sid) of the original Jolson-Vitaphone film:

Warner Bros. production and re-release. With Vitaphone synchronization. Stars Al Jolson; features May McAvoy and Warner Oland. Adapted from play of the same name by Samson Raphaelson. Directed by Alan Crosland. Camera, Hal Mohr; captions, Jack Jarmouth; scenario, Alvin A. Cohen. Released at Warner's New York, twice daily, Oct. 5, 1927. Running time, 82 MINS. Jackie Robinowitz

(later Jack Robin) Al Jolson May McAvoy Warner Oland Sara Robinson Eugene Bereser Mollie Yudelesky Otto Lederer Cantor Josef Rosenblatt By Himself Jackie (13 years old) Bobbie Gordon Harry Lee Richard Tucker LeRoy Prinz

Undoubtedly the best thing Vitaphone has ever put on the screen. The combination of the religious heart interest story and Al Jolson singing "Kol Nidre" in a synagogue, while his father is dying, and two "Mammy" lyrics as his mother stands in the wings of the theatre, and later as she sits in the first row, carry abundant power and appeal. Besides which, the finish of the "Mammy" melody is also the end of the picture, with Jolson supposedly on a stage and a closeup on the screen as his voice pours through the amplifiers.

To a first night Broadway mob that finale was a whale and resulted in a tumultuous ovation. Jolson personally has never been more warmly greeted than at this premiere. George Jessel originally did the show and was supposed to have done this picture. Jessel is still out on the road in the play and doing big business. When the show first opened on Broadway last year talk was that the story was based on Jolson; now with Jolson actually doing it, the psych-

"Four Leaf Clover," "String Along With You," "Breezing Along," "Just To Be With You" and "Birth Of The Blues," used by Thomas in a nitery stint, are well done, being very effective scenes featuring a lullaby and reprise for heart-tugs, with Mildred Dunnock as his mother. Synagog sequences are movingly used for chants and "Kol Nidre," and there's also an effective home Passover service.

Eduard Franz is the cantor expecting his son to follow in his footsteps, but the updated plot has Thomas returning from two years in Korea with show biz in mind. He breaks with his father, and goes to New York for a precarious career-launching with the help of Miss Lee, already established. Miss Dunnock and Alex Gerry, as Uncle Louis, both very good, keep up the ties with home, until Thomas gives up, and decides to follow his father. However, the stage lure is eventually too great and the father, heart-broken, reads the Kaddish service, indicating his feeling that his son is dead. Thomas begins to rise in show biz and is forgiven by his father when the latter feels death near, wiping out pathos emphasis for a happy ending.

Louis F. Edelman's production is plushy, Michael Curtiz's direction mixing heartwarming touches with the tearjerker flavor of the original play. It's screen-scripted acceptably, but it's still old-fashioned sentiment despite the updated plot. Technical work in lensing, and music direction are good. Footage is overlong with too many climaxes.

Rogue's March

Routine semi-action feature with modest h.o. potential.

Metro release of Leon Gordon production. Stars Peter Lawford, Richard Greene, Janice Rule; features Leo G. Carroll, John Abbott, Patrick Abernethy, John Woodworth, Herbert Deans, Hayden Rorke, John Lupton. Directed by Alan Davis. Screenplay: Leon Gordon; camera, Paul G. Vogel; editor, Gene Ruggiero; music, Alberto Colombo. Previewed in N. Y. Dec. 17, '52. Running time, 84 MINS.

This entry goes far afield to accomplish very little. Although parts of it are tailored for the action houses and are reminiscent of such classics as "Gunga Din," much of the picture moves slowly. It has a modest h.o. potential.

"Rogue's March" isn't a particularly fitting title and tends to obscure the fact that this is one of those pix about the traitor son, who isn't a traitor at all, going off to the wars in India before the turn of the century. There he sees action galore, rescues his regiment with feats of gallantry and wipes out his disgrace in the eyes of his officer-father who, of course, learns that his son was innocent all along.

If the story line sounds familiar, it must be said that Leon Gordon, who doubled in brass as producer and writer, has done it up elegantly to hide its structural weaknesses. Where the beginning of the pic lurches along haphazardly and amidst a maze of dialog, the second half takes place in rugged Indian mountain terrain where a hostile tribesman lurks behind every bush and boulder.

Cast, headed by Peter Lawford, sports a discreet mustache, performs above the script, with Leo G. Carroll particularly good in a standard but always effective role as Lawford's father. Janice Rule looks cute and her function is restricted pretty much to that of a femme in the pic. Richard Greene is given little to do, and John Woodworth registers as the Russian spy in the British War Office.

Russian angle comes conveniently updates the picture since, it seems, the czar's intention in the Victorian era were no better than those of his Stalinist successors. At any rate, the Russians foment unrest among the tribes and British troops are called out to quell the disturbances. This occasions some very fine footage actually shot in India.

Battle sequences have a stirring quality and represent both the emotional and visual highpoint of the picture. Here director Allan Davis, cameraman Paul Vogel and editor Gene Ruggiero have outdone themselves. Scenes look realistic and have a sock impact, par-

The Man With the Grey Glove

"The Man With the Grey Glove" (L'Uomo dal Guanto Grigio), Italian import scheduled to open Friday (2) at the Cinema Verdi, N. Y., was reviewed in VARIETY from Genoa in the issue of June 8, 1949. Hawk appraised the Giulio Manenti production as a "routine whodunit dressed up with music... it makes for okay lightweight entertainment."

Reviewer added that direction and camerawork are good but acting is only "so-so... Though handled well, story isn't the kind which foreign audiences will take to easily, but the South American market offers a chance."

Italian Films Export (I.F.E.) is distributing in the U. S.

ticularly since up to then "Rogue's March" has failed to be more than a conversation piece and a documentary on life and gripes in a British regiment circa 1890. Davis' direction at times fails to tighten the proceedings. Scene when Lawford is drummed out of the regiment comes across very well and has emotional punch. March played by the regimental band during the cashing ceremony is the one that gives the pic its obscure title. Alberto Colombo's music is properly unobtrusive.

The Man Who Watched Trains Go By (BRITISH—COLOR)

Anglo-American whodunit may do for some U.S. theatres.

Eros Films release of a Raymond Stross Production, in association with Josef Shafel Productions. Stars Claude Rains, Marta Toren, Marius Goring and Anouk Kiesenber. Directed by Harold French; camera, Otto Heller; music, Ben Franklin; color by Technicolor. At Gaumont, Haymarket, London. Running time, 40 MINS.

A strong cast, pleasing color and an intriguing yarn are the major selling qualities of this new Anglo-American film. While it varies from the original Georges Simenon story, this keeps to essentially the same main character about whom the entire plot revolves. Pic has solid boxoffice potentialities for the home market and is strong enough to merit some wide popular showing in the U.S.

"Trains," which was produced in association with Raymond Stross, marks the entry of Josef Shafel into the British film production field. Jointly they have fashioned a picture with an off-the-beaten-track theme. The script does not consistently keep to the expected level but the skill of the artists glosses over some of the writing defects. The basic situation is adroitly handled while slick editing gives the story forceful suspense.

Main figure in the Simenon novel is Claude Rains, loyal chief clerk to a firm of Dutch merchants. His life is shattered when he discovers that his boss has been misappropriating the company's money to keep a French woman in luxury. But this meek, dutiful servant, who all his life had watched the trains go by to alluring capitals like Brussels and Paris, turns when he discovers his boss is running off with the firm's money. He takes the cash himself and goes to Paris, where he is involved in a series of implausible but exciting adventures with the girl who was at the root of the trouble.

The whole yarn naturally is focussed on the adventures of Rains, with the major Parisian sequences developing into an exciting cat and mouse game with the police. The Dutch boss was killed in a fight, and the clerk fears he may be unjustly accused of murder. In any event he qualifies for criminal proceedings because he has run off with stolen money which the girl is anxious to lay hands on.

Rains plays the main role of the chief clerk with quiet, dignified restraint. He may not be ideally cast but does well with the role. Marta Toren plays the contrasting character of the unscrupulous woman who will stop at nothing to get a trip on money. She fills the part with a vivid and believable characterization, Marius Goring gives a

polished performance as the French detective while Anouk has only a small bit as a Paris street-walker. Felix Aylmer, Herbert Lom and Lucie Mannheim head an imposing list of supporting players. Film is competently directed by Harold French from his own script. Camera work by Otto Heller is above standard. Myro.

Young Chopin (POLISH)

Artkino release of Lodz Film Studios production. Stars Zdzislaw Jaskolski, Aleksandra Slaska. Directed by Alexander Ford. Screenplay: Ford; camera, Jaroslaw Tuzar, K. Chodura; color by Technicolor. At Stanley, N. Y., starting Dec. 24, '52. Running time, 97 MINS.

Frederic Chopin (Czeslaw Wollejko) Konstantina Gladowska Aleksandra Slaska Ryszard Cieslak Jozefina Lelewiec T. Bilasiewicz Princes Czartoryski G. Bugaynski Prince Lubekowski S. Butrymowski T. Wolciewski I. Smalowski S. Witwicki J. Duszynski B. Zaleski J. Piotrasiewicz Nowolinski L. Piotrasiewicz J. Magnuszewski S. Niewolowski S. Goszynski S. Zlobodinski Zaskia S. Kreczmarowa

(In Polish; English Titles) Another film about Frederic Chopin, this is one of the best. A Polish production made in Lodz, Poland, it generally lacks movement, but it's filled with the Chopin in compositions. It will likely be limited to U. S. art theatres, appealing to music students and foreign-language spots.

The formative years of Chopin, from 1825 to 1835, comprise the background for the picture. A little of his music from the later period in his life are also included. Director Alexander Ford has displayed ingenuity in the way he rings in the Chopin piano sessions, getting away from stilted introduction of compositions. Thus the Concerto in E Minor is dramatically injected as the key piece at his farewell Warsaw concert. And the Etude in A minor serves as a powerful musical background for Chopin's "vision" during his unsuccessful attempt to return to Warsaw at the height of a snowstorm. Another example is "Hulaniska," a Chopin song written to lyrics by Stefan Witwicki, which is effectively done at the elaborate New Year's Eve party.

There are some attempts at action, especially at the New Year's Eve party, when young patriots force a detective to drink himself under the table, and a fairly well staged mob scene as insurrection breaks out in Warsaw. Plot strives to point up the fight for national independence, but the revolt is not clearly projected.

Czeslaw Wollejko makes a highly effective Chopin. He gets a neat assist from Halina Czerny-Stefanska (unbilled, off-screen), whose pianoing is excellent. She was winner of an international Chopin competition in 1949. Aleksandra Slaska, a comely blond, plays the composer's first love. Other roles are nicely played.

Ford's direction is excellent, though his scripting wavers at times. Lensing by Jaroslaw Tuzar and K. Chodura is topflight. Music, naturally a strong asset, is played by the Wiener Symphoniker and Poznan Philharmonic. Wear.

Heidi

Zurich, Dec. 23. Praesens-Film release of Praesens (Lazar Wechsler) production. Directed by Louis Comenier. Screenplay: Richard Schweizer, based on Johanna Spyri story; camera, Emil Berna; music, Robert Blum; editing, Hermann Haller.

With Heidi Greter, Elisabeth Sigmund, Thomas Klameth, Willy Birgel, Anita May, Theo Lingen, Isa Guenther, Carl Fery, Elsie Aetherhofer, Fred Tanner, Margrit Rainer, Walburga Guener, Axel Kubitzky, Traute Carlsen, Max Hausler, Armin Schweizer, Lore Reutemann. Apollo, Zurich. Running time, 100 MINS.

(In Swiss-German) Because the first Praesens production in more than 18 months (last one, "Four in a Jeep," was released here in April, 1951), this has stirred up considerable interest here. The story by Johanna Spyri, on which the film is based, being familiar to nearly everybody in this country, the film was practically sold before it even started shooting for Switzerland. As for the U.S. market, the pic appears to have okay chances although not up to par, technically or artistically, to previous Praesens ventures such as "The Last Chance," "The Search" and "Four in a Jeep." A handicap for America also is the fact that there are no names for the marquee.

"Heidi" was first filmed in Hollywood by 20th-Fox in 1937 as a Shirley Temple starrer. However, this new version, the first one actually filmed in the story's natural locale, seems to top the previous one in authenticity and naturalness. Little Elisabeth Sigmund, a new Swiss discovery, in the title role is a find. Although never before facing a camera, she displays

Sol Lesser's 3-D, Tri-Opticon, In Socko Chi Teeoff

Chicago, Dec. 23

Sol Lesser is the latest proponent to jump on the three-dimensional bandwagon, which started with Cinerama and further corrupted with national vision. "Bwana Devil." He's collected four of the shorts developed by Stereo-Techniques of London, which were introduced at the Festival of Britain and subsequently in a number of major European cities for stock grosses. With the present interest in three-dimensional fare, this, too, should do well. It is currently making its commercial debut in Chicago, with Lesser holding U. S. distribution rights. Lesser, incidentally, has two full-length features in mind to follow, the first being "The Runaway Train," scheduled for shooting next month.

Tri-Opticon, like the Arch Oboler "Bwana Devil," uses Polaroid glasses. Projection, however, is with standard theatre projectors, synchronized with a special rigging. In addition, a special-size screen with a metalized surface is required, but the screen can also be used for flat projection.

These shorts were not made specifically to achieve spectacular

Tri-Opticon

(COLOR: BLACK & WHITE) Thalía Productions-Sol Lesser release, by arrangement with Stereo-Techniques, Ltd. Previewed at Teleview, Chicago, Dec. 23, '52. Running time, 45 MINS.

effects, as in Cinerama, but use the tri-optical process in a well-integrated fashion. After a quick explanatory color description as to the other oncoming shorts and what is involved, there is a black-and-white, eight-and-a-half-minute reel which further explains the system and has some wonderful shots of the London Zoo. It's here that the first real sense of depth is achieved, with seals galloping and splashing almost into the front seats.

However, the fullest success of the Spottiswoode invention is achieved in "Royal River," done in Technicolor. Technicolor on a flat screen is an enhancement; here it is a necessity. Flowers seem to have a living quality, aided by the sense of depth. The river bank seems to be an actual border of the screen.

"Around Is Around" is a 10-minute depiction of various geometrical figures dancing back and forth in brilliant color. However, there is an unnatural quality, which becomes a little tiring, although the musical background conducted by Muir Mathieson adds to the sprightly going-on.

The last of the selections is a black-and-white ballet, which happily points out that tri-dimensional films for the tri-payoff should have color. Story of "The Black Swan," brilliantly terped by Beryl Grey and John Field of the Sadler's Wells Ballet, falls by comparison with the Technicolor reels. With the rich tracings that could have been a sensation for dance-lovers. Zabe.

a natural gift for acting as well as an unspoiled charm.

Other performances are equally satisfactory. Top honors go to popular Swiss character-player Heinrich Gretler as Heidi's embittered and solitary grandpa. Another child discovery, Thomas Klameth, as Heidi's playmate is also good. As Heidi's twins who starred in the Guenther twins who starred in the "Double successful German pic "Lotty," turns in a moving portrayal as a paralyzed girl who is helped to recovery by Heidi.

Technical credits are below average. Camera work as well as editing lack smoothness and continuity. Special effects are at times very clumsy while general production values show signs of a modest budget. Certain overlong sequences could stand tightening. Italian guest-director Luigi Comencini's direction is not free of roughspots. However, he is the first to deserve high praise for the subtle way he trained and guided the two mop-pets.

Despite technical flaws, however, Praesens seems to have a real money-maker in this one this side of the Atlantic. Mezo.

CHAINS DISAGREE ON TNT RIVALRY

Capitalization Set Up of 2 New Cos. Stemming From WB Divorce

In effecting the divorcement of its production and theatre interests, Warner Bros. will dissolve the present corporation and form two new companies, with the expectation that the two new outfits will be organized under the laws of the state of Delaware. When the two new firms are formed it is anticipated that each new company will have an authorized capital stock of 5,000,000 shares of common stock at the par value of \$.5 a share. As agreed recently, Harry M. Jack L. and Major Albert Warner will sell their shares of stock in the theatre company to S. H. Fabian.

Plan of reorganization will be mailed to stockholders on Jan. 9 together with a proxy statement for the annual meeting slated for Wilmington on Feb. 17.

Reorganization setup will be substantially the same as the one announced Jan. 11, 1951, and subsequently approved by the stockholders on Feb. 20, 1951. However, at the stockholders session in February, 1952, the shareholders were informed that this plan may have to be scrapped in light of new developments in the industry and in Federal laws. Warners figured it might be able to take advantage of the Revenue Act of 1951, which contained a "spin-off" clause. This provision, it was pointed out, might allow the formation of a new company without the necessity of dissolving the present corporate setup.

With no ruling forthcoming from the Treasury Dept. WB decided to proceed with the old reorganization plan which is similar. (Continued on page 13)

Harry French, Berger Express Optimism On Exhibition for 1953

Minneapolis, Dec. 30. Two local industry leaders, Harry B. French, Minnesota Amus Co. (United Paramount Theatres) president, and Bennie Berger, North Central Allied head, express guarded optimism and confidence regarding exhibition's 1953 prospects.

French expects to see many industry problems solved during the ensuing year, but asserts "it will take more than wishful thinking" to solve them. He calls for "determined, constructive action and plenty of it" on everyone in the business's part. He anticipates some really outstanding attractions in 1953, more of them than in any previous season; further favorable development of large-screen theatre TV, and the extension of third-dimensional pictures. He's also encouraged by the progress being made toward repeal of the Federal admission tax.

Berger feels that exhibition will be affected in 1953 by the "tough" problem which distributors have "blindly created" and which now has taken the form of a "creeping paralysis"—the distributors' new must-percentage policy on 40% to 70% pictures. He feels that this policy is "slowly but surely" closing the doors of "several thousand theatres which are unable to play these top pictures."

Kings Dicker German 3-D System Sans Glasses

Hollywood, Dec. 30. New Gratz three-dimensional process, made in Munich, Germany, is under negotiation for introduction into this country by King Bros. Maury King learned of it while traveling in Europe last summer. If it is found ready for use, the Kings will use it on their next production, "The Syndicate." One difference in the Gratz process is that no polaroid or other glasses need be used during the screening.

Universal Production Chief
William Goetz
has his own ideas on
Production Deals as the Key to Budgets
* * *
one of the many editorial features in the
47th Anniversary Number
of
VARIETY
OUT NEXT WEEK

WB's \$7,229,000 Fiscal Yr. Net; Down \$2,198,000

Warner Bros. and its subsid. companies chalked up a net profit of \$7,229,000 for the fiscal year ending Aug. 31, 1952, as compared to \$9,427,000 for the previous year, a difference of \$2,198,000. This year's profit was computed after provision of \$7,700,000 for Federal income taxes and \$550,000 for contingent liabilities, as compared to \$9,427,000 for taxes and \$700,000 for contingent liabilities for the fiscal year ending Aug., 1951.

Included in the operating profit is a sum of \$878,000 from the sale of capital assets, compared to \$1,189,000 for the previous financial stanza. Net profit is equivalent to \$1.46 per share on the 4,950,600 shares of common stock outstanding. Net profit for the previous year was equal to \$1.67 per share on 5,619,785 outstanding shares.

Film rentals, theatre admissions, sales, etc., after the elimination of inter-company transactions amounted to \$112,422,000, as compared to \$116,909,000 for 1951.

Financial report, issued yesterday (Tues.), reveals that the loss and damage claim from the two fires at the Coast studio was settled with the insurance companies subsequent to Aug. 31, 1952, and amounted to \$4,515,690. The insurance carried, it reports, was based on replacement costs rather than (Continued on page 51)

EXHIBS WORRIED BY N.Y. BUS STRIKE THREAT

Threat of a bus strike starting at midnight tonight (Wed.) has N. Y. theatremen plenty worried. A stoppage in surface transportation may cause a heavy dent at the b.o. since a sizable portion of theatre audiences use buses to key neighborhood as well as the Broadway houses.

Although subway transportation will be available, exhibs feel that confirmed bus-riders will not shift to that mode of transportation. They note that older people prefer to sit home and watch television rather than undergo a walk up and down subway stairs. In addition, exhibs assert that parents who allow their children to use buses frown on permitting their offspring to take unescorted subway rides.

Balaban Clocks 'Sheba'

Barney Balaban, president of Paramount, was spotted at the Victoria Theatre, N. Y., last Saturday (27) keeping a close watch on "Come Back, Little Sheba." The chief exec shuttled for several hours between the boxoffice and inside the house, where he watched audience reaction. He was apparently satisfied. Biz was capacity.

WOULD SET OWN TV BOOKING UNIT

Fear of legal implications and inability to agree on operational details last week again blocked realization of a long-nursed plan of the circuits to keep theatre television "in the family" by establishing a program booking office of their own in rivalry with Theatre Network Television.

Informal exhibit committee met at the New York office of its chairman, Robert O'Brien, United Paramount Theatres treasurer. Prime topic of discussion was ways and means of improving large-screen TV pic quality. Group never got into any official talk on theatre TV programming, according to O'Brien. It's understood, however, that the circuit reps did take up among themselves a scheme to book and possibly build theatre telecast attractions on their own on a non-profit basis.

Refusing to go into detail "because the situation is delicate," several exhibit spokesmen later voiced disappointment over the continued lack of action. They had come to the powwow under the impression that some definite action would be taken, and they came away discouraged over the prospects of any joint move.

Circuits for some time have been unhappy with the terms asked of (Continued on page 45)

30 FOREIGN PIX IN 6 MOS. FOR HOLLYWOOD

Hollywood, Dec. 30. Total of 30 pictures will be filmed on foreign soil by Hollywood producers during the first six months of 1953, or more than twice the number made in the corresponding period of this year.

Foreign program for January consists of "The Girl on the Via Flaminia," to be produced by Anatole Litvak, in association with Benagoss Productions, in Paris; "All the Brothers Were Valiant," by Metro, in Jamaica; "Blowing Wild," by Milton Sperling, in Mexico, and "Cocobolo," by Robert L. Peters, in Peru.

February: Metro's "Saadia" in French Morocco; Paramount's "Elephant Walk" in Ceylon; Columbia's "From Here to Eternity" in Hawaii; Republic's "Follow Your Star" in Italy; Edward and William Nassour's "Ring Around Saturn" in Mexico, and Wayne-Fellows' "Island in the Sky" in Canada.

March: Pine-Thomas will film "Lost Treasure of the Amazon" in Brazil; Paramount "Wings Across the Sea" in England; American Pictures "Female of the Species" in Spain; Warwick "The White South" in England, and Dudley Pictures "Round the World Week" (Continued on page 13)

Current Chi Run to Determine Sales, Prod. Policy on Tri-Opticon

UPT Veepee
Edward L. Hyman
reaffirms his pitch
Pix Must Be Encouraged as a 52-Weeks-a-Year Biz
* * *
an informative byline piece in the
47th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Production and sales policies for Tri-Opticon, the British third-dimensional film process, will be "re-evaluated" following the current demonstration of the technique at the Telenews Theatre, Chicago, and an engagement scheduled to start Jan. 15 at the Pilgrim Theatre, Boston.

That an appraisal of their position would be made was disclosed in New York Monday (29) by Irving Lesser and Seymour Poe of Producers Representatives, who are supervising distribution of Tri-Opticon for Sol Lesser. Latter's Thalia Productions has exclusive U. S. exhibition rights to the process.

Screening at the Telenews consists of five shorts—three in color, two black and white — and runs about an hour. One subject is a travelogue while another briefs deals with a Sadler's Wells ballet sequence. Seven-days' gross following the Christmas Day preem will top \$30,000, according to Irving Lesser.

At present, Tri-Opticon shapes up as a package in which the films, a metallized screen, a coupling device for interlocking projectors and polarized glasses are supplied the exhibitor by the Lesser organization. It's envisaged that ultimate day-and-date showings may be held at 50 theatres.

Aside from the Telenews and Pilgrim bookings, Lesser and Poe revealed that they have a commitment. (Continued on page 13)

Spain Notifies MPEA of Delay In Pact's Start

The Spanish government has notified Motion Picture Export Assn. member companies of its plan to delay the implementation date of its new film accord with the U. S. distrib. from March 1, 1952, to Aug. 1. Company reps in Madrid have told MPEA in N. Y. they are inclined to accept the change with the understanding the Madrid authorities will speed issuance of import permits.

Shift is important since, if the starting date of the agreement is March 1, all import permits would have to be issued before March 1 of next year when a new pact would have to be negotiated. With the new Aug. 1 date, however, issuance of permits would stretch well into the spring of '53. The current deal permits importation of 100 Hollywood pix, with 40 permits going to Spanish importers.

Once the effective pact date is settled, MPEA intends to take up with the Spanish government the question of what should be done with the licenses not used up by the local distrib. MPEA's position. (Continued on page 16)

Legion Raps 4 Pix

Four pictures from as many studios this week were rated as Class B (Morally Objectionable in Part for All) by the National Legion of Decency. Metro's "The Clown" and 20th-Fox's "I Don't Care Girl" were rapped for "tending to justify divorce and remarriage," among other things.

"Mississippi Gambler" (U) drew an objection from the Catholic reviewing organization for "presenting the marriage bond as dissoluble; sympathetic treatment of duelling." RKO's "Never Wave at a Wac" was said to "reflect the acceptability of divorce" and contains "suggestive dialog."

N.Y. Film Council Maps Plans For Negotiations With Eastern Prods.

With the complete organization of the Motion Picture Council of N. Y., consisting of 13 craft unions of the International Alliance of Theatrical Stage Employees, outfit is setting in motion plans to begin negotiations shortly with eastern film producers. Council will seek a basic agreement similar to the one established by the Hollywood Film Council. Its dealings will be mainly with commercial film-makers and vidpix producers.

Actually the formation of an eastern film council is, to a large extent, an IA organizing gimmick whereby the show biz union hopes to get the eastern film industry to

use the services of the various N. Y. metropolitan area film unions under established terms. The basic agreement, in all probability, will be broad, with details of pacts to be worked by each union on an individual basis. Each local will sign a separate contract although joint negotiations will be held for basic scales and conditions.

John J. Francavilla, IA international rep and chairman of the film council, will issue an invitation shortly to the eastern film producers for a confab. Whether the producers will deal with the union as individuals or as an industry group hasn't been determined as yet.

NLRB in N.Y. Hearing On Jurisdiction Over Brooklyn Theatre Booth

Jurisdictional dispute between two New York projectionist unions will be aired before the National Labor Relations Board beginning Monday (5). Hassle involves Local 306, International Alliance of Theatrical Stage Employees, and the Independent Motion Picture Machine Operators.

Actually a complaint has been brought by the indie union against exhib Herman Savage, operator of the People's Cinema, Brooklyn. When Savage took over the lease of the theatre, previously manned by Local 306 men, he installed the indie boothmen, with whom he has agreements in other Brooklyn theatres he operates. The IA union immediately installed a picket line, resulting in Savage's firing of the indies and replacing them with Local 306 projectionists.

Indie outfit therefore filed an unfair labor practice complaint against Savage. The IA union, although not a party to the actual complaint, is supporting Savage. It claims jurisdiction over the theatre on the ground that its men operated the booth prior to the Savage takeover.

Pakistan to Modify Film Import Duty

Pakistan government has tentatively agreed to modify its import duty on foreign films to one-half anna (1 1/4c) per foot, or a maximum of one anna (2 1/2c) per foot, but the method with which this is to be accomplished remains uncertain, the companies have been informed by the Motion Picture Export Assn.

New pact was negotiated for MPEA recently by Irving Maas, its special rep in Asia, during a visit to Karachi. Pakistan imposed a duty of four annas (10c) per foot on film imports last Oct. 22. If the Pakistani honor the present agreement, the status quo will be restored.

Various Pakistani ministries are currently discussing two alternatives. Either there will be a duty of a half-anna per foot on all foreign imports, or else a distrib will have to pay a half-anna on films which do not exceed 500 to 550 showings and an additional levy of 3 1/2 anna per foot on those that do get more than 550 engagements.

L.A. Climbs; 'Hans' Mighty \$40,000, 'Rouge' Hot 27G, 'Sheba' Smart 9G, 'Star' Wow 13G, 'Bali' Great 47G

Los Angeles, Dec. 30.

First-run biz generally is soaring here this holiday week, particularly at houses where New Year's Eve is included. Largest slice of coin going to a single house is being taken by "Hans Christian Andersen," with a mighty \$40,000. It has city's top scale and benefit of New Year's Eve. "Moulin Rouge" looks hot \$27,000 in one theatre, without Dec. 31 night trade.

"The Star" is heading for near-record \$13,000 at sure-seater Four Star. "Cousin Rachel" is rated nifty \$13,000. "Little Sheba," smart \$9,000 and "Member of Wedding," a fair \$7,000, all in single sities with upped scales.

"Road To Bali" is pacing regular-admission houses with fancy \$47,000 in two locations, and a mighty \$80,000 or better in total of seven sites including three drive-ins where first two days were lost via a projectionist's strike. "Bad and Beautiful" is rousing \$29,000 in two houses, one a small-seater. "Million Dollar Mermaid" is excellent \$32,000 for two spots. "Blackbeard the Pirate" looks good \$30,000 in two spots, sans New Year's Eve.

Estimates for This Week

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1.10)—"Blackbeard the Pirate" (RKO) and "Maverick" (AA). Good \$30,000. Last week, "8 Iron Men" (Col) and "Pathfinder" (Col) (2d wk), \$12,500.

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,715; 1,248; 70-\$1.10)—"Pony Soldier" (20th). Light \$23,000. Last week, "Breaking Sound Barrier" (UA) and "My Pal Gus" (20th) (2d wk), \$12,400.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Abbott Costello Meet Capt. Kidd" (WB). Dull \$16,000. Last week, "Cattle Town" (WB), \$11,000.

United Artists, Vogue (UATC-FWC) (2,100; 883; 70-\$1.10)—"Bad and Beautiful" (M-G). Fancy \$29,000. Last week, in other units.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10)—"Million Dollar Mermaid" (M-G). Solid \$32,000. Last week, with Four Star, "Flat Top" (AA) and "No Holds Barred" (AA), \$23,000.

Orpheum, Hollywood Paramount (Metropolitan-F&M) (2,213; 1,430; 60-\$1.10)—"Road To Bali" (Par). Smash \$47,000. Last week, in other units.

Los Angeles Paramount (UPT) (3,200; 95-\$1.50)—"Sky Full of Moon" (M-G), with Liberace heading stageshow. Okay \$30,000. Last week, with Hollywood Paramount, "Bwana Devil" (Indie) (4th wk), \$22,000.

Wilshire (FWC) (2,296; 80-\$1.50)—"Moulin Rouge" (UA). Hot \$27,000. Last week, with L.A. unit.

Beverly Hills (WB) (1,612; \$1.50-\$1.80)—"Hans Christian Andersen" (RKO). Mighty \$40,000 or close. Last week, nabe first-run.

Fine Arts (FWC) (679; 80-\$1.50)—"Come Back, Little Sheba" (Par). Smart \$9,000 or near. Last week, "Promoter" (U) (7th wk-8 days), \$2,900.

Ritz (FWC) (1,370; 80-\$1.50)—"Cousin Rachel" (20th). Nifty \$13,000 or over. Last week, with Globe, "Snows Kilimanjaro" (20th) (4th wk), \$6,600.

Four Star (UATC) (900; 80-\$1.50)—"The Star" (20th). Near-record \$13,000 looms. Last week, in another unit.

Canon (ABC) (533; \$1.20-\$1.50)—"Member of Wedding" (Col). Fair \$7,000. Last week, "Full House" (20th) (14th wk), \$1,200.

Broadway Deluxe Cinema Showman

Robert M. Weitman

yens for some of that good ole showmanship and deplores

How Original Can We Be?

an informative byline place in the 47th Anniversary Number

VARIETY

OUT NEXT WEEK

Broadway Grosses

Estimated Total Gross

This Week \$1,029,700

(Based on 23 theatres)

Last Year \$586,500

(Based on 20 theatres)

'Bali' Giant 26G In Spotty Frisco

San Francisco, Dec. 30.

Holiday biz is spotty here, with some rain not especially helpful. However, "Road To Bali" is doing great at the Paramount. "Million Dollar Mermaid" is rated husky at Warfield while "Against All Flags" shapes nice at Orpheum. "Blackbeard the Pirate" looms big in second round at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Blackbeard the Pirate" (RKO) and Walt Disney Cartoon festival (2d wk). Big \$11,000 or near. Last week, strong \$13,000.

Fox (FWC) (4,651; 65-95)—"Stars, Stripes Forever" (20th) and "Never Take No for Answer" (Indie) (reissue) (2d wk). Fair \$10,500. Last week, hefty \$15,000.

Warfield (Loew's) (2,656; 65-95)—"Million Dollar Mermaid" (M-G). Husky \$20,000. Last week, "Apache War Smoke" (M-G), 4 days, only \$5,500.

Paramount (Par) (2,646; 65-95)—"Road To Bali" (Par). Sock \$26,000. Last week, "Abbott Costello Meet Capt. Kidd" (WB) and "Thundering Trail" (Indie), \$11,000.

St. Francis (Par) (1,400; 95-\$1.20)—"Bwana Devil" (Indie) (2d wk). Hot \$25,000. Last week, sock \$33,000.

Orpheum (No. Coast) (2,448; 65-95)—"Against All Flags" (U) and "Yukon Gold" (Mono). Big \$13,000 or near. Last week, "Pathfinder" (Col) and "Yukon Gold" (Mono), \$7,000.

United Artists (No. Coast) (1,207; 65-95)—"Breaking Sound Barrier" (UA). Fair \$7,000. Last week, "Invasion U.S.A." (Col) (2d wk), 6 days, \$4,600.

Stagedoor (A-R) (370; 85-\$1)—"The Promoter" (U). New house record of great \$6,500. Last week, "Quiet Man" (Rep) (7th wk), \$2,200 with prices upped.

Clay (Rosener) (400; 65-85)—"Beauty and Devil" (Indie). Oke \$2,100. Last week, "Catherine Great" (Indie) and "Henry Eighth" (Indie), 6 days, \$1,700.

'Flags' Lofty \$13,000 Paces Cincy; 'Pony' 10G, 'Stars' 6G, 'A&C' 7G, 2d

Louisville, Dec. 30.

Usual Christmas week pickup in film biz is in evidence here this session. Houses are strutting their stuff with top notch product, and wicket pace is lively. "Stars and Stripes Forever" at small-seater Kentucky is fine but standout is "Against All Flags," smash at the State. "Pony Soldier" at Rialto is fine as is holdover of "Meet Capt. Kidd" at Mary Anderson.

Estimates for This Week

Kentucky (Switow) (1,200; 54-75)—"Stars, Stripes Forever" (20th). Excellent \$6,000 looms. Last week, "Something for Birds" (20th) and "Ladies of Chorus" (Col, reissue), \$4,500.

Mary Anderson (People's) (1,200; 54-75)—"Abbott-Costello Meet Capt. Kidd" (WB) (2d wk). Proving popular on second session at big \$7,000. Initial stanza was \$8,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Pony Soldier" (20th) and "Mr. Walkie Talkie" (Lip). Fine \$10,000 or near. Last week, "Hurricane Smith" (Par) and "Turning Point" (Par), \$8,500.

State (Loew's) (3,000; 54-75)—"Against All Flags" (U). Indications are this one will be leading field this week. Sock \$13,000 or close. Last week, "Outpost Malaya" (UA) and "Apache War Smoke" (M-G), fair \$7,000 in 5 days.

'Paris' Big \$14,000, Pitt; 'Clown' 15G, 'Lure' 7½G

Pittsburgh, Dec. 30.
Holiday perking biz all over downtown with "The Clown" at Penn and "April in Paris" leading the way. Billy Eckstine stageshow with "Hour of 13" at Stanley is proving somewhat disappointing. "I Don't Care Girl" is just so-so at Harris. However, "The Promoter" is giving the Squirrel Hill its best business in a year, and "Lure of Wilderness" is doing much better than expected at Fulton.

Estimates for This Week

Fulton (Shea) (3,300; 50-85)—"Lure of Wilderness" (20th). Very good \$7,500, best here in weeks. Last week, "Light Without Sleep" (20th) and "Toughest Man Arizona" (Rep), drab \$3,000.

Harris (Harris) (2,200; 50-85)—"I Don't Care Girl" (20th). Eva Tanguay bio not in the running. Lucky to get \$6,500, NSH for this time of year. Last week, "Grows on Trees" (U) and "Raiders" (U), dull \$3,500.

Penn (Loew's) (3,300; 50-85)—"Clown" (M-G), weary exploitation campaign, with extra space in all dailies, and a couple of affectionate reviews helping new Red

(Continued on page 40)

'Pirate' Rousing \$14,500 in Cincy

Cincinnati, Dec. 30.

Film front is flashing festive figures this frame. "Million Dollar Mermaid" in big Albee stacks up to get biggest coin but "Blackbeard the Pirate" is comparatively as solid at Palace. "Thunder in East" at Capitol and "Stars and Stripes Forever" at Keith's loom as winners, latter being especially big. "Thunderbirds" shapes up okay at Grand. Two houses are pulling sneaks on New Year's Eve, Keith's with "Meet Me At Fair" and "The Stoooge" at the Cap.

Estimates for This Week

Albee (RKO) (3,100; 55-85)—"Million Dollar Mermaid" (M-G). Fine \$16,000. Last week, "Desperate Search" (M-G), 5 days, \$7,500. Capitol (RKO) (2,000; 55-85)—"Thunder in East" (Par) and New Year's Eve sneak of "The Stoooge" (Par) at \$1. Solid \$11,000. Last week, "Montana Belle" (RKO), \$9,000.

Grand (RKO) (1,400; 55-85)—"Thunderbirds" (Rep) and "Battles of Pontiac" (Indie). Okay \$7,000. Last week, "Gunfighter" (20th) and "Yellow Sky" (20th) (reissues), \$4,500.

Keith's (Shor) (1,500; 55-85)—"Stars and Stripes Forever" (20th) and New Year's Eve sneak of "Meet Me At Fair" (U) at \$1. Sturdy \$10,500. Last week, "Something for Birds" (20th), \$5,000.

Palace (RKO) (2,600; 55-85)—"Blackbeard the Pirate" (RKO). Stout \$14,500. Last week, "Invasion U.S.A." (Col) and "Pathfinder" (Col), \$10,000.

K.C. Perks; 'Flags' Flying at \$15,000, 'Bali' Boff 14G, 'Rachel' Big 13G

Key City Grosses

Estimated Total Gross

This Week \$331,800

(Based on 23 cities, 201 theatres, chiefly first runs, including N.Y.)

Total Gross Same Week

Last Year \$1,820,200

(Based on 21 cities, and 186 theatres.)

'Bwana' Terrif \$40,000, Philly

Philadelphia, Dec. 30.

Holiday hypo is producing some 12 new bills here this week and perking first-run outlets. "Bwana Devil" ran away from the field Christmas Day at the Aldine with the week's total likely to equal any round this season at this house. "Road To Bali," "Breaking Sound Barrier," "Cousin Rachel," "Lime-light" and "Plymouth Adventure" all broke fast. "Stars and Stripes" looks okay at the Fox but more was expected. "Million Dollar Mermaid" also is not quite up to hopes at the Randolph although nice. "I Don't Care Girl" shapes solid at Goldman.

Estimates for This Week

Aldine (WB) (1,303; 99-\$1.30)—"Bwana Devil" (Indie). Terrific \$40,000 or near. Last week, "Face to Face" (RKO), okay \$9,500 in 10 days.

Arcadia (S&S) (625; 85-\$1.20)—"Plymouth Adventure" (M-G). Trim \$13,000. Last week, "Because You're Mine" (M-G) (10th wk), \$4,500.

Boyd (WB) (2,360; 50-99)—"Cousin Rachel" (20th). Great \$23,000. Last week, "Hour of 13" (M-G), \$7,000.

Earle (WB) (2,700; 60-\$1.10)—"Apache War Smoke" (M-G) with Lionel Hampton orch onstage. Fair \$18,000. Last week, closed.

Fox (20th) (2,250; 50-99)—"Stars, Stripes Forever" (20th). Good \$21,000. Last week, "Ivanhoe" (M-G) (11th wk), \$7,500.

Goldman (Goldman) (1,200; 50-99)—"I Don't Care Girl" (20th). Neat \$15,000. Last week, "Golden Hawk" (Col), \$7,500.

Mastbaum (WB) (4,360; 50-99)—"Abbott-Costello Meet Capt. Kidd" (WB) (2d wk). So-so \$9,000. Last week, off \$7,500.

Midtown (Goldman) (1,000; 75-\$1.30)—"Snows Kilimanjaro" (20th) (11th wk). Pushed to \$9,000. Last week, trim \$7,000.

Randolph (Goldman) (2,500; 50-99)—"Million Dollar Mermaid" (M-G). Good \$20,000 but not up to hopes. Last week, "Pal Gus" (20th) (2d wk), \$7,700.

Stanley (WB) (2,900; 50-99)—"Road To Bali" (Par). Nice \$21,000. Last week, "Montana Belle" (RKO), \$5,000.

Stanton (WB) (1,473; 50-99)—"Hurricane Smith" (Par). Mild \$7,000. Last week, "Shores Tripoli" (20th) "Leave to Heaven" (20th) (reissues), \$4,800.

Studie (Goldberg) (500; 65-99)—"Promoter" (U). Big \$5,000 or near. Last week, second runs.

Trans-Lux (T-L) (500; 85-\$1.20)—"Breaking Sound Barrier" (UA). Solid \$8,500. Last week, "Happy Time" (Col) (7th wk), \$3,000.

World (G&S) (500; 85-\$1.20)—"Limelight" (UA). Socko \$9,000. Last week, second runs.

'Bali' Lusty \$17,000, Seattle; 'Hiawatha' 10G

Seattle, Dec. 30.

Biz is perking here this round despite plenty of holdovers. "Road To Bali" is standout with a smash session at Paramount. "Limelight" looks only fair at Music Box. "Against All Flags" looms big in second Music Hall round. "Hiawatha" is sturdy at the Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Hiawatha" (AA) and "No Holds Barred" (AA). Sturdy \$10,000 or near. Last week, "Ring" (UA) and "Tromba" (Lip), \$7,600.

Fifth Avenue (Evergreen) (2,368; 65-90)—"Stars, Stripes Forever" (20th) and "Jungle Girl" (AA) (2d wk). Good \$8,000 after okay \$8,800 opener.

Liberty (Hamrick) (1,650; 85-90)—"Zenda" (M-G) (2d wk). Big \$8,500 after getting \$9,500 opener.

Music Box (Hamrick) (850; 65-90)—"Limelight" (UA). Fair \$5,000, and obviously disappointing. (Continued on page 40)

Kansas City, Dec. 30.

Film houses here are meeting the holiday season with stronger product, and climbing out of pre-Christmas doldrums. Most opened new bills Dec. 24 or Christmas Day. "Road To Bali" is sock at the Paramount, and will stay a second week. "Against All Flags" shapes solid at Fox-Midwest 4-theatre combo. "Four Poster" is great at little Kimo. "Promoter" shapes smash in fifth Vogue stanza. Fox Midwest lights up the Orpheum for "My Cousin Rachel," with big round likely.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Four Poster" (Col). Great \$3,000. Last week, "Never Take No Answer" (Indie), \$1,000.

Midland (Loew) (3,500; 50-75)—"The Clown" (M-G). Good \$14,000. Last week, "Outpost in Malaya" (UA) and "Storm Over Tibet" (Col), NG \$4,000 in 6 days.

Missouri (RKO) (2,650; 50-75)—"Blackbeard the Pirate" (RKO) and "Battles of Chief Pontiac" (Indie). Slow \$6,000. Last week, "The Ring" (UA) and "Untamed Women" (UA), drab \$2,500.

Paramount (Tri-States) (1,900; 50-75)—"Road To Bali" (Par). Up to expectations with socko \$14,000. Holds. Last week, "Meet Capt. Kidd" (WB), fairish \$5,000.

Orpheum (Fox Midwest) (1,913; 65-85)—"Cousin Rachel" (20th). Big \$13,000 looms. Will hold. Last week, house dark.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Against All Flags" (U) with "Rose Bowl Story" (AA) added at Tower and Granada. Solid \$15,000 or close. Last week "Steel Trap" (20th) bolstered with sneak preview of a new film each night to get acceptable \$11,000.

Vogue (Golden) (550; 65-85)—"The Promoter" (U) (5th wk). Picking up to sock \$2,400. Will go a sixth. Last week, \$1,800.

Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Abbott Costello Meet Capt. Kidd" (WB). Dull \$16,000. Last week, "Cattle Town" (WB), \$11,000.

United Artists, Vogue (UATC-FWC) (2,100; 883; 70-\$1.10)—"Bad and Beautiful" (M-G). Fancy \$29,000. Last week, in other units.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10)—"Million Dollar Mermaid" (M-G). Solid \$32,000. Last week, with Four Star, "Flat Top" (AA) and "No Holds Barred" (AA), \$23,000.

Orpheum, Hollywood Paramount (Metropolitan-F&M) (2,213; 1,430; 60-\$1.10)—"Road To Bali" (Par). Smash \$47,000. Last week, in other units.

Los Angeles Paramount (UPT) (3,200; 95-\$1.50)—"Sky Full of Moon" (M-G), with Liberace heading stageshow. Okay \$30,000. Last week, with Hollywood Paramount, "Bwana Devil" (Indie) (4th wk), \$22,000.

Wilshire (FWC) (2,296; 80-\$1.50)—"Moulin Rouge" (UA). Hot \$27,000. Last week, with L.A. unit.

Beverly Hills (WB) (1,612; \$1.50-\$1.80)—"Hans Christian Andersen" (RKO). Mighty \$40,000 or close. Last week, nabe first-run.

Fine Arts (FWC) (679; 80-\$1.50)—"Come Back, Little Sheba" (Par). Smart \$9,000 or near. Last week, "Promoter" (U) (7th wk-8 days), \$2,900.

Ritz (FWC) (1,370; 80-\$1.50)—"Cousin Rachel" (20th). Nifty \$13,000 or over. Last week, with Globe, "Snows Kilimanjaro" (20th) (4th wk), \$6,600.

Four Star (UATC) (900; 80-\$1.50)—"The Star" (20th). Near-record \$13,000 looms. Last week, in another unit.

Canon (ABC) (533; \$1.20-\$1.50)—"Member of Wedding" (Col). Fair \$7,000. Last week, "Full House" (20th) (14th wk), \$1,200.

Stagedoor (A-R) (370; 85-\$1)—"The Promoter" (U). New house record of great \$6,500. Last week, "Quiet Man" (Rep) (7th wk), \$2,200 with prices upped.

Clay (Rosener) (400; 65-85)—"Beauty and Devil" (Indie). Oke \$2,100. Last week, "Catherine Great" (Indie) and "Henry Eighth" (Indie), 6 days, \$1,700.

Palace (RKO) (2,600; 55-85)—"Blackbeard the Pirate" (RKO). Stout \$14,500. Last week, "Invasion U.S.A." (Col) and "Pathfinder" (Col), \$10,000.

Albee (RKO) (3,100; 55-85)—"Million Dollar Mermaid" (M-G). Fine \$16,000. Last week, "Desperate Search" (M-G), 5 days, \$7,500. Capitol (RKO) (2,000; 55-85)—"Thunder in East" (Par) and New Year's Eve sneak of "The Stoooge" (Par) at \$1. Solid \$11,000. Last week, "Montana Belle" (RKO), \$9,000.

Grand (RKO) (1,400; 55-85)—"Thunderbirds" (Rep) and "Battles of Pontiac" (Indie). Okay \$7,000. Last week, "Gunfighter" (20th) and "Yellow Sky" (20th) (reissues), \$4,500.

Keith's (Shor) (1,500; 55-85)—"Stars and Stripes Forever" (20th) and New Year's Eve sneak of "Meet Me At Fair" (U) at \$1. Sturdy \$10,500. Last week, "Something for Birds" (20th), \$5,000.

Palace (RKO) (2,600; 55-85)—"Blackbeard the Pirate" (RKO). Stout \$14,500. Last week, "Invasion U.S.A." (Col) and "Pathfinder" (Col), \$10,000.

Albee (RKO) (3,100; 55-85)—"Million Dollar Mermaid" (M-G). Fine \$16,000. Last week, "Desperate Search" (M-G), 5 days, \$7,500. Capitol (RKO) (2,000; 55-85)—"Thunder in East" (Par) and New Year's Eve sneak of "The Stoooge" (Par) at \$1. Solid \$11,000. Last week, "Montana Belle" (RKO), \$9,000.

Grand (RKO) (1,400; 55-85)—"Thunderbirds" (Rep) and "Battles of Pontiac" (Indie). Okay \$7,000. Last week, "Gunfighter" (20th) and "Yellow Sky" (20th) (reissues), \$4,500.

Independent Exhibitor Leader

Harry Brandt

is bullish on

Third Dimension and
Theatre TV

one of the many editorial features
in the

47th Anniversary Number

of

VARIETY

OUT NEXT WEEK

Chi Soars; 'Paris'-Vaude Giant 75G, Flags' Huge 30G, Tri-Opticon Same, 'Mermaid' Terrific 40G, 'Bali' Same

Chicago, Dec. 30.

Chicago Loop first-runs are going into the new year with a real bang. With top product all around, aided by clear weather and extra long weekend, the wickets are spinning merrily. Most tremendous grosser comparatively is the little Telerevue, a 606-seater, which racked up \$5,000 daily receipts raked up Tri-Opticon, three-dimensional shorts and is headed for giant \$30,000 on week.

The Chicago, with "April in Paris" and backed strongly by Four Step Bros., an ice revue, others, on-stage looks terrific \$75,000. Oriental, with "Million Dollar Mermaid," is tall \$40,000. "Stars and Stripes Forever" shapes lusty \$30,000 at Palace. "Road to Bali" at State-Lake looks sock \$40,000. "Against All Flags" at the Roosevelt heading for a rousing \$30,000. Okay \$10,500 looks for "Invasion, U. S. A." at Grand. "Provision" at Surf is sockeroo \$10,000. Lone holdover, at United Artists, "Abbott-Costello Meet Capt. Kidd" is holding at big \$15,000 in second frame.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "April in Paris" (WB) plus Four Aces and Four Step Bros. with ice revue on-stage. Heading for great \$75,000. Last week, "Because of You" (U) and Bill Lawrence on-stage \$37,000. Grand (RKO) (4,500; 55-98) — "Invasion, U. S. A." (Col) and "Red Planet Mars" (Indie). Oke at \$10,500. Last week, "Cairo Road" (Indie) and "Voodoo Tiger" (Col). \$8,000. Oriental (Indie) (3,400; 98) — "Million Dollar Mermaid" (M-G). Sock \$40,000. Last week, "Breaking Sound Barrier" (UA) (3d wk). \$9,000.

Palace (Eitel) (2,500; 98) — "Stars and Stripes Forever" (20th). Beating up firm \$30,000. Last week, "Plymouth Adventure" (M-G) (4th wk). \$7,000. Roosevelt (B&K) (1,500; 55-98) — "Against All Flags" (U) and "The Raiders" (U). Sockeroo \$30,000. Last week, "Hangman's Knot" (Col) and "Target Hong Kong" (Col) (2d wk). \$7,000.

State-Lake (B&K) (2,700; 55-98) — "Road to Bali" (Par). Smash \$40,000. Last week, "Snows Killmanjaro" (20th) (8th wk). \$7,000. Surf (U&E Balaban) (685; 98) — "The Promoter" (U). Packed houses giving this bandbox house a great \$10,000. Last week, "Cabinet Dr. Caligari" (Indie) and "Last Laugh" (Indie) (reissues) (2d wk). \$3,000.

United Artists (B&K) (1,700; 55-98) — "Abbott-Costello Meet Capt. Kidd" (WB) and "Pathfinder" (Col) (2d wk). Big \$15,000. Last week, \$16,000. Telerevue (Indie) (606; 98-\$1.25) — Tri-Opticon (Lesser). Sensational \$30,000 is sighted at this small-seater.

Woods (E-Sansness) (1,073; 98) — "Happy Time" (Col). Bright \$20,000. Last week, "Pony Soldier" (20th) (4th wk). \$7,500. World (Indie) (587; 98) — "One Summer Happiness" (Indie). Real happiness at \$8,000. Last week, "Dancers of Bali" (Indie) and "Little Spirit" (Indie) (2d wk). \$3,000.

'Mermaid' Fast \$15,500 In Cleve.; 'Flags' Brisk 14G, 'A&C' Hotsy 14½G

Cleveland, Dec. 30.

Holiday crowds are swarming into amusement sector again to jack up grosses in houses that took a terrific pre-Christmas beating. "Million Dollar Mermaid" is leaping into the hefty mazuma for State. "Stars and Stripes Forever" isn't running up flags for Hipp but looks okay. Palace's "Against All Flags" shapes brisk. "Meet Captain Kidd" at Allen looks big.

Estimates for This Week

Allen (W-racers) (3,000; 55-85) — "Meet Capt. Kidd" (WB). Big \$14,000. Last week, "Cattle Town" (WB). \$8,500. Hipp (Management) (3,700; 55-85) — "Stars, Stripes Forever" (20th). Okay \$14,500 or better. Last week, "Montana Territory" (Indie) and "Brigand" (Indie). \$7,000.

Lower Mall (Community) (585; 55-85) — "The Sinners" (Indie). (Continued on page 40)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Pirate' Powerful \$8,000 in Mpls.

Minneapolis, Dec. 30.

With the public apparently having trouble recovering from its buying spree for Christmas parties, holiday week got off to a slow start, but gaining momentum as impact of some boxoffice aces is felt. "Million Dollar Mermaid" shapes socko at Gopher. "Blackbeard the Pirate" looks hefty at Orpheum. Most offerings premeditated before Christmas which took in some slow days.

Estimates for This Week

Century (Par) (1,600; 50-76) — "My Pal Gus" (20th) (3d wk). Good \$5,000. Last week, \$5,500.

Gopher (Berger) (1,028; 50-76) — "Million Dollar Mermaid" (M-G). Boff \$7,000. Last week, "Jungle" (Lip) and "Mr. Walkie Talkie" (Lip). \$2,000.

Lyric (Par) (1,000; 50-76) — "Rose Bowl Story" (AA) and "Feudin' Fools" (AA). Slow \$4,500. Last week, "Son of Ali Baba" (U) and "Army Bound" (Mono). \$4,600.

Radio City (Par) (4,000; 50-76) — "Stars, Stripes Forever" (20th) (2d wk). Held at okay \$6,000. Last week, mild \$7,500.

RKO-Orpheum (RKO) (2,800; 40-76) — "Blackbeard the Pirate" (RKO). Hitting boxoffice jackpot. Hefty \$8,000. Last week, "Cattle Town" (WB). \$4,000.

RKO-Pan (RKO) (1,600; 40-76) — "Pathfinder" (Col) and "Target Hong Kong" (Col). Lively \$5,000. Last week, "Park Row" (UA) and "Confidence Girl" (UA). \$3,500.

State (Par) (2,200; 50-76) — "Abbott-Costello Meet Capt. Kidd" (WB). Surrounded by array of comedy shorts to attract kiddies and family trade. Fair \$5,500 or near. Last week, "Hiawatha" (AA). \$5,000.

World (Mann) (400; 65-\$1.20) — "Prisoner of Zenda" (M-G). Great \$6,000. Last week, "Angelo" (Indie). \$2,200.

Wash. NSG But 'Stars' Sockeroo \$16,000; 'Flags' Hep 9G, 'A&C' Oke 10G

Washington, Dec. 30.

Expected holiday boom failed to take shape here, although biz was nicely up over preceding session's rock bottom low. The four-day government workers' holiday proved to be bonanza for travel agencies and department stores, rather than the ptx biz. Week's takes, which reflect three days of holiday and weekend scale, are generally about average for normal sessions. One of bright exceptions to general disappointment along main stem, is "Stars and Stripes Forever" sock at Loew's Columbia. It did lion's share of Christmas night biz. "Prisoner of Zenda" is holding up strongly in second stanza at Loew's Palace. "Against All Flags" shapes fine at Keith's.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Everything I Have Is Yours" (M-G) plus vaude. Pleasant \$18,000, but not up to holiday standards for this big house. Last week, "Something for the Birds" (20th) plus Blackstone show on-stage. \$12,000.

Columbia (Loew's) (1,174; 55-80) — "Stars, Stripes Forever" (20th). Socko \$16,000 or near to top town. Last week, "Snows Killmanjaro" (20th) (10th wk). okay \$4,000 for final 6 days at tilted scale.

Dupont (Lopert) (372; 50-85) — "Brandy for Parson" (Indie) (3d wk). (Continued on page 40)

'Clown' Sturdy \$20,000, St. Loo, 'Promoter' 13G

St. Louis, Dec. 30.

Bolstered by Xmas Day and good weekend trade at mainstem houses, business is perking this session. "The Clown" is soaring to smash total at Loew's, best showing at house in recent weeks. Entry of Shubert as a first-run with "Limelight" was not auspicious. "The Promoter" shapes solid in two spots while "Stars and Stripes" looks good in second round at the Fox. "I Don't Care Girl" also looks nice at Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "I Don't Care Girl" (20th) and "Stranger in Between" (U). Good \$1,000. Last week, "Untamed Frontier" (U) and "Bachelor and Bobbysoxer" (RKO). \$10,000.

Fox (F&M) (5,000; 60-75) — "Stars and Stripes" (20th) and "Yellow Sky" (20th) (2d wk). Good \$12,000 after lusty \$15,500 first stanza.

Loew's (Loew) (3,172; 50-75) — "The Clown" (M-G). Sock \$20,000. Last week, "Prisoner of Zenda" (M-G) and "Last Train Bombay" (Col) (2d wk). \$10,000.

Missouri (F&M) (3,500; 60-75) — "Flat Top" (AA) and "Untamed Frontier" (U). Nice \$11,000. Last week, "Assignment in Paris" (Col) and "Blazing Forest" (Par). mild \$7,500.

Pageant (St. L. Amus.) (1,000; 90) — "The Promoter" (U). Great \$4,000. Last week, "Run for Money" (U) (2d wk). \$3,000. Shady Oak (St. L. Amus.) (800; 90) — "The Promoter" (U). Good \$9,000. Last week, "Browning Version" (U). \$4,500.

Shubert (Indie) (1,500; 60-75) — "Limelight" (UA). Disappointing at \$8,000. Last week, house was not on first-run.

'Flags' Terrific \$17,000, Toronto

Toronto, Dec. 30.

With that holiday shopping lull out of the way, town is jumping currently. "Million Dollar Mermaid," in second round at Loew's, and "Against All Flags" at the Uptown are running neck and neck. Latter is terrific to give the Uptown its biggest session in many months. In third place is "Outpost in Malaya," re-titled from its release in Britain as "Planter's Wife," with smash total. "My Pal Gus" is a hefty newcomer.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Ride Man Down" (U) and "Hiawatha" (AA). Okay \$13,000. Last week, "Without Warning" (UA) and "Michael Strogoff" (Indie) (re-issue). \$9,000.

Eglinton (FP) (1,080; 50-90) — "Tales of Hoffmann" (London). Nice \$6,500. Last week, "Hour of 13" (M-G). \$5,500.

Imperial (FP) (3,373; 50-80) — "Lusty Men" (RKO) (2d wk). Holding at big \$9,500. Last week, \$12,000.

Loew's (Loew) (2,748; 50-80) — "Million Dollar Mermaid" (M-G) (2d wk). Smash \$18,500 and topping last week's \$17,800.

Odeon (Rank) (2,390; 50-90) — "Outpost in Malaya" (Rank). Hefty \$15,000. Last week, "Bonzo To College" (U). \$6,000.

Shea's (FP) (2,398; 40-80) — "Abbott-Costello Meet Capt. Kidd" (WB) (2d wk). Oke \$7,000. Last week, \$9,000.

University (FP) (1,558; 40-80) — "My Pal Gus" (20th). Stout \$11,000. Last week, "Snows Killmanjaro" (20th) (7th wk). \$6,000. Uptown (Loew) (2,743; 40-80) — "Against All Flags" (U). Wow \$17,000. Last week, "Because of You" (U) (4th wk). \$6,300.

20th Century-Fox Vespene

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Big Penetration

Ballyhoo to Achieve

Big Grosses

* * *

an interesting editorial feature

in the

47th Anniversary Number

of

VARIETY

OUT NEXT WEEK

B'way Terrific; 'Stars'-Ice Show 160G, Flags'-Ray 120G, 'April'-Stage 108G, 'Sheba' 54G, 'Rachel' 53G, 'Ruby' 24G

With Times Square jammed almost like New Year's Eve starting the afternoon of Christmas Day, first-run business on Broadway is soaring to the biggest Xmas week in its history. Combination of clear weather and the long holiday weekend (many business establishments closed from Dec. 24 until last Monday) is credited by veteran managers with making this possible.

Thousands of servicemen, home for year-end furloughs, and many more out-of-town visitors helped swell attendance as 11 new bills were launched. Houses, of course, are being helped by having both Christmas Day and New Year's Eve included in this stanza's biz total. Result is a long string of new records. Even the coldest weather of the year last Sunday (28) failed to hurt much.

Highest money total for any newcomer went to the Roxy with "Stars and Stripes Forever," with the "Ice-Colorama" on stage. It hit a giant \$160,000 in the first week ended Monday (29) night, biggest Christmas week in the house's history. This combo smashed the 27-year-old Roxy high for Xmas day, too.

The Music Hall, with "Million Dollar Mermaid" and annual Xmas stagelash and pageant, is registering an alltime high for the current (4th) week ending today (Wed.). The Hall seems assured of reaching \$187,000 or near, which tops the old record by about \$7,000.

"April in Paris," with Sarah Vaughan, Illinois Jacquet band and Four Tunes heading stage bill, wound up first week at the Paramount with a smash \$108,000, one of the bigger sessions at the house and best at the Par flagship in about a year.

"Come Back, Little Sheba" is packing the small Victoria and came near the alltime house high with a terrific \$54,000 in first week ended Monday (29).

"Against All Flags," with Johnnie Ray topping the stagelash, hit a huge \$120,000 or near in initial session ended last night (Tues.). "My Cousin Rachel" is heading for a smash \$53,000 for first week at the Rivoli. "Ruby Gentry," also new, looks to reach a solid \$24,000 at the Mayfair.

"Blackbeard the Pirate" is climbing to a great \$42,000, or close, at the State. "No Time For Flowers" looks like big \$9,000 at the Normandie. Importance of Being Earnest," with a giant \$12,000, broke the house high at the bandbox Baromet. "Hiawatha," another newcomer, looks nicely at \$7,500 for the reopened Bijou. "Black Castle," with vaudeville, shapes up socko \$30,000 in an eight-day week at the Palace.

"Hans Christian Andersen" is spurring ahead so strongly that it registered close to opening-week figures at both the Criterion and Paris in the past stanza, the fifth. Danny Kaye opus hit a giant \$57,000 at the Criterion and a sockeroo \$24,700 at the Paris.

Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) — "Limelight" (UA) (10th wk). Current round ending today (Wed.), which takes in New Year's Eve, looks to hit smash \$42,000 or close. Last week, \$12,000. Stays on.

Beekman (R&B) (550; 85-\$1.50) — "Under Red Sea" (RKO) (7th final wk). Sixth round ended Monday (29) pushed to good \$4,000 after \$3,000 for fifth. "Castle in Air" (Indie) opens Friday (3).

Bijou (City Inv.) (589; 90-\$1.50) — "Hiawatha" (AA). First round ending today (Wed.) looks like nice \$7,500, which is not big for a holiday week. Last week, house was shuttered.

Baronet (Reade) (430; 90-\$1.50) — "Importance of Being Earnest" (U) (2d wk). First week ended Sunday (28) hit new high for this bandbox house at \$12,000, terrific.

Broadway (Cinerama) (1,250; 90-\$2.80) — "This Is Cinerama" (Indie) (18th wk). The 13th session ended last night (Tues.) was smash \$46,000 or near, aided by extra shows. The 12th week was sock \$36,000.

Capitol (Loew's) (4,820; 70-\$1.50) — "Against All Flags" (U) with Johnnie Ray, Georgia Gibbs, Ray Anthony orch on-stage (2d wk). Initial stanza ended last night (Tues.). wound up at huge \$120,000 or close.

In ahead, "Because of You" (U) (3d wk), \$13,000, to round out a highly successful engagement.

Criterion (Moss) (1,700; 50-\$1.85) — "Hans Christian Andersen" (RKO-Goldwyn) (6th wk). Fifth session ended Monday (29) soared

to giant \$57,000, only a step behind record-breaking initial week of this run. Fourth week was fancy \$35,000.

Fine Arts (Davis) (468; 90-\$1.80) — "The Promoter" (U) (10th wk). Ninth frame ended Monday (29) night roared ahead to great \$10,800 after very strong \$7,200 for eighth week. This just keeps rolling along, having done unusually well through the pre-Xmas slump.

Globe (Brandt) (1,500; 50-\$1.50) — "Pony Soldier" (20th) (2d wk). Initial holdover week ending today (Wed.) 6 days looks like fine \$13,600. First week was nice \$16,000. "8 Iron Men" (Col) opens tomorrow (Thurs.).

Guild (Guild) (525; \$1-\$1.80) — "Leonardo da Vinci" (Indie) (6th wk). Current week ending today (Wed.) climbing to around \$8,500 after nice \$6,500 for fifth stanza.

Mayfair (Brandt) (1,736; 50-\$1.50) — "Ruby Gentry" (20th). First week ending today (Wed.) looks to hit solid \$24,000. Holds naturally. In ahead, "Thief of Venice" (20th) (3d wk), \$8,000, with boost from preview of "Gentry" on final day of run.

Normandie (Normandie Theatres) (592; 95-\$1.50) — "No Time For Flowers" (RKO). First week ending today (Wed.) looks to hit big \$9,000. Holds. Last week, on reissues.

Palace (RKO) (1,700; 75-\$1.40) — "Black Castle" (U) with 8 acts of vaude. Heading for socko \$30,000 for 8-day week, this bill having opened on Xmas (Thurs.), a day ahead of usual opening here. Last week, "Torpedo Alley" (AA), with vaude, fine \$22,000 sans help of Christmas, making it a six-day week.

Paramount (Par) (3,664; 80-\$1.80) — "April in Paris" (WB) with Sarah Vaughan, Illinois Jacquet orch, Four Tunes, Stump & Stumpy topping stagelash (2d wk). Initial session ended last night (Tues.) landed great \$108,000. In ahead, "Stop, You're Killing Me" (WB) plus Janis Paige, Jack Carter, Buddy Morrow orch (2d wk). \$47,000.

Paris (Indie) (568; \$1.25-\$1.80) — "Hans Christian Andersen" (RKO-Goldwyn) (6th wk). Fifth stanza ended Monday (29) pushed to huge \$24,700, which is a step ahead of opening week here. Fourth week was big \$14,000.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Million Dollar Mermaid" (M-G) with annual Christmas stagelash (4th wk). Soaring to colossal \$187,000, new alltime high for any week here. This broke the old record of "See You in My Dreams" (WB), \$180,600, made over New Year's week, end 1951-52. Third week also was socko. Money for fourth week was possible by adding an extra show starting last Friday plus, of course, usual New Year's eve upbeat. Holds.

Rivoli (UAT) (2,092; 70-\$2) — "Cousin Rachel" (20th). Initial week ending today (Wed.) is heading for a smash \$53,000. In ahead, "Snows of Killmanjaro" (20th) (14th wk). \$8,000.

Roxy (20th) (5,886; 80-\$2.20) — "Stars and Stripes Forever" (20th) with "Ice-Colorama" ice revue, acts on-stage (2d wk). First week ended Monday (29), and not benefiting from New Year's Eve, hit a giant \$160,000, biggest Xmas week in house's history. Broke Christmas day business record.

State (Loew's) (3,450; 55-\$1.50) — "Blackbeard the Pirate" (RKO). First stanza ending today (Wed.) is heading for great \$42,000 or near. Holding. In ahead, "Hangman's Knot" (Col) (2d wk-8 days), \$10,000.

Sutton (R&B) (561; 90-\$1.50) — "Member of Wedding" (Col). Opened yesterday (Tues.). In ahead, "Four Poster" (Col) (11th wk-6 days), okay \$6,000 after \$4,200 for 10th week of 7 days. Pie enjoyed a nice run here.

Trans-Lux 60th St. (T-L) (453; \$1.80-\$2.40) — "Limelight" (UA) (10th wk). Present session ending today (Wed.) looks to climb to big \$8,600 after oke \$4,500 for 9th week. Nearing end of run.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Full House" (20th) (11th wk). Current round ending today (Wed.) heading for fine \$6,200 after \$3,600 for 10th frame.

Victoria (City Inv.) (1,060; 70-\$1.80) — "Come Back, Little Sheba" (Par) (2d wk). Initial week ended last night (Tues.) was near-record \$34,000 or close, terrific for this small-capacity house. In ahead, "Breaking Sound Barrier" (UA) (7th wk-4 days), okay \$6,000 to conclude highly successful run.

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Marilyn Monroe
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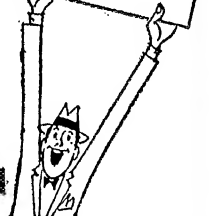
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Musicals and Revivals Topping Paris Legit; 'Big Four' Shows Still Strong

Paris, Dec. 23.

Christmas-New Year week is changing the face of the Paris legit season, with the flow of new plays being outnumbered by musicals and more revivals.

Theatre year got off to a good start with a flock of new scripts by top Gallic scribes, most of them making the hit class. Big four among the straight ones remain the same items as they were in October. Henri Bernstein's triangle drama, "Evangeline," with pic stars Danielle Darrieux and Raymond Pellegrin to boost it, was an early arrival, moving into Bernstein's own house, the Ambassadeurs, Oct. 1. Play will stay there for balance of season.

Marcel Achard's "Companions of Marjolaine," also bolstered by the presence of pic people (Arletty and Bernard Blier), is doing well at the Antoine, and Jean Marsan's fluffy farce, "Zoe," at the tiny Wagram playhouse, and Gabriel Arout's "Queen of Clubs," at the 300-seater Saint-Georges, remain as solid as they were after opening, which means capacity nightly.

Holiday arrivals are all musicals or revivals with exception of two adaptations, both from the American. These two — Andre Roussin's Frenchifying of the John Erskine novel, "Private Life of Helen of Troy," retitled "Helen, or The Joy of Living" and Marcel Duhamel's translation of Irwin Shaw's "Gentle People," retitled "Philippe and Jonas" — struck luck with both crix and paying customers.

New musicals include "It Was Written in the Stars," Marc-Gilbert Sauvageon-Johnny Hess operetta, at Theatre de Paris; "Flowering Path," Francis Lopez-scored operetta with Georges Guetary, at the ABC, and a minor matter, "I'll Sleep in Your Bed," musical comedy by Robert Chabrier, Pierre Ferrary and Roger Xel, at the Ambigu. Oscar Strauss' "Three Waltzes," with book by the late Leopold Marchand and Albert Wilmetz, is getting a second showing at the Gaite-Lyrique. "Waltzes," 1939 hit when Pierre Fresnay and Yvonne Printemps played it, has been lensed in France. Revival is making nice money.

Revival list grows weekly. Giraudoux's "Siegfried," 1928 opus, is a hit at the Comedie des Champs-Elysees, as is return of Sacha Guitry's "Don't Listen, Ladies" at the Varietes, both having done three months of nifty biz to date. More recent comebacks are Ibsen's "Doll's House," with pic star Danielle Delorme, at the redecorated plush house, Caumartin; Pirandello's "As You Desire Me," at Charles de Rochefort; Feydeau's 1900 farce, "Flea in the Ear," at Montparnasse — Gaston Baty; Bourdet's "Marriage," with Pierre Fresnay and Yvonne Printemps, at the Michodiere; Sacha Guitry's "Mozart," at the Marigny, and T. S. Eliot's "Murder in the Cathedral," by the Theatre National Populaire troupe at the Palais de Chaillot.

New Protection Decree

In Arg. Gives Native

Pix More Playing Time

Buenos-Aires, Dec. 23.

Latest protectionist decree for the local film biz gives native product an even greater break than before. It has been ruled that a local pic will have only to earn 60% of what a foreign film grosses in order to be held over an extra week.

To further annoy American distributors in the face of this decree, there appears to be no tangible results showing up from Eric Johnston's visit last month. The Motion Picture Assn. of America prexy was given promises that the Johnston-Cereijo pact would be carried out in full. But thus far distributors claim they note no softening in the Entertainment Board's attitude towards granting release permits.

Raul Apold, Entertainment Board chief here, has announced he will visit the U. S. next March. Hence, some here believe that improvement in the situation for U. S. distributors can be expected only after he has had further talks with the AFA in N. Y.

'Fourposter' Duo Sock In Tour Through Italy

Turin, Dec. 23.

The Italian version of "Fourposter," after presentations in Milan and Genoa, is now being seen in Turin. After Turin, the Renzo Ricci-Eva Magni troupe will go to San Remo, Bologna and Florence and, from February on, will be at the Teatro Eliseo in Rome. Duo has a winner in the Jan de Hartog play, between fine direction by Renzo Ricci and the artistic, lively performance given by Ricci and Miss Magni, as the couple. Setting and costumes are a stylish interpretation of the various epochs.

"Fourposter" is on its way to being this season's hit, and Ricci & Magni are holding back on the production of other American plays, for which they have bought the Italian rights, until late in the spring.

'Deshonra,' Arg. Pic, Top Buenos Aires Grosser; 'Joan,' 'Own' 3d and 4th

Buenos Aires, Dec. 23.

Even with estimated film theatre grosses for 1952 still incomplete, "Deshonra," Interamericana's local production, appears certain to be top grosser for the year, with \$188,899 for eight weeks at the Gran Rex Theatre. The French pic, "Manon," appears to be second with \$172,720 in a 24-week run at the 660-seat Biarritz. Gran Rex seats 3,290.

An analysis of pix grosses shows that film biz totals soared in the second half or starting in May when a boost in admission scales was allowed. This was possible despite a marked general biz recession the last half of the year. Obviously, some pix were hurt by being released after the trade recession set in even when aided by a boxoffice tilt.

It's pointed out that native pictures had the cards stacked in their favor because of the government's protectionist policy here. This decree assured them of top playing time and showing in the best houses. Despite this, only a handful of the local releases got into the high-grossing class.

The third biggest grosser was "Joan of Arc" (RKO), which did \$154,882 in 24 weeks and 11 days at the Libertador. "Our Very Own," also from RKO, was fourth in the top 12 grossing list for the year, with \$135,677 in 21 weeks at the Trocadero. "All About Eve" (20th) was fifth, having played 21 weeks at the Gran Rex, Luxor and Broadway.

"Cyrano" (UA) was sixth with 18 weeks at the Capitol and \$103,515. Others in the top 12 list, in order of money taken in at key first-runs, were "Cinderella" (RKO), \$102,695; "Hamlet" (U), \$101,165; "Place in Sun" (Par), \$97,014; "Three Musketeers" (M-G), \$95,795; "September Affair" (Par), \$90,750; and "Adam's Rib" (M-G), \$89,332. Final returns on "Las Aguas Bajan Turbias" (Del Carril) are not complete.

FEW U. S. PIX PLAYING LISBON THIS MONTH

Lisbon, Dec. 23.

For the first time in at least 30 years, Hollywood pix do not dominate Lisbon first-runs this month. One reason is that cinemas are prepping their biggest American films for Christmas, while another is that the various films festivals give so much publicity to European films in the local press that importers and exhibitors are encouraged to buy them.

American product includes the Monumental "Streetcar Named Desire" (WB) and the Politama's "Diplomatic Courier" (20th). The Imperio has "Anna," and the Eden "Guardie e Ladri," both Italian. The Sao Jorge is playing "Importance of Being Earnest," while the Condes has the Mexican-made "The Great Magico."

Fonteyn, Shearer Set To Rejoin Sadler's Ballet

London, Dec. 30.

Margot Fonteyn, lead ballerina of Sadler's Wells Ballet, out of the troupe this fall due to diphtheria, will return to the company at Covent Garden Jan. 20, when she dances in Frederick Ashton's "Apparitions."

Moir Shearer, also a lead ballerina, who has been out of the company because of recent motherhood, is due back Feb. 7 in "Symphonic Variations."

Mex Pix Biz Hit By Admish Cuts

Mexico City, Dec. 30.

Biz for all first-runs and most subsequent and second-run houses here recently hit a new low for Mexico City. Exhibitors attribute the slump to intensification of the traditionally long Mexican Xmas as well as the 20%-35% cut in admission prices that the city amusements supervision department recently ordered. Exhibs say biz is 25% below what it normally is for this season of the year.

They reveal that the effects of the admission cuts are manifesting themselves much sooner than they had expected. They believed it would have a bad long range effect, and not become apparent for several weeks. There is no compensation for the price paring in the form of more customers at the lower rates, the exhibitors complain.

"Greatest Show on Earth" (Par), playing day-date at two top first-runs, the Cines Mexico and Mariscal, is the only film in town that is currently doing any biz worth noting. But even at that, "Show" is grossing far less than did some other so-called super epics down here.

Exhibs, however, are not overly pessimistic. They see a goodly comeback in trade around mid-January, when the public again becomes cinema-minded after the three-week Yule attention to other forms of entertainment.

DISNEY DOING 'ROGUE' IN SCOT HIGHLANDS

Glasgow, Dec. 23.

Walt Disney will start lensing "The Highland Rogue," story of Scot outlaw, Rob Roy MacGregor, around Stirling and Loch Lomond in next March. Alex Bryce, his second unit director, has been scouting locations and characters. Disney plans to recapture the grandeur of the Scottish Highlands.

Pic likely will cost about \$1,500,000. Of this, 40% will be U. S. dollars and the rest accumulated funds in Great Britain. Scot players will be utilized as far as possible. Richard Todd, trained in Scot stock drama, will be Rob Roy.

French Film Week Set For London Next Feb.

Paris, Dec. 23.

French Film week in London is scheduled to roll Feb. 12 next year at the Rialto Theatre. Run by Unifrance Film, Gallic government org to hypo French pix abroad, this will launch the cream of the French film crop to the English public and exhibitors. There will be a different pic daily with three showings, two in the afternoon and a formal gala in the evening with celebs invited.

Pix on the list, now being submitted here, are Rene Clair's "Les Belles De Nuit," doing big biz here; Andre Cayatte's controversial against capital punishment, "Nous Sommes Tous Des Assassins" ("We Are All Murderers"); Jean Delannoy's "La Minute De Verite" starring Jean Gabin and Michele Morgan; Christian-Jaque's "Fanfan La Tulipe," starring Gerard Philippe; and two Fernandel films, "La Table Aux Creves" and the big grossing Franco-Italian "Le Petit Monde De Don Camillo" ("The Little World of Don Camillo").

Robert Cravenne, Unifrance prexy, is handling all arrangements for the film week and hopes to be able to have a French Film Week in N. Y. early in the spring.

'Show' Sets New Highs in 3 Aussie Houses; 'Vadis' May Outgross 'Wind'

Sydney, Dec. 23.

'Whittington' '52 Final

Pantomime for London

London, Dec. 30.

Unveiling of "Dick Whittington" at Val Parnell's Palladium Dec. 23 marked the last of the major seasonal shows which are staged every year at this time. Lavishly mounted, the pantomime has a classy dream sequence ballet as a highlight.

First-nighters were impressed by Vanessa Lee, whose performance as the principal boy is excellent. "Whittington" is also fortified with a string comedy contingent headed by Sonnie Hale, Frankie Howard and Richard Hearne.

Oats Operas, Actioners Best '52 Nip Grossers Barring Top Scale Pix

Tokyo, Dec. 23.

Oats operas and actioners were the top grossers among foreign films released in Japan during 1952. With the exception of such big films such as "Gone With Wind" (M-G) and "For Whom Bell Tolls" (Par), the westerns rated top biz-getters. Local reps of foreign film distributors selected the following films as top 1952 money-makers:

Metro: "King Solomon's Mines," "Gone With Wind" and "American in Paris."

Paramount: "For Whom Bell Tolls," "Place in Sun" and "Samson and Delilah."

Warner: "Only Valiant," "Dallas" and "Streetcar Named Desire."

20th-Fox: "Blood and Sand," "Black Rose" and "Oklahoma Kid."

Universal: "Ali Baba and 40 Thieves," "Winchester '73" and "Abbott-Costello Meet Invisible Man."

RKO: "She Wore Yellow Ribbons," "Treasure Island" and "The Outlaw."

Republic: "Sands of Iwo Jima" and "Rio Grande."

United Artists: "Carnegie Hall," "Red River" and "High Noon."

Allied Artists: "Dillinger," "Masacre River" and "Red Light."

Toho: "Lives of Bengal Lancer," "Since You Went Away" and "Big Carnival."

Daiel: "Wonder Man," "Japanese War Bride" and "Caribou Trail."

British Commonwealth Film Corp.: "African Queen," "Where No Vultures Fly" and "Happy Go Lovely."

Others included "Canadian Pacific," "Pirates of Capri" and "Die Frau von Stronhof," all from Elhai; "Bitter Rice," "Tomorrow Too Late" and "Germany, Year Zero," from Italfilm; "Arch of Triumph," "Somewhere in Europe" and "Four in a Jeep," from Obel; and "Thieves of Bagdad," "Tales of Hoffmann," "Third Man," from Towa Eiga.

Swiss 'Ladies' Makes Hit In Its Bow at Zurich

Zurich, Dec. 23.

Albert Pulmann production of "Nicht zuhoeren, meine Damen" ("Don't Listen, Ladies"), comedy by Sacha Guitry, in German translation by Werner A. Schlippe, is a hit here at the Theatre am Central.

Staged for the first time in this country, play has enough charm, plus many hilarious situations to click even without the Guitry personality to dominate it.

In the Theatre am Central performance, Swiss actor Leopold Biberti is perhaps less all-dominant than Guitry, but manages his wordy part in grand fashion, marking this as one of his best characterizations in a long time. He is supported by a well-chosen cast of players, of which only young debutante Marlis Gerwig has moments of uncertainty. Alice Lach gives a sock performance as an aging woman-about-town. Erhard Siedel's direction maintains a fast-moving pace all through the play.

Terrific biz is being done by key pic houses here as the strongest product lineup in a decade woos patrons despite Yuletide summer heat here. The boxoffice intake should give Down Under showmen their biggest Yuletide-New Year season yet. Both U. S. and British fare is proving there is nothing wrong with the film business if the product is good.

"Greatest Show on Earth" (Par), following a major pre-selling campaign under Herman Flynn, Par's publicity chief, has smashed all house records at the Prince Edward, 1,389-seater here, as well as at the Kings in Melbourne.

"Quo Vadis" (M-G) is socko in Sydney, Melbourne, Adelaide and Brisbane, and may outgross "Gone With Wind" here. Both "Vadis" and "Show" are playing at advanced admissions. Another smash draw is "Importance of Being Earnest" (Rank), with "Snows of Kilimanjaro" (20th) also in the top bracket.

"Man in White Suit" (U) has pulled solid biz here, with "Encore" (Par) hitting 14 weeks in Melbourne. The kiddies are going for "Robin Hood" (RKO) and "Jack and Beantalk" (WB). "Because You're Mine" (M-G) looks okay for solid biz.

Salzburg Fete Settles

Row Over Opera Preem;

Lothar Again Director

Vienna, Dec. 23.

The Salzburg Festival management has published titles and some of the musical stars for the 1953 Festival. New production spotlight will be on world preem of Gottfried von Einem's opera, "The Trial," based on the novel and play by Franz Kafka. This indicates that differences between the Fete direction and Einem over the latter's sponsorship of Commie writer and director Bert Brecht for Austrian citizenship have been reconciled. Einem was dropped for a while from the festival committee where he has been musical advisor for many years. Brecht, although granted Austrian nationality on premise he would do some work in Salzburg has made no move to leave East Germany.

The 1953 lineup indicates that Ernst Lothar will retain the directorial reins on the open air production of the traditional Reinhardt-Hoffmanstahl "Jedermann." Switch from Helena Thimig Reinhardt's direction in the 1952 season sparked a lively controversy. But crix generally praised the Lothar re-staging as livelier and more crowd pleasing than the older version.

On the operatic side, in addition to "Trial," "Rosenkavalier," "Marriage of Figaro," "Don Juan" and "Cosi fan Tutte" are listed. Herbert Graf from the Met will stage the "Don Juan" and Oskar Fritz Schuh from Vienna State Opera the new "Trial."

Dramatic list includes Shakespeare's "Julius Caesar," staged by Josef Gielen; the "Jedermann," with Oscar Homolka listed for two roles; and one other production. Clemens Krauss, Wilhelm Furtwangler, Karl Bohm and Bruno Walter are principal batoners named.

JAP GOVT. DECISION ON IMPORTS DELAYED

Tokyo, Dec. 23.

Despite pressure from distributors and exhibs, the Japanese Finance Ministry will not announce its decision on the general policy of film imports for the coming fiscal year until after the first of the year.

Ministry officials have been studying transcripts of the public forum on the problem held Nov. 19, but have announced that so many problems exist they will be unable to hasten decision. Knotty problems are: allocations of U. S. indies and French and Italian pix among Japanese distributors, qualifications to determine licensing of newly established distributors and determination of the extent to which suggestions advanced at the forum should be incorporated into the official policy.



The New Year brings
a wonderful surprise,
a screenful of
emotion in a funny,
touching, brilliant
motion picture,
a truly great
attraction,
M-G-M's
"THE CLOWN"

It happens only occasionally that a picture comes to the screen so rich in all the values of audience appeal, story, performance, humor, action, heart-throb, background that one may truthfully say: "Everything clicked!" **THIS IS BOX-OFFICE!**

This is the story of a comic, once a Ziegfeld star, who is lifted from the low estate to which he has fallen by the faith and love of his young son.

Red Skelton contributes to the Screen Hall of Fame a masterful performance, a role that ranges from hilarious to heart-breaking, a characterization which takes him from the category of screen comedian to actor extraordinary. And as though inspired by this history-making delineation, a youngster named Tim Considine delivers in his first screen appearance a job that will zoom him to fame and stardom.

This picture truly has everything. It is a great show to see and to hear. It combines heart appeal with uproarious fun; it is a triumph of showmanship for showmen who know and understand that **THIS IS BOX-OFFICE!**

—★—

M-G-M presents "THE CLOWN" starring Red Skelton • Jane Greer • with Tim Considine • Screen Play by Martin Rackin • From An Adaptation by Leonard Praskins • Story by Frances Marion • Directed by Robert Z. Leonard • Produced by William H. Wright

(A date to remember. Brotherhood Week's Silver Anniversary Feb. 15-22, 1953)

Inside Stuff—Pictures

Theatre TV, three dimension films and mushrooming drive-in theatres may put exhibition into a "new era," in the opinion of Morton Globus of the Wall St. brokerage house of Dreyfus & Co. In a letter distributed by the firm last week, he writes: "The potentialities of theatre television are suggested by the growth of motion picture theatres equipped with a large television screen."

About four years ago, only one house was so equipped. Today over 100 houses in about 60 cities with a total seating-capacity of about 225,000 have large-screen TV compared with seven theatres in as many cities last year. Is it unreasonable to expect that in time record audiences will pay record boxoffice receipts to see events of the calibre of a Turpin-Robinson fight . . . or 'Carmen' at the Metropolitan Opera House?"

Globus spotlights United Paramount Theatres, National Theatres and RKO Theatres as three "low-priced" stocks "which should participate in the 'new theatre era'." He winds up his comments with the observation that the purpose of the letter is to "outline the possibility of new developments reversing the down trend of earnings that has plagued the industry generally since home television has become widespread."

Bert Friedlob, producer of "The Star," closed a deal with the May Co. through which the department store outfit took out a full-page ad in the Los Angeles newspapers plugging the Bette Davis starrer. Two of the picture's sequences were played in one of the May Co. stores. Friedlob reciprocated by taking space on the drama pages to call attention to the store ad.

Goodlatte, ABC Chief, Head of London Tent

London.
D. J. (Jack) Goodlatte, managing director of Associated British Cinemas, has been elected Chief Barker of the London Tent of the Variety Club at the first meeting of the newly appointed crew.

Others elected were Norman Harrington first assistant barker and Tom O'Brien, M.P., second assistant barker. Max Thorpe was named Doughguy, and Ben Henry, new property master.

Memphis Aids Convalescents

Memphis.
Memphis' Variety Club Tent No. 20 joined the Memphis Children's Heart Assn. to raise \$80,000 for a convalescent children home. Chief Barker M. H. Brandon reported that nearly \$25,000 already has been raised.

Cincy Picks Herman Hunt

Cincinnati.
Herman H. Hunt, local exhibitor, elected Chief Barker of Variety Club Tent 3 here. He succeeds Vance Schwartz who filled the office two terms, and now becomes a trustee. Edward Salzberg and Richard Rosenfeld are assistant barkers; Rex Carr, property master, and Hoyes McGowan, doughguy.

Gillette Alt Lake City Barker

Salt Lake City.
Sam L. Gillette, Tooele and Salt Lake exhibitor, named Chief Barker of Tent 38 here; succeeds William F. Gordon. Others elected were Gifford Davison, first assistant; Shirl Thayne, second assistant; and Howard Pearson, secretary.

Gratz Heads Rogers Hospital

Saranac Lake.
Charles Gratz, of Pittsburgh, Penna., appointed administrator of the Variety Clubs-Will Rogers Memorial Hospital here. He holds degrees from Pittsburgh U including those in hospital administration. A naval vet, Gratz previously held an administrative post at Vanderbilt U Hospital in Nashville.

Perlmutter Albany Barker

Albany.
Jules Perlmutter, head of Perlmutter Theatre Booking Service and exhibitor in Watervliet and Lake George, elected chief barker of the Albany Variety Club.

Other officers are first assistant, Leo Greenfield; second assistant, Alan Iselin; secretary, George H. Schenck; doughguy, Aaron Wing.

N. England Tent Keeps Old Crew

Boston.
Members of Variety Club of New England reelected the entire slate at the annual election held at club headquarters. Officers are: Walter Brown, Chief Barker; Max Levenson, first assistant; Philip Smith, second assistant; Louis Richmond, doughguy; and Michael Redstone, property master.

Kozloff Heads Las Vegas Tent

Las Vegas.
Jake Kozloff elected Chief Barker of Las Vegas variety Tent at a general election held Dec. 14 at the Last Frontier Hotel.

Others named include Ernie Cragin, first assistant barker; Robert Cannon, second assistant; Arch Loveland, doughguy; and Eddie Fox, property master.

Greenberger Cleve. Barker

Cleveland.
Henry Greenberger, veep of Community Theatre circuit, re-elected Chief Barker of Cleveland Variety Club for second term at its last meeting. Jack Silverthorne was named assistant barker and public relations director; Jerry Wechsler, second assistant barker; I. J. Schmertz, treasurer; and Leonard Greenberger, secretary.

D. C. Tent Installs Jan. 7

Washington.
International Chief Barker Jack Beresin and International Executive Director William McCraw will be on hand Jan. 7 for installation of new officers of the local Variety Tent No. 11. New slate is headed by Victor J. Orsinger, local exhibitor and lawyer as Chief Barker. Other officers are first assistant barker, Gerald P. Price; second assistant barker, Jack Fruchtman; property master, Alvin Q. Ehrlich; and doughguy, Sam Galanty.

In addition, Jake Flax and Nathan D. Golden are delegates to the 1953 International Convention. Jerry Adams, outgoing Chief Barker, will be sworn in as International Canvasser.

Yvonne De Carlo returns to her home lot, U-I, to star in "Devil's Canyon," a Frank Cleaver production.

Next Cinerama Pic by Fall of '53, Co. Maps 2-a-Mo. Theatre Openings

Muni, Raft, Robinson Maybe for Col 'Heat'

Hollywood, Dec. 30.
Jerry Wald, Columbia exec producer, is reported considering Paul Muni, George Raft and Edward G. Robinson for the leads in "Big Heat," Robert Arthur production. Studio is understood to have paid \$40,000 for the story, which Sid Boehm, on loanout from Paramount, is scripting for a March start.

Heavy Backlog Cues Slowed Rep Production

Hollywood, Dec. 30.
Two westerns, two features and one serial will be made at Republic during the production lull in January, February and March, caused by the studio's heavy backlog.

Serial is "Commando Cody, Sky Marshal of the Universe," starting Jan. 5. Rex Allen's "Iron Mountain Trail" and Rocky Lane's "El Paso Stampede" start in February. March starters will be "Sea of Lost Ships" and "The Champ From Brooklyn," formerly tagged "One For the Road."

J-A's Film Contest

New York Journal-American this week launched a contest among its readers offering a series of cash prizes up to \$500. Participants are to send in their selections of the three best films, actors and actresses of 1952.

Winners are to be determined by the results of an Associated Press poll of newspaper critics across the country.

Tri-Opticon

Continued from page 7

ment with the Victoria Theatre, N. Y., to unveil their demonstration following the run of the incumbent "Come Back Little Sheba." However, this arrangement depends upon whether the Lesser outfit will have product available.

Meanwhile, Lesser and Poe point out that Sol Lesser has a program of additional shorts in production and is also readying a full-length feature in the Tri-Opticon process. Initial feature is tagged "The Runaway Train." Script is now being finished and will roll late this

Specs as Souvenirs?

Problem of souvenir hunters and sundry others who might make off with the special polaroid glasses required by the Tri-Opticon three-dimensional film process is minimized by Irving Lesser and Seymour Poe of Producers Representatives, who are supervising distribution of the pix.

They point out that trailers are run off on the screen advising patrons that the glasses are not practical for other uses. In addition, large receptacles are posted in the rear of theatres displaying the legend: "Deposit spectacles here." An attendant also stands by.

Tri-Opticon glasses differ from those used for Natural Vision in that they're of a "permanent" type. NV's are disposable. To keep 'em sanitary, the Tri-Opticon spectacles are sterilized after every performance. In Europe, where T-O has been widely shown, lens loss has averaged only 2%.

spring. Thus, the distribs maintain, exhibs are assured of a steady flow of product in the future.

Although overall distribution of Tri-Opticon pix will be supervised by Lesser and Poe, reps have been named to handle the films in regional territories. Max Roth, working out Chicago, is in charge of the midwest states, while Jack Thomas is guiding Far West release from his Los Angeles headquarters. Thomas was formerly with Kroger Babb's Hallmark Productions.

Cinerama plans to have its next production ready in the fall of 1953, when it expects to be opening theatres equipped for the medium at the rate of two a month. The plan is to rent about 25 theatres. Meanwhile, outfit is surveying sites in five major cities and contemplates installing the 3-D illusion process in these areas early in 1953. There is no certainty yet what the next pic will be.

Although indications were that Chicago's Palace Theatre would be the first house outside of New York to showcase the medium, a deal for the theatre has not been completed and negotiations are still taking place.

Company's greatest current problem is to obtain the equipment necessary for the installations. Special devices needed for both the exhibition and production of Cinerama films require a lengthy manufacturing technique.

While waiting for the equipment to come through, outfit is organizing and expanding its exhibition and production organizations. Joseph Kaufman, Cinerama's exhibition topper, returned to N. Y. from the Coast for the Xmas holidays after conferring with production chief Marian C. Cooper. Kaufman will remain in Gotham "almost permanently," his immediate task being to set up a fullscale theatre organization. Company has already contracted for additional space at its Madison Ave. headquarters.

Although Cinerama had mulled the possibility of mobile units to exhibit Cinerama in different parts of the country, it has decided not to employ this approach for the present. Feeling is that the medium can best be displayed in theatres permanently and specially-equipped for the showings. However, a mobile unit for drive-ins is not out of the realm of possibility among the long-range plans of the company.

Though it has only one film ready now, "This Is Cinerama," the demonstration pic currently enticing Gotham audiences, outfit feels it can run at least a year on a two-a-day policy in selected cities. It believes that there is no need, therefore, for a quickie followup nor for mobile units to display the initial film. View is that houses which install the projection process in the near future will be able to run profitably until the new production is ready in the fall.

New Stereo Co.

Hollywood, Dec. 30.
New film company, Stereo-Cine, Inc., was organized here by Sol Lesser and Raphael G. Wolff. Latter is an advertising and industrial film executive.

Object of the company is to provide cameras, equipment and technical assistance for American producers who want to use the Stereo-Cine three-dimensional process. Lesser owns the S-C license.

Jesse A. Levinson, attorney reping Stereotechniques, Ltd., of England, immediately notified Lesser that the name Stereo-Cine was considered unfair competition to S-T, which made the five 3-D shorts Lesser is releasing in this country. Levinson emphasized that Lesser "has not at any time acquired the U.S. rights to our process," only to release the five shorts.

McConnell Resigns

Continued from page 1

counsel, to head of RCA Victor accounts & finance, and ultimately the post of president of NBC. This was when Folsom himself had been brought over from Montgomery Ward by Sarnoff as top exec of Victor in Camden, eventually moving into the RCA presidency.

Niles Trammell, another NBC ex-president, by coincidence, bowed out as board chairman two weeks ago to enter the TV field in Florida with John S. Knight and James M. Cox Jr.

McConnell is making a cruise with R. S. Reynolds, Jr. (Metal), next week to Bermuda. He is a personal friend of the Reynolds Metals president, which for a time suspecioned he might affiliate with that outfit.

30 Foreign Pix

Continued from page 7

end" in 36 countries, starting in England.

In April, May and June Metro will produce four abroad, including "King Arthur and the Round Table" in England; "Brigadoon" in Scotland, and "Nina," untitled Sam Zimnabist production in Italy. Others projected during that period are Columbia's "River of the Sun" in Brazil; 20th-Fox's "Assignment in Stockholm" in Sweden; Wayne-Fellows' "Pagoda" in Peru; Frederick Brissos' "It Happened in Spain" in that country; John Huston's "Beat the Devil" in Greece; Mike Frankovich's "Fire Over Africa" in East Africa; the Danzigers' "Queen's Mark" in England, and King Bros.' "Boy and the Bull," either in Spain or Mexico.

In addition, stories still untitled will be produced by Aspen in France and England; Robert Stillman in Brazil and Abtcon Productions in England.

WB Capitalizing

Continued from page 7

ilar to the manner of splitup followed by Paramount, 20th-Fox and RKO. The proxy statement, to be issued with the reorganization plan, will contain the names of proposed officers and directors of the two new companies. It's fairly certain that Fabian will be named prexy of the new theatre company, with Harry Kaimine, present topper of Warner theatres, as executive veepee. The three Warners are certain to retain the offices in the new picture company that they currently hold in the combined corporation, with Harry M. as prexy, Jack L. as executive veepee and Albert as treasurer.

The new picture company will be known as Warner Bros. Pictures, Inc., with the corporate title of the new theatre company still undetermined. It may contain the trade name of "Warner," but the "Bros." will be eliminated.

Although it's expected that some of the present Warner theatre personnel will be dropped, a majority will be integrated in the new Fabian-Warner setup. Temporarily the new Fabian-controlled theatre company will lease space in WB's N.Y. building until the combined records of the former picture-theatre company are completely separated. This process, involving personnel and insurance records, etc., has been going on for about a year. When it is completed, the new theatre company will then decide the location of its physical headquarters.

Main change in the new reorganization plan as compared to the originally-issued one involves the transference of assets. The initial plan called for the transference of all theatre assets to the new theatre company. However, during the sale of theatres was used by the combined corporation, with a large chunk going toward the purchase of outstanding stock for capitalization shrinkage. These assets will be divided between the two com-

Frederick Brissos reading "You Can't Judge a Lady" as a costarrer for Rosalind Russell and Marie Wilson.

Special Ad Directory In N.Y. Dailies Clicks For Nabe Pic Theatres

Special classified directory ads in three New York newspapers have proven a boon to operators of N. Y. neighborhood film theatres. In some instances a nabe exhib is able to take advantage of the large-circulation mass dailies for as little as \$5 per week. Before special deals were set with the Post, News and Mirror, local theatres found it impossible to be represented in these tabloids because of the prohibitive ad rates when applied on an individual basis.

Special classified listing, originated by the Independent Theatre Owners Assn., was launched in the Post in April with some 60 N. Y. metropolitan area theatres participating. Listings have gone up as high as 100 and have levelled off at about 85. Advantage of the special listing arrangement is that the exhibs can contract for special editions of the particular newspaper only. For example, a listing in the Post's Bronx-Manhattan edition costs a theatre \$16 per week, while an appearance in the Queens-Brooklyn section runs to \$12.75.

The News runs the listing on Sundays only, advertising the theatres' attractions for the entire week. A notation to clip and save the listing is taking hold, according to exhibs participating in the venture. Type of advertising is opening new fields for the nabe exhib, enabling him to get large circulations at a low sectional rate. For example, a listing in the Passaic-Bergen (New Jersey) edition of the News, with a circulation of about 150,000, costs an exhib in the area only \$5 per week. Five dollars a week will also buy an exhib a mention in the Nassau-Suffolk (Long Island) edition. The Bronx-Manhattan rate is \$13, Brooklyn, \$8.90, and Queens, \$6.90.

The Mirror, with about 55 listings, runs the directory daily with only a Bronx-Manhattan and Queens-Brooklyn breakdown. Rates are \$20.80 and \$15.60 per week, respectively.

UA Doubled

Continued from page 3

Australia and New Zealand. He will function with Walter Thorburn as the other joint managing head. In Indonesia, where UA plans to open its own offices, Constantin Goldin takes over as the UA manager.

Pickler declared he was impressed with the growth of production in Southeast Asia, and particularly in Singapore, where the Shaw brothers are turning out pix for the entire area. "Genghis Khan," acquired by UA in an English-language version, was produced, written and directed by Manuel Conde, who also stars in it. UA will dub the film into Malay and Chinese for wide release throughout Southeast Asia. Pickler said theatre construction in the area was impressive with five new houses opening in Manila alone in January. One of them, the Globe, will be an exclusive UA outlet.

William Hammerstein II released from his producer contract at Metro.

Theatre TV, Tri-Dimension Top '52

As Hypos for Film Exhibitors

By BOB STAHL

Exhibition end of the film industry received two potentially lucrative hypos during 1952—new developments in theatre television and the various tri-dimensional processes. While both are still in their infancy, they indicated during the last year that they can be the prescriptions long sought by exhibitors to lure new patrons to their box-offices and so overcome the threat of home TV and other new competing forms of show biz.

Neither three-dimensional picture nor big-screen video, of course, are 1952 innovations. A number of aspiring Edisons have been flitting with the idea of stereoscopic films almost since the birth of the industry. Pete Smith, in fact, turned out a series of tri-dimensional two-reelers for Metro more than 10 years ago, which required the use of polaroid lenses in much the same way that they're required for the new Natural Vision process, utilized by Arch Oboler in the "Bwana Devil" feature. Latter is currently racking up near-SRO biz in the few situations where it's bowed in to date. Cinerama is a later development in the tri-dimensional field but, with Louis B. Mayer having bought into the company after its impressive Broadway preem during 1952, it looks headed for a solid future.

As for theatre TV, it has been a going concern for more than five years now. As with three-dimensional, big-screen video still has much experimental ground to cover before it can be adopted on a regular basis by run-of-the-mill exhibitors across the country. But events during the last year—particularly in the field of off-hour presentations and the first entertainment show big-screened via the "Carmen" presentation—presage an equally lucrative future for this new phase of exhibition.

Neither the Lees Carpet Co. sales convention, which served to inaugurate the use of theatre TV in non-boxoffice hours, nor the "Carmen" show were received with unqualified praise by exhibitors screening the two presentations. Number of them felt they were shortchanged on both shows, complaining that the four-walls rental deals set up for the Lees meet didn't pay them the rent for their theatres that they should have had, and that the 50% rental terms they paid for "Carmen" were too stiff. It's pointed out, however, that exhibitors have traditionally squawked about what they claim are too-high terms set by distributors. And VARIETY's roundup of gross takes on the "Carmen" show underlined the fact that only one theatre actually lost money on the event.

See Future Coin

Exhibits taking a second look at their "Carmen" earnings, in fact, sight plenty of new coin in their future from other entertainment shows, particularly since many customers witnessing the show had never before been exposed to theatre TV. Some squawks from exhibitors came from theatres which had grossed upwards of \$5,000 for the single evening. Since Theatre Network TV, which produced the show for big-screening, paid all charges except for local telephone loop connections, these theatres emerged with a net take of close to \$2,500. And, it's pointed out, how many theatres can show a net profit like that for a full week with regular film fare, let alone for a single evening's presentation?

As a newcomer to the business, theatre TV has numerous problems which must be ironed out. Chief among these are the still heavy price of equipment (RCA's unit, now the most widely-used, sells for \$15,800, plus installation and service charges) and the ever-present question of how to program the medium. Both exhibitors and theatre TV entrepreneurs are convinced that, while standout sports events aired on an exclusive basis via theatre TV can get the patrons knocking down the doors, there aren't enough of these to provide more than 10 shows during a single year. Big-screen medium must look, consequently, to entertainment programs if it's to operate on a weekly,

let alone a daily basis, but what such shows are to comprise hasn't yet been determined.

Such theatre TV enthusiasts as 20th-Fox prexy Spyros P. Skouras, whose company is now rounding into final shape the mass production techniques for its Eidophor system of big-screen color, still believe that bringing opening nights of Broadway plays, concerts, ballets, etc., to theatres across the country will prove the answer. This may be so. But the thorny union angles must still be ironed out, since the unions went along with the "Carmen" telecast only on an experimental basis. And with many exhibitors claiming that they need SRO houses to turn a profit on any theatre TV event, it also must be proved that such shows have sufficient marquee attraction to turn the trick.

TNT the Target

Since it was Nathan L. Halpern's TNT which carried the programming load for big-screen-video almost exclusively during 1952, it was his company which bore the brunt of exhibitor complaints. But it's equally true that Halpern's outfit is the only one now operating on a regular basis which is servicing exhibitors with events. With more than 100 permanent installations in theatres from N. Y. to L. A., it was Halpern who conceived and produced the Lees sales meet via his Tele-Session subsidiary; it was TNT which handled the "Carmen" pickup, and it was TNT which handled the sports events telecast to theatres during the year. Halpern himself envisages the future of theatre TV in this way:

"This coming year should see theatre TV take even more important strides towards its place as a major part of the entertainment and business worlds. Already exhibitors have experienced profitable attractions, and their attitudes are definitely setting towards a theatre TV installation in their future. With the development of color theatre TV, proper and extensive transmission channels and the establishment of a modus operandi with the labor unions in the field, it is possible that theatre TV will forge rapidly into a leading position in show business."

As far as tri-dimensional is concerned, all signs point to a slower growth during 1953, with continued success for one-act road-showings, such as embodied in Cinerama and Natural Vision's "Bwana Devil." Former, opening on Broadway early in October, has been sold out at almost every performance since then and conceivably could continue on a two-a-day basis indefinitely. But the outfit's backers are already predicting its spread to at least 200 theatres across the country. Necessity for costly new projection equipment makes it probable that such expansion will proceed slowly, even though Mayer and producer Merian C. Cooper are talking feature picture utilizing the process.

which were designed to give the customer a new experience.

Pictures' Foreign Coin May Surpass Domestic

Major U. S. film companies and independent producers over the past 12 months had greater reason to be global-minded. For the foreign market, which had been providing the film-makers with 25% of their income, climbed to over 40%, and the increase may reach the point where the domestic take is outdistanced by coin from abroad. Gross business, overall, was, in the case of some filmieries, greater than ever but operating expenses kept net profits at modest levels.

At the b.o., ticket sales reached superlative proportions for a few p.l.x. "Quo Vadis" (M-G) and "Greatest Show" (Par) exceeded records which had been established in the peak-prosperity era of 1946-'47.

But the gap between the hit product and the second-raters continued to widen. "B" stuff was dismal. Television, obviously, maintained its "villain" status, that is, killing business for the mediocre p.l.x. Conversely, TV also provided an assist to producers: As an ad medium it was credited with boosting the b.o. for RKO's "King Kong" and films from other outfits, which gave the medium a play in their ad budgets.

A few hundred more theatres shuttered. These were marginal operations which got by in preceding years but simply couldn't keep up with 1952's economic demands. Drive-ins continued to mushroom, more than making up numerically for the conventional spots which ceased operation. And exhibitors underwent with a nation-wide campaign to kill the 20% admissions tax.

Introduction of Cinerama and Natural Vision was seen portending a dynamic future of tri-dimensional possibilities. But theatremen's immediate concern still lies in the day-to-day ups and downs at the b.o.

Radio's Rating Battle, Television's Zoom

The year 1952 saw network radio still putting up a herculean battle in its attempt to convince advertisers that 105,000,000 radio sets in use in U. S. homes add up to a lot of impact in moving products off the shelves—but the sponsor (or at least the sponsor who supported network radio in the past) continued to lend a deaf ear. AM knows is that, by year's end, the Nielsen and the Hooper ratings had dwindled to a point where a 9 or 10 was the best he could hope for. And the major advertiser has been used to sleeping with some comfortable 40 and 50 Hooper-Nielsen ratings tucked under his pillow. As a result, radio finds itself going into '53 deter-

mined to invite a new brand of sponsors into the medium attracted by low-cost formulas and merchandising values.

On the other hand, television zoomed into new prosperity. Everybody and his cousin rushed in to grab a TV station application, now that the FCC has lifted the freeze and is dotting the nation's spectrum with UHF stations. The sponsor, if anything, is more TV happy than ever as evidenced by the millions in profits being racked up by individual stations managements. On the dubious spot at year's end were the profit sheets registered by the two major video networks—NBC and CBS—showing that, with TV programming and administrative costs running higher and higher, the economics of network TV were still to be resolved. With business at an unprecedented high, the two networks scarcely managed to eke out a profit.

Music's New Master: Dynamic Disk Biz

In the music biz, disks became firmly established in 1952 as the undisputed king of Tin Pan Alley. While other phases of the music industry continued in their chronic slump, the wax works racked up a substantial gross estimated at over \$200,000,000. With more than 22,000,000 record machines in circulation, and an increase of about 2,000,000 more expected for the next 12 months, the diskers are sitting pretty for a big year in 1953.

The publishing wing of the industry, meantime, failed to recover its position of leadership. Where once it could call the tune and virtually dictate demands to the diskers, the publishers are now dangling precariously. Sales of sheet music, the bread-and-butter commodity of the publishers, lagged badly during 1952 with even most of the top hits selling under 500,000 copies. The 1,000,000 copy-seller has now become part of another era.

Salvation for the publishers during the last year was the alttime high melons distributed by the performing societies. The American Society of Composers, Authors and Publishers came close to hitting \$15,000,000 in revenues in 1952 while Broadcast Music, Inc., distributed over \$3,000,000 for the year. For many publishers, the ASCAP and Broadcast Music, Inc., coin has meant the difference between meeting operating expenses and folding.

The publisher's take from disks, although going up with the rising platter sales, failed to make up for the losses in sheet music sales. From a 1,600,000 disk-seller, the pubs only get \$10,000 with the writers, getting another \$10,000. The paucity of coin from mechanicals has cued the publishers and writers to make a big drive for revision of the Copyright Act to get more royalties from the diskers and to get performance money from the now-exempt jukebox operators.

Longhair Net Steady But Grosses Up 15%

As for the longhair side, concert biz nationally was 15% higher in grosses than the previous year, but increased costs of operation kept the net down to the same as '51. Group attractions helped to swell the take for the big N. Y. bureaux, with imported attractions like the Sadler's Wells Theatre Ballet and Dancers of Bali aiding.

Lifting of the 20% admissions tax on non-profit organizations proved a windfall for such outfits as the Metropolitan Opera and N. Y. City Ballet, which retained the coin for themselves. This added as much as \$500,000 to the Met's revenue. Situation was a little more complicated with non-profit troupes (like Ballet Theatre) on tour, playing in commercial houses, where the Federal tax still obtained. But in N. Y. and Chi., where Ballet Theatre played a run in houses under its own management, troupe gained by the tax situation.

In N. Y. City proper, the Metropolitan Opera had its best year, boxoffice-wise, with indications for a still better season in '53. Subscriptions are at an all-time high; opening-night take of \$60,000 in November set a new mark for the

opera and institutions. In the first three weeks running \$6,000 better each than the season before.

It was a good year for opera in N. Y. and on the road, prospects for 1953 equally rosy.

Only flaw in the longhair picture is the situation of symphony orchestras around the country. Rising costs, dwindling donor coin and difficulty in hiking admissions have created crises in various localities.

Vaude Pricing Operators Into Legit, Longhair

All that vaudeville had to show for itself, during the past year, was a handful of houses regularly using that form of entertainment. Vaudeville couldn't withstand the competition of television, the narrowing circle of attractions and the increasingly higher prices being asked of them.

Vaudeville talent has been shifted to other fields. Today there is more vaude in video and in cafes than in theatres. Theatres that regularly played stagehands have been forced to go into other fields. Today an operator finds that he's now playing legits, concert attractions, and on occasion has booked ballet and other traveling longhair. It's not as regular nor as sustained as vaudeville, but it's one method of retaining interest in a theatre, and the process is generally paying off at the boxoffice.

Niteries Did Well When They Got Top Names

The night-club sold held its own comparatively well during the past year. Cafes that had the headliners drew the patronage in most cases. It was a year which indicated that the intermediate-sized cafes are dropping out. The large-seaters and the intine rooms seem to have the best chance of survival.

Talentwise, the prices of attractions have held up despite sporadic revolts by the bonifaces. In Las Vegas and elsewhere cafe operators attempted to get around the problem of paucity of high-priced names by building their own units.

Fewer B'way Shows, Also Less Durable

Although the total revenue for all legit shows has remained more or less constant on Broadway in recent years, the number of productions has steadily dwindled and the average run has decreased. On the road, the total gross has consistently declined, with the number of touring shows and length of tours sagging even more.

Broadway, increasingly ruled by the quick smash-or-drop setup, had only a handful of shows during 1952 that won solid support of both critics and public. The list includes "Pal Joey," "Male Animal" (both revivals), "Mrs. McThing" and the more recent "Evening with Beatrice Lillie," "Dial M for Murder" and "Seven Year Itch."

Despite the spectacular success of "Wish You Were Here," it has become progressively difficult for a show to beat the critical rap, since higher admission prices (and the higher living scale) tends to make the theatregoing public more selective and higher operating costs make it tougher to keep a show running long enough to "find its audience" in the face of adverse notices. It's generally felt that "Wish" is an exceptional case, a freak.

The click of "Don Juan in Hell" and the top grosses being drawn by "John Brown's Body" have opened up interesting possibilities of "readings" in the form of shows without scenery or costumes, but it has yet to be proved that such offerings can succeed without multiple-star casts that the idea can be generally used. Arena Theatre, another method of holding down overhead and simplifying production, apparently has limited possibilities for application.

On the road, the most interesting developments of 1952 have probably been the program of the Council of the Living Theatre to stimulate business by expanding local subscription lists and the move of theatre managers in key cities to

(Continued on page 52)

1952 at a Glance

Here is the way various branches of show business shaped up in 1952:

FILMS: Gross revenues held up strongly due to foreign revenues, with "Quo Vadis" (M-G)—"Greatest Show on Earth" (Par) notable b.o. epics. But net profits generally were unimpressive and Hollywood braintrusts were looking at Cinerama and tri-dimensional pix as the salvation for the future.

RADIO-TV: As video grew, so radio waned. AM execs were putting up a desperate battle to convince advertisers that radio is still very much alive. But video continued to grow, albeit with barely perceptible profits, and radio began searching for low-cost bankrolling formulas.

MUSIC: Disks still rolled as the hottest commodity in the biz, and publishers were still hit by the chronic slump in sheet and music sales. It was also another 12 months of cornball tunes and crooners who socked, belted, moaned or cried in the "new sounds" groove.

LONGHAIR: Concert biz showed a 15% gross rise but the net held at 1951 levels. Ballet, including some exotic importations, added a fillip to the b.o. take.

VAUDE: Nobody was talking of a revival of vaude in 1952 as operators began shifting to other fields, such as legit and concert attractions. There was more vaude in video in 1952 than in theatres.

NITERIES: Nightclubs held their own, with those spotting headliners enjoying strongest results. Salaries for names continued their upward zoom.

LEGIT: Broadway shows continued to decline in number while the production risks went upwards. As in past years, a show was either a click or a cluck, and it became increasingly difficult to

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PEGGY LEE

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MILDRED DUNNOCK
EDUARD FRANZ
TOM TULLY-ALEX GERRY
ALLYN JOSLYN
HAROLD GORDON

SCREEN PLAY BY
FRANK DAVIS & LEONARD STERN
AND
LEWIS MELTZER

BASED ON THE PLAY BY
SAMSON RAPHAELSON
PRODUCED BY
LOUIS F. EDELMAN

MUSICAL NUMBERS
STAGED AND DIRECTED
BY **LEROY PRINZ**
MUSICAL DIRECTION
BY **RAY HEINDORF**

DIRECTED BY
MICHAEL CURTIZ

IT'S JOY SET TO THE MUSIC OF ▶ LOVER ♪ JUST ONE OF THOSE THINGS ♪ THIS IS A VERY SPECIAL DAY ♪ I'M LOOKING OVER A FOUR-LEAF CLOVER ♪ I'LL STRING ALONG WITH YOU ♪ BREEZING ALONG WITH THE BREEZE ♪ IF I COULD BE WITH YOU ♪ BIRTH OF THE BLUES

FOX BEVERLY
IN LOS ANGELES

PARAMOUNT AND BEACH
IN MIAMI

NEXT! PARAMOUNT
NEW YORK, JANUARY 13

Clips From Film Row

NEW YORK

Publicist Allen Hodshire joined Leon Brandt's RKO exploitation staff.

Leon J. Bamberger, RKO sales promotion chief, to be one of speakers at convention of Allied Theatre Owners of Gulf States Jan. 13-14 in New Orleans.

Len Gruenberg, of RKO, named chairman of exchanges committee of Federation of Jewish Philanthropies' Amusement Division.

PHILADELPHIA

Glenside, Pa. House justments.

Colonial Theatre, of Germantown, sold by Stanley Warner Co. of America to Julia M. Hines, acting for out-of-town investor. Purchaser plans to demolish the house and replace with modern store building.

Stanley Warner will vacate its office space in Earle Theatre Bldg., next spring and move to new quarters in Frankel Bldg., nearer Vine St. film colony.

Jack H. Harris opening new distribution company devoted exclusively to pix with exploitation campaigns. First release is "Because of Eve."

Arch Oboler personally supervised installation of Natural Vision Corp. equipment in Aldine for showing of "Bwana Devil."

MINNEAPOLIS

United Paramount's Uptown and the Volk Bros. Independent Terrace and Riverview, playing first neighborhood runs of "Snows of Killmanjaro," day and date, tilted admissions from 80c to 76c.

Twin Cities neighborhood and suburban houses followed usual custom of shuttering Christmas eve.

LeRoy J. Miller, Universal branch manager, and his sales staff in Chicago for regional sales meeting.

Reno Wilk, drive-in circuit owner, vacationing in California.

Twenty-three year old son of Frank Eisenberg, vet United Artists salesman, in U. S. Veterans hospital receiving treatment for polio.

Paramount branch's Pep Club utilized a portion of its treasury funds to buy toys for kiddies at Phyllis Wheatley Negro settlement house.

After fortnight session in University hospital, W. H. Workman, Metro branch manager, now recuperating at home.

Film Row exchange employees used profits from all-industry Yuletide party to buy Christmas baskets for needy families.

Minnesota Amus. Co. (United

Paramount Theatres) circuit theatres showed substantial gain this month over December, last year, according to president Harry B. French who attributes increase in large part to play a number of top bracket films even during the weeks just before Christmas as well as going all out in exploitation and advertising. Drive especially paid off on "My Pal Gus," "Stars and Stripes Forever" and "Hiawatha" in Minneapolis.

Federal Judge G. H. Nordbye took under advisement pleas in antitrust conspiracy suit of Sol and Martin Lebedoff against major distributors and Minnesota Amus. Co. Defendants' counsel argued for reduction in \$125,000 judgment against Judge Nordbye to \$75,000.

Minneapolis and St. Paul RKO Orpheums staged a special pre-Christmas showing of "Hans Christian Andersen" for underprivileged children.

Special one-day advance showing of "The Stooge" at advanced admissions set for Radio City Dec. 31.

ST. LOUIS

Execs of Fanchon & Marco added inmates of old folks' homes to their Xmas party and distributed gifts to the guests. More than 5,000 underprivileged kids were guests of management at a showing of "Hans Christian Andersen" at the Fox.

The Lovington, Lovington, Ill., relighted by Art Diller, Decatur, Ill., former owner. Diller took over house when he and Merrill Fleming, former operator could not agree on a new lease.

The Capitol, Fox Midwest 1,000-seater in Benton, Ill., relighted after facelifting.

CALGARY, ALTA.

Jack Singer, former Calgary boxing promoter, and his brother, Hy, Vancouver exhibitor, plan to produce two historical-type westerns with Alberta and Montana backgrounds, with shooting expected to start this spring. Titles are "Custer's Last Stand" and "Chief Sitting Bull."

Plans to build a \$250,000 drive-in, motel, restaurant and service station near Calgary announced by a group of businessmen here. Proposed project is being protested by residents in the area.

PITTSBURGH

Carl Chievas leased Family Theatre in Mather, Pa., formerly operated by Camillo Cionni, manager of Blue Moon Drive-In at Wellsburg.

V. L. Wadkins, Manos circuit booker, retires as president of Latrobe, Pa., Chamber of Com-

merce at end of year. He has been with Manos since 1936.

Jack Edstrom resigned sales post with Columbia, joining WB booking department.

Harry Rachiele, who closed his Blawnox theatre some time ago, says he will reopen it if the borough knocks off its 10% amusement tax. Lewis Hanna, of Hanna Theatre Exchange, appointed zone manager here for Essanay Films, Inc., and will handle "Because of Eve" in this territory.

Matt Ray, Paramount shipper, back after absence of several weeks following surgery.

TOLEDO

Willie Isenhower, former theatre manager, got one to 10 years in Ohio Penitentiary after pleading guilty to a charge of embezzling \$2,161 from Manos Theatres, Inc., at Newcomerstown, O.

Ralph St. John resigned as cashier at Town Hall Theatre, Lebanon, O., after serving 22 years in that capacity.

Two film houses in Toledo, both operations un-

derprivileged, part of a chain of 20 which Manos has in Ohio, had served the community more than 30 years.

PORTLAND, ORE.

Evergreen Theatres have obtained "Natural Vision."

J. J. Parker Chain working on Cinerama.

Metro's Allan Wieder here to bally "Prisoner of Zenda."

Evergreen Managers off to Seattle for annual biz session and dinner.

Paramount's Walter Hoffman has set up a big campaign for "Road to Bali" soon to play Parker's United Artists.

Evergreen's Paramount has the Betty Hutton unit penciled in for February.

LOS ANGELES

RKO acquired western hemisphere releasing rights to Julian Lesser's, "The Lost Hours," mystery film produced in England.

Harry Popkin taking over distribution of "Challenge of Wilderness," documentary filmed in Alaska by Frank Graham.

CHICAGO

Max Roth, Chicago head of Capitol Films, appointed midwest distributor for Tri-Opticon, three-dimensional film.

Harry Ruda named manager of Shore Theatre, which is celebrating its 25th anniversary this week.

Cola, Coalville, Ill., shuttered last week.

Southern, Oak Park, Ill., operated by Essanay circuit, closed last week.

OMAHA

Tristates' Manager Bill Miskell back on duty after joust with fu.

Fox International chain moved Lloyd Gladson from Walsenburg, Colo., to take over Alliance, Neb., theatre in place of Ralph Roe, who was transferred to Nampo, Idaho.

Larry Caplane, manager of RKO Brandeis Theatre, vacationing at home.

George Hall, Minden, Neb., Theatre owner, sponsoring free film shows for grade school kids on three Saturdays prior to Xmas.

Pickman's Coast Huddles

Hollywood, Dec. 30.

Jerry Pickman, Paramount's ad-pub v.p., will continue his stay here from New York until Jan. 10.

He's working on new campaigns with Teet Carle, studio publicity chief.

Spain

Continued from page 7

tion is that unused permits should revert to the Americans so as to keep the total import figure to the agreed 100 films.

Time snag finds MPEA in Paris and the distrib's local managers in Madrid in disagreement over acceptance of the new date. Men on the spot don't object to a "trade" of date against prompter permits, and have informed the homeoffice to this effect. Ted Smith, MPEA rep in Paris, however, has cabled N. Y. to insist rigidly that the date remain March 1, with "no equivocation acceptable." Impression is that, despite any protest the Spanish government will go ahead anyway with the Aug. 1 starting date for the pact.

Amusement Stock Quotations

(N.Y. Stock Exchange)

Week Ending Tuesday (30)

1952	High	Low	ABC	Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Ch-nce for week
401 1/2	8 1/2	59	101 1/2	95 1/2	10	38 1/2	38 1/2	+ 1 1/2
401 1/2	33	18	38 1/2	38 1/2	38 1/2	38 1/2	38 1/2	+ 1 1/2
39 1/2	32 1/2	18	38 1/2	38 1/2	38 1/2	38 1/2	38 1/2	+ 1 1/2
13 1/2	10 1/2	38	12 1/2	11 1/2	12 1/2	12 1/2	12 1/2	+ 1 1/2
9 1/2	8	74	9 1/2	9 1/2	9 1/2	9 1/2	9 1/2	+ 1 1/2
48	41 1/2	208	44 1/2	43 1/2	44 1/2	44 1/2	44 1/2	+ 1 1/2
18 1/2	11 1/2	553	12 1/2	12 1/2	12 1/2	12 1/2	12 1/2	+ 1 1/2
5 1/2	3 1/2	164	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2	+ 1 1/2
30 1/2	21 1/2	131	29	27 1/2	28 1/2	28 1/2	28 1/2	+ 1 1/2
36 1/2	26 1/2	90	34 1/2	33	34 1/2	34 1/2	34 1/2	+ 1 1/2
29 1/2	23 1/2	211	28 1/2	27 1/2	28 1/2	28 1/2	28 1/2	+ 1 1/2
4 1/2	3 1/2	763	4 1/2	3 1/2	4 1/2	4 1/2	4 1/2	+ 1 1/2
4 1/2	3 1/2	231	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	+ 1 1/2
5 1/2	3 1/2	58	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	+ 1 1/2
10 1/2	9 1/2	12	10 1/2	10 1/2	10 1/2	10 1/2	10 1/2	+ 1 1/2
14 1/2	10 1/2	199	13 1/2	13 1/2	13 1/2	13 1/2	13 1/2	+ 1 1/2
21 1/2	11 1/2	319	13 1/2	13 1/2	13 1/2	13 1/2	13 1/2	+ 1 1/2
14 1/2	11	39	14 1/2	14 1/2	14 1/2	14 1/2	14 1/2	+ 1 1/2
65	57	180	61 1/2	60 1/2	60 1/2	60 1/2	60 1/2	+ 1 1/2
15 1/2	11 1/2	140	14 1/2	13 1/2	13 1/2	13 1/2	13 1/2	+ 1 1/2
2 1/2	68	35	81 1/2	79 1/2	81	81	81	+ 1 1/2

Over-the-Counter Securities	Bld	Ask
Cinecolor	1	1 1/2
Cinerama	4 1/2	5
Chesapeake Industries (Pathe)	4	4 1/2
U. A. Theatre	4 1/2	5
Walt Disney	6 3/4	7 1/4

(Quotations furnished by Dreyfus & Co.)

6 for Zugsmith Indie

Hollywood, Dec. 30.

Total of six pictures, including four in color, will be produced by American Pictures during the coming year, compared with two in 1952. Total budget will be \$3,500,000, according to Al Zugsmith, prexy.

Ann Sheridan will star in the first, "Female of the Species," to be filmed in Spain. Others are "Conquest and Desire," "Space Girls," "Occupied America," "Sale River" and "Girls of the South Pacific."

New Coast Ozoner

Los Angeles, Dec. 30.

Hugh Gruen, operator of three conventional film houses in suburban Whittier, will make his bow as an outdoor exhib in the spring.

Gruen is building a 900-car drive-in on a 38-acre industrial tract he recently purchased.

M-G's TV Nod

Continued from page 1

companies deriving from clips of their new and unreleased pix which Sullivan has screened on "Toast" during the year. While its new willingness to cooperate does not mean that the studio plans to embark on vidfilm production or to release any of its feature film backlog to TV, it does signify that the studio has eased its ban against permitting its contract stars on TV. In addition, it's expected that Metro will intensify its use of video as an ad-publicity medium.

With Metro now on the Sullivan roster, Warners remains the only major studio holdout, and both the TV and film industries are giving "Toast" most of the credit for bringing the others in. Among the majors, 20th-Fox joined TV Jan. 21 via Sullivan's special origination from the stage of the Broadway Roxy, with the show keyed to the theatre's opening of "Stars and Stripes Forever." RKO came in indirectly when Sullivan presented his (Samuel) Goldwyn Story" with Goldwyn making his entire library of past productions available to the show.

That same stanza also served to bring Paramount into TV, since one of the clips screened on the show was from the Bob Hope starrer produced by Goldwyn, "Princess and the Pirate"—and with Hope under contract to Paramount, Par prexy Barney Balaban's okay had to be granted. Sullivan also during the year did business with Republic, via c ips from "The Quiet Man," and with Columbia, via a TV "preem" of "Happy Time" before that film opened on Broadway. Linda Christian, featured in "Time," also did a personal on "Toast" along with the clips.

Believe Detroit Fire

Covered Burglary

Detroit, Dec. 30.

Three-alarm fire at the United Detroit Theatre's nabe house, the Regent, caused about \$25,000 damage. Theatre was empty when fire began about 6 a.m.

Arson bureau believes fire was set to cover a burglary. While firemen battled for two hours to get the blaze under control, the office and candy counter were looted of \$240.

P-T's A-Sub Pic

Hollywood, Dec. 30.

New atomic submarine will form the basis for "High Voltage," to be produced by Pine-Thomas as their third picture for Paramount release in 1953. Filming starts in August with Admiral Thomas Dykers slated to function as technical advisor.

Film, adapted from the William Wister Haines novel, "High Tension," will follow "Sangaree" and "Lost Treasure of the Amazon" on the P-T program.

\$250,000,000 Amus. Bldg.

Washington, Dec. 30.

Recreation construction will hit about \$250,000,000 in 1953, according to John L. Haynes, director of the National Production Authority's building materials division.

New York Theatres

Rockefeller Centre

"MILLION DOLLAR MERMAID"

ESTHER WILLIAMS • VICTOR MATURE

WALTER PIDGEON • DAVID BRIAN

Color by TECHNICOLOR • An M-G-M Picture

and The Music Hall's Grand Christmas Stage Show

THINK DAY BOLGER

April in Paris

in person SARAH WAUGHAN

STUMP & STUMP

THE FOUR TIMES • TONY HALL

ILLINOIS MACQUET

and The Music Hall's Grand Christmas Stage Show

AUTHORITY ON EAST AFRICA—

familiar with localities, people, ex-

clusive tribes, remote parts, languages,

game—wishes to participate as an

advisor to film producers in the plan-

ning of location films in East Africa.

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New York 36, N. Y.

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SAMUEL GOLDWYN'S
**HANS CHRISTIAN
ANDERSEN**
TECHNICOLOR

**BLACKBEARD
THE PIRATE**
TECHNICOLOR
Edmund Grainger Production

WALT DISNEY'S
PETER PAN
TECHNICOLOR

HOWARD HUGHES presents
**ANGEL
FACE**

Frederick Brisson presents
**NEVER WAVE
AT A WAC**

Howard Hughes presents
**BEAUTIFUL BUT
DANGEROUS**

**ANDROCLES
AND THE LION**
Produced by Gabriel Pascal

**SPLIT
SECOND**
Edmund Grainger
production

Huntington Hartford's
**FACE TO
FACE**

**MONTANA
BELLE**
TRUCOLOR

The Filmmakers
**THE
HITCH-HIKER**

Mort Briskin's
**NO TIME
FOR FLOWERS**

David E. Rose presents
**SEA
DEVILS**
TECHNICOLOR

Rachel L. Carson's
**THE SEA
AROUND US**
Print by TECHNICOLOR

**BELOW THE
SAHARA**
Print by TECHNICOLOR

Charles Boasberg
General Sales Manager
THE NEW RKO RADIO PICTURES

TELEPIX REVIEWS

AMOS 'N' ANDY
With Alvin Childress, Spencer Williams, Tim Moore, others
Producer: James Fonda
Director: Charles Barton
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren

30 Mins.; Thurs., 8:30 p.m.
BLATZ BREWING CO.
CBS-TV, from Hollywood (Weintraub)

Yuletide season was marked very appropriately last week (25) by "Amos 'n' Andy" in their first televised Christmas show. Simple and moving story, highlighted by an interpretation of "The Lord's Prayer" by Amos for his daughter, was in the best tradition of this veteran offering and came across with sock impact.

Show also gave the CBS-TV audience its first glimpse of Freeman Gosden and Charles Correll, originators of the vet "Amos 'n' Andy" characters. Part appeared briefly on films to deliver their Christmas greetings and, even in that short space of time, made one feel sorry that they aren't seen more often on TV.

As always, the program was in fine taste and aptly caught the spirit of the moment without gushing or over-sentimentality. "Amos 'n' Andy" cast went through its paces with the usual reliable performances. Newcomer was 11-year old Patty Marie Ellis who played Amos' and Ruby's daughter, Arabella. She's a charming child whose lack of affectation is a relief.

Charles Barton directed with a Christmas touch. The show is into something far off the "Amos 'n' Andy" track. Film came to a truly wonderful and deeply moving climax when Alvin Childress told Patty Marie of the meaning of The Lord's Prayer. This was an almost classic bit, underscored by a choir singing in the background. Here, as always in the "Amos 'n' Andy" program, the great value of showing a Negro family living normal lives in normal surroundings, sharing in the emotional and religious experiences of all people at Christmas time, became particularly evident.

Producer James Fonda as usually endowed the show with good sets. Spencer Williams as Andy came through fine and so did Tim Moore as the Kingfish and Jane Adams as Ruby. Story had Williams playing Santa Claus in a department store to raise enough money to buy little Patty a speaking doll. Setting was good for quite a few laughs as was the scene between Andy and the Kingfish where the two discussed the presents situation.

Show is intentionally slow-paced, but it's difficult to understand why all characters are required to speak their lines so very deliberately. This occasionally makes for stiffness. "Amos 'n' Andy" Christmas stanza done in very fine taste, must have been a prideful occasion for Gosden and Correll. *Hift.*

THE RANGE RIDER
With Jack Mahoney, Dick Jones, Leonard Penn, Anne Nagel
Producer: George Archambaud
Director: Lou Grey

Writer: Lawrence Hazard
30 Mins.; Sun., 4:30 p.m.
CHUCKLES CANDY
WJZ-TV, New York

(Henri, Hurst & McDonald)
"Range Rider" is a topflight sagebrush vidpic series produced by Gene Autry's Flying A Pictures and distributed by CBS-TV Film Sales. With 78 episodes already in the can, the oaters are being screened in various cities (with Lagendorf bakeries having bought several markets on the Coast) and Chuckles picking up the tab in New York. Series stars Jack Mahoney, a stuntman who has doubled for several Hollywood h-men and who does his own equestrian tricks in this opus. He makes an appealing cowpoke law-enforcer.

An added lure for young viewers is Dick Jones, who has been a film thespier since childhood and who plays Rider's youthful sidekick. Initialer Sunday (28) was a traditional hoss opera yarn—involving outlaws raiding gold shipments, Rider tangling with the badmen, suspicion falling on Jones' ex-convict father, etc. It was nicely handled, with good production values, fist-cuff action but not much shooting, leaping mounts and outdoors scenes. Lensing and editing are up to standard and direction maintains a fast-moving pace.

Mahoney, who's well over six feet tall, cuts an attractive figure in his buckskin outfit and with

slick horsemanship. Jones is a valuable adjunct, wearing a smart double-breasted shirt. The clothes trademarks are important as part of a licensed-merchandise operation. "Rider" should do well in both the juve and adult action market. *Bril.*

THE UNEXPECTED
(Bright Boy)
With Tom Drake, Irene Vernon, others

Director: Eddie Davis
Writer: Jack Laird
30 Mins.; 8 p.m. Wed.
IRONWIRE IRONER
KECA-TV, Hollywood

"Bright Boy" is a tired and uninteresting trek into the underworld. A confusing tale of the attempt by a gang of thieves to pry loose the secret from another thief of where he cached loot heisted from a bank, it's virtually devoid of sympathetic characters and put

together in hodgepodge manner. Jack Laird's story is imitative of many another underworld yarn, but it falls by the wayside early, with clichés falling from mouths of the crooks as rapidly as snow in Iowa this time of the year.

Tom Drake is the guy who won't tell where the coin's hidden. That, plus the fact he has a good-and-honest g.f., is about all that's established the first 15 minutes. Then the head of the gang decides on new strategy, releases Drake so he will go to the gal, and lead them to the treasure. First, he gets to the girl and convinces her Drake is no good, bringing her into the plan.

Drake does go to the girl, won't tell her where the money is. Gang's waiting outside, and she goes out and tells them she knows where the loot is; meanwhile Drake makes his getaway. Seems the girl loves the heel all along and is helping him. Drake is gunned down by the

cops, and tells them where he hid the money. A choppy ending sees the girl taken away by the gang at end, and apparently the viewer must decide for himself whether or not she escapes.

There's no merit to this stereotyped tale which has been written much better many times before. Drake, Irene Vernon as the girl, and Forrest Taylor as the gang chief perform routinely in stock roles.

As uninspiring as the script is direction by Eddie Davis. Even the technical credits are below par on this outing. *Daku.*

Columbus—Luis A. Gallop, formerly associated with the Crosley Broadcasting Corp., in Cincinnati, has been named director of client service at WLW-C, Crosley TV outlet here. The new department will include publicity sales, promotion and merchandising.

REBOUND
(It Wouldn't Be Fair)
With Jeff Donnell, Todd Karns, Karen Sharpe, Frank Ferguson, others

Producer-director: Harve Foster
30 Mins.; 8:30 p.m. Thurs.
PACKARD MOTORS
KECA-TV, Hollywood (Maxon)

Tongue-in-cheek-treatment on the subject of homicide is difficult to achieve, but its attained in this comedy, well executed under the guidance of producer-director Harve Foster. Narrative concerns a sleuth's g.f. who is a whodunit fan, so much so she's always belittling his own detecting. She is always prodding him to look for the poison darts, etc., which she reads about with great relish in her fictional excursions into crime, and she finally takes her along on one of his cases.

Despite the girl, the cop and his superior officer find the killer, but to their consternation he matches completely the description she gave at the scene of the crime. Obviously, it's sheer coincidence, but still enough for the gal to confidently tell her b.f. she'll advise him on all his homicides when they're married. Twist ending, revealing the detective married the lieutenant's adoring daughter instead, boldfaced the adage about the woman's place being in the home.

Jeff Donnell is highly satisfactory as the obnoxious know-it-all who gets her killer and loses her man, while Todd Karns is equally good as the frustrated detective. Karen Sharpe, as the gal who finally lands Karns, has less to do but is excellent. And Frank Ferguson is competent as the lieutenant.

Jackon Stanley's teleplay, based on a story by Jack Finney, containing some good, crisp dialog in keeping with the story mood. Technical credits are uniformly excellent. *Daku.*

CHEVRON THEATRE
(My Brother's Wife)
With Marguerite Chapman, George Nader, others

Producer: Revue Productions
Director: Robert S. Finkel
Writer: Dwight Babcock
30 Mins.; 9 p.m. Fri.
CHEVRON STATIONS
KTLA, Hollywood (BBD&O)

This murder mystery encompassing an eternal triangle passes the acid test by successfully keeping from the viewer the identity of "whodidit" until the finale. Normally it's fairly simple for any veteran mystery fan to spot the culprit early in the stage, but this one succeeds in pointing the finger at the wife of the murdered man, and keeping it there. It's a particularly satisfying half-hour for the devotees of this field, and it's been convincingly proved there are many millions of them.

An investigator for the mayor of the city where the tale is located is found slain, and records of his probings are missing. The brother of the murderee, who is in love with the man's wife, suspects she killed him, and feels sure of it when he finds her trying to dispose of the murder gun. She denies it, tells him to trust her, then gives him the brother's missing records.

A gander at the records reveals the investigator had dug up the dirt on a corrupt crime syndicate involving politicos and the underworld. The brother takes it to the mayor, who with another investigator on his staff, appears to welcome the revealing data. They go to the girl's home, and a fast-breaking denouncement discloses it's the mayor who heads the crime syndicate. Slain man's brother wins out in a gunfight to corral the crooked mayor and his aide. Wife then tells him his brother committed suicide, but she lied about it, because she wanted to get records to the governor to expose the crime ring.

Marguerite Chapman performs well as the woman who married the wrong guy, and George Nader competently takes care of his role, that of the man investigating his brother's death, and in love with his brother's wife. Don Beddoe is okay in a lesser part as the mayor whose morals are straight as a pretzel.

Robert S. Finkel helms this with a tight hand, and utilizes fully the meat ingredients in a good script by Dwight Babcock, based on a story by Les Crutchfield. Technical credits are uniformly good. *Daku.*

TV Films in Production

as of Friday, Dec. 26

ARROW PRODUCTIONS

KTTV Studios, Hollywood
Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepic series shooting. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Paul Landres

BARRY-ENRIGHT PRODUCTIONS

On Location, N. Y.
"OH BABY" series of 13 five-minute telepics. Being sponsored by Aetna through C. W. agency.
Dan Enright

JACK CHERTON

General Service Studios, Hollywood
"PRIVATE SECRETARY" series of half-hour comedies shooting. Ann Sothern stars.
Producer: Jack Chertok
Director: Christian Nyby

BING CROSBY ENTERPRISES

Hal Roach Studios, Culver City
"REBOUND" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Now shooting.
Executive producer: Basil Grillo
General Manager: Harve Foster

JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"I MARRIED JOAN" series of half-hour situation comedies currently shooting for Federal Electric sponsor. Starring Joan Davis & Jim Backus.
Producer: P. J. Wolfson
Associate Producer: Al Simon
Director: Hal Wexler
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS

General Service Studios, Hollywood
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS. General Electric sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillian

DOUGFAIR CORPORATION

RKO Pathé, Culver City
First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsors.
Cast: John Baer, William Tracy, Gloria Saunders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

FAMILY FILMS TELEVISION

KTTV Studios, Hollywood
Twenty-six half-hour religious dramatic shows "THIS IS THE LIFE."
Cast: Forrest Taylor, Onslow Stevens, Don Boardman, Randy Stuart, Michael Hall, David Keady
Producer: Sam Hendon
Director: William F. Claxton

FANTASY FEATURES, INC.

315 W. 57th St., New York City
Shooting 15-minute series entitled "BOBO THE LOBO AND HIS TRAVELING TROUPE," musical puppet fairy tales (based on an original idea by Stella Unger).
Sponsored by the Independent Bankers of America.
Producer: Lorraine Lester
Associate producer: Samuel H. Evans
Music: George Lesser
Lyrics: Alice Hammerstein
Author & director: Budd Fisher
Puppets by: Nat Norbert & Zuni Maud
Distributed by: Mahlon Mohr Associates, Inc.

FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half-hour sitcom comedies now shooting. "Mr. A. John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FILMCRAFT PRODS.

8431 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting on a contract for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: Lindenbaum
Directors: Bob Dwan, Bernie Smith
"IT'S A SMALL WORLD," starring Al Gannaway in a series of 39 half-hour family appeal programs. Now shooting.
Cast: Al Gannaway and others
Producer: Isidore Lindenbaum
Exec. chg. prod.: F. H. Fodor
Production manager: Glenn Miller

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
Second series of 52 half-hour Gene Autry Western telepic shooting. Gene Autry, Pat Buttram, leads.
"FRANCE RIDER" shooting second series of 52 half-hour videotapes. Jack Mahoney, Dick Jones head cast.
Producer: Louis L. Heard
Directors: Wallace Fox, Geo. Archambaud

New series of half-hour Western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

FOUR STAR PRODS.

"My Heart Beats" Studios, Culver City
Now starring Robert Cummings in "The Dr. King" series.
Assistant director: John Pommer
Production supervisor: Ruby Rosenberg

GROSS-KRASNE, INC.

AKO Pathé, Culver City
Now shooting "BIG TOWN" series of 26 half-hour telepics sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute vidpic titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.

KTTV Studios, Hollywood
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

VERNON LEWIS PRODUCTIONS

Lewis Sound Films, 71 W. 45th St., N. Y.
"NIGHT EDITOR" series of 15-minute weekly newsreel-localized dramas, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.
Producer: Vernon Lewis
Director: M. Baron

THE McCADDEN CORP.

General Service Studios, Hollywood
"THE BURNS AND ALLEN SHOW" now shooting series of half-hour comedy telepic. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen.
Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Associate Producer: Al Simon
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME

389 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 28 half-hour pks. Thomas Mitchell, narrator, with cast including Gene Lockhart, George Burns and Gracie Allen, Ann Burr and Olive Deering.
Producer: Marjorie Parsonnet
Director: Fred Stephani.

MARK VII PRODUCTIONS

315 W. 57th St., New York City
Now shooting "Dragnet" Burbank half-hour telepic based on actual cases from police files.
Producer: Mike Meshekoff
Director: Jack Webb
Executive producer: Stanley Meyer
Production supervisor: Sam Ruman

MERIDIAN PICTURES, INC.

Goldwyn Studios, Hollywood
"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half-hour telepic. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Self

NEW HORIZONS, INC.

California Studios, Hollywood
Shooting series of 30-minute musical telepics "The House of the Living Dead." Cast: Igor Gorin, Gail Manners, Fritz Feld, Bob Zellison, Dick Reeves, Don Kelvix
Producer: George Lipton
Director: Duke Goldstone
Musical director: Michel Kuttner
Production manager: Jesse Corallo

PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Neale.

Shooting half-hour dramas for series entitled "The Doctor" sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Goulay

PHILAND TV

Eagle Lion Studios, Hollywood
Series of 13 half-hour comedies "CAREER FOR CATHY" to begin shooting January. Patti Lee heads cast.
Producer: Michael Phillips
Associate producer: Dan Hadzick
Director: Jo Graham
"ERNEST HAYCOX THEATRE" series of half-hour telepics scheduled for January start. Michael Phillips directs.

REID RAY TV PRODS.

3425 Ford Pkwy., St. Paul, Minn.
Shooting series now shooting. 15-hour ad-venture series.
Producer: Saul Elkins
Director: Saul Elkins

ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
"MY LITTLE LAD" series of 30-minute situation comedies now shooting.
Producer: Hal Roach, Jr.
Director: Hal Yates
Associate producer: Guy V. J. Mayer, Jr.

REVUE PRODUCTIONS

Republic Studios, N. Hollywood
"BIFF BAKER, U.S.A." series of 30-minute situation comedies currently shooting.
Cast: Randy Starr, Alan Hale, Jr., head cast.
Director: Richard Irving
Assistant director: Willard Sheldon

HAL ROACH STUDIOS

"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tom Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Charles Stewart
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the "FORD THEATRE" series of 39 half-hour telepic.
Cast: George Burns and Gracie Allen
Assistant director: Eddie Seitz

SHELDON REYNOLDS PRODS.

Post Parlsen Studios, Paris
"FOREIGN INTRIGUE" series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Synda Scott.

Associate Producer: Sheldon Reynolds
Director: John Fedorova
Director of Photography: Beril Palmgren
Musical Director: Paul Durand

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series now shooting half-hour telepic.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinsing

SWARTZ-DONIGER PRODS.

Motion Picture Center, Hollywood
"WARDEN DUFFY" and "SAN QUENTIN" series of 13 half-hour films now shooting. Paul Kelly stars.
Producers: Walter Doniger, Berman Swartz
Director: Walter Doniger
Production manager: William Stephens

TEEVEE COMPANY

California Studios, Hollywood
Thirteen 15-minute telepic of two vignettes each shooting.
Casting: Sherman Harris
Producer: TeeVee Company
Associate producer: Sherman Harris
Director: William Burke

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"ADVENTURES OF OZZIE AND HARRIET" half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gersham, Ozzie Nelson

ZIV TV

5255 Clinton St., Hollywood
Two in "BOSTON BLACKIE" series of half-hour adventure telepic shoot in December. Two in untitled series shoot in December.
General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

PIX-VIDEO WEDDING CLOSER

State Dept.'s TV Branch Releasing 250 Pix for Global Video Spread

Closer working collaboration between the State Department's International Motion Picture Services and the expanding Television Development Branch has been established with some 250 of the film section's pix now available for distribution to video stations abroad and future production tailored specifically to keep the TV angle in mind.

TV branch, headed by Jack Gaines, is earmarked for considerable if still limited expansion, geared to the gradual spread of television on the international scene where 21 countries, including Russia, now are telecasting. Department so far has been operating on a shoestring but has been allotted a \$165,000 budget for the 1953-54 fiscal year. Figure is subject to revision on the basis of Congressional hearings.

Function of the international TV division, created by Richard Huble in mid-1951, is to acquire films and/or kinescopes, edit them and place them with foreign TV stations which as a rule are hard up for program material anyway. The department's only regular show at this moment is "Industry on Parade," sponsored by the National Association of Manufacturers, which has been shown widely on U. S. TV.

Future plans depend largely on the budget and are governed by the TV board of the Information Division. It already recommended low-cost production of some pilot reels. Purpose would be to see whether the latter are useful where they can be placed, etc. A number of the film shows would be patterned after successful Voice of America radio programs.

Development of the TV branch, which is part of the Field Program Services Division under Robert A. Bauer, is handicapped by the fact that there are only about 24,000,000 foreign viewers of whom a good portion live in England, Gaines said. There should be 25 countries on the air with TV by the end of 1953. Target areas at this point include Italy, France, Venezuela, Germany and Japan.

Special events coverage of the TV section has been limited so far, partly on account of a pronounced desire not to conflict with private broadcasting interests. Eventually, Gaines believes the department will have its own camera crews to shoot footage of special interest to viewers abroad who'll be fed the local angle. News film activity highlights so far have been Queen Juliana's U. S. visit and President Truman's tour of the renovated White House.

Preparatory to going into actual program production, the TV branch has sent out queries to stations abroad, suggestion various program ideas and asking for specific reaction as to their potential acceptability.

Mayers Prexy Of TV Film Council

Archie Mayers, prez of Unity TV, and Sally Perle, of the Mesal Organization, were elected as new prexy and veepee, respectively, of the National Television Film Council at the group's annual election luncheon yesterday (30) at the Hotel Warwick, N. Y. Duo's election was assured, since others competing for those posts had dropped out of the balloting.

NFTC members also balloted for a new secretary and treasurer, plus 11 board members. Outgoing prexy Mel Gold was slated to brief members on the current Screen Actor Guild strike against TV film commercial producers.

CULLEN FILM QUIZZER GETS PITT SPONSOR

Pittsburgh, Dec. 30. New audience participation quizzer, "Professor Yes 'N' No," filmed independently in New York by Alan Trench, salesman here for WCAE, and featuring Bill Cullen, has been sold to Crosley here and will get its first ride on WDTV beginning Jan. 4. It's set for a 13-week stretch Sunday afternoon, 2:30-2:45.

Trench and Cullen have finished 26 of the quizzes and have them out now for national sales. Association of the two began here years ago when Trench was peddling time for WWSW and Cullen was a local kid eager to get into radio. He landed his first job on local indie station through Trench's intervention.

Cullen has been cut into the "Professor Yes 'N' No" setup with a percentage of the gross.

Plans Crackdown On Foreign Vidpix

Hollywood, Dec. 30. In a firm crackdown on telepix being shot abroad, the AFL's Film Council is mapping a consumer boycott of all products of sponsors of vidpix produced overseas, chairman Roy Brewster, AFL's chief rep said here this week.

Brewer stated the only exception to the strong policy against overseas video production is where the requirements of the story are absolutely essential to the telepix being shot in a foreign locale.

He conceded the crackdown on vidpix is much stricter than that on motion pictures shot overseas, and explained, "Motion pictures are made for the international market—TV pictures are not. They are made for the U. S., sponsored by advertisers asking American workers to buy American goods. That is why we may go to the AFL, which we know will support us, and even go to certain segments of the CIO, seeking a boycott against products of advertisers of these telepix made overseas."

Brewer said IATSE is now investigating Paramount's contemplated production of vidpix in Europe, and is also probing Dougfair's shoot of a series in London, as well as others. The union has already placed Tableau-China Smith Productions on its unfair list for shooting some of its Dan Duryea telefilms in Mexico.

Brewer emphasized the current action and investigation is implementation of resolutions adopted at last fall's AFL convention condemning the practice of shooting such telepictures overseas simply to escape paying American labor scales.

He said the union will not consider the fact a company has frozen funds abroad as sufficient excuse to shoot telepix there. Brewer indicated this reference was to Paramount Television, a subsid of Paramount Pictures, which has skedd a series of 39 half-hour vidpix in England.

The union leader said that in the normal scheme of things vidpix should be shot in this country.

Denny to Par TV Prod.

Charles E. Denny, Jr., has joined the staff of Paramount Television Productions, it's announced by Paul Raibourn, prez of the Par Pictures subsid.

Denny, whose first assignment will be in L. A., will survey the social and economic aspects of local, as compared with national programming. He's a former NBC account exec, not related to NBC exec veepee Charles R. Denny.

CERTAIN THEY CAN LIVE SIDE-BY-SIDE

Still bashful under the watchful eye of exhibitor guardians, but showing signs of budding aggression, the producer-distributors in 1952 began to warm up to television and in several instances ventured considerably beyond the hand-holding stage. In the same degree to which the theatres dropped their numbing fear of TV and began to toy with large-screen video, the producer-distributors boldened in their appraisal of TV as a source of badly needed additional revenue.

And while this in no way reflected a complete breakdown of the competitive barriers between TV and the picture business, developments during the year did serve to bring the two media considerably closer together. As Paramount's Paul Raibourn put it: "We believe that television and motion pictures are sister arts and that each has a constructive contribution to make to each other."

The production-distribution end pursued this approach from several directions, maintaining all the while that there was no question of actually merging its interests with those of TV. (1) Several large studios, notably Paramount and Columbia, activated their TV subsidiaries to engage in the production of TV pix, while United Artists hastened to join them in a manner suited to its own pattern of operations; (2) distributors kept assessing the potential value of the old films in their vaults but, with the exception of Republic, made no move to cash in on them; (3) there was a general awareness of the potential value of TV as a medium for the promotion and exploitation of movie playdates.

As for the exhibs, 1952 marked the first year when they learned that theatres and TV could live side-by-side and survive—quite comfortably—in the resultant battle for the audience. Like the producer-distributors, they developed something of a split personality. Where the studios believe they can effectively serve both TV and the theatres, without harming either, exhibs now hue to the line that their screens and those of video sets have little more in common than the fact that moving images are presented on them.

Fractured—But Not Fatal

Exhibs now are reassured that, while TV hurts, it'll never put them out of business altogether. And from this attitude springs their more tolerant approach to studio production activities in the TV field. However, they still roar in defiance of the distributor who lets his films go on the air, and they distrust all experiments with subscription television, the effects of which they can not yet gauge. As for theatre TV, the exhibs' most practical tie-in with the video medium, it too has yet to prove its mettle even though several 1952 filmcasts were eminently successful.

TV-pix production, in which at the start of the year only Universal appeared actively interested, spurred during 1952 with two important newcomers to the ranks. Eying the increasingly profitable activities of indie producers, Columbia activated its Screen Gems outfit and announced an ambitious production program involving 36 half-hour pix to be sponsored by the Ford Motor Co. The extent of Columbia's plans was indicated by the revelation that it has set aside \$3,000,000 for unspecified television activities, but there appears no doubt that the company intends to put Screen Gems on the map for good.

The blockbuster came when Paramount, an old hand at the TV game and a pioneer in theatre TV, announced that it too was set to produce TV films and that it already had lined up 39 half-hour reels to be made in conjunction with Edward J. and Harry Lee Danziger. The first of the pix rolls Jan. 5 under the supervision of

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Republic Gets More Raps On Sale of Pix Oldies to CBS-TV

CHRISTENSEN EXITS GAC SYNDICATION

Howard Christensen, head of the film syndication dept. of the New York office of General Artists Corp. resigned yesterday (Tues.) to be effective Jan. 24.

Before joining GAC, Christensen was in the band personal management field and helmed such orphans as Jimmy Dorsey, Jan Garber, Ted Weems and Dick Jurgens. At one time he was associated with Mus-Art Agency.

Matty Fox's Bank Loan for TV Pix

In what appears the largest deal of its kind with TV interests, Bankers Trust Co. of New York has entered a loan agreement for \$1,525,000 with Western Television Corp., headed by Matthew J. Fox, president and board chairman, and Henry Zittau, treasurer. Outfit acquires pix for distribution to telecasters by Motion Pictures for Television, Inc., which Fox also heads.

Coin will be used for buying up additional films for TV handling and expansion of the Fox companies' distribution facilities.

Fox and Zittau negotiated the loan with Harry Watkins, Ray Andersen and Herbert L. Golden, latter three repping the bank's amusement industries division. Motion Pictures for Tele has the largest catalog of feature pix among all TV distributors. Most of the product now on hand, however, already has been extensively used by TV stations.

Ziv's 'Favorite Story' 40-Market Spread

"Favorite Story," Ziv TV's newest package, starring Adolphe Menjou, has already been sold in over 40 markets and will set a sales record for the outfit, according to sales v.p. M. J. Rifkin.

Drewry's, Ltd., midwest brewery, has added Indianapolis to the line-up of five stations it had previously bought, Rifkin said. Other sales include: Lone Star Beer for Ft. Worth, Dallas, Houston and Austin, Tex.; Tums has added St. Louis; Cott Beverages for New Haven and Springfield; and U. S. Metal Products, for Washington, D. C.

Grant Production Exec For Gross-Krasne Pix

Hollywood, Dec. 23. Marshall Grant, teevee production exec for Ruthrauff & Ryan, becomes production exec for Gross-Krasne on all the telepic firm's production starting Jan. 1.

Former Universal producer was onetime also eastern story and talent head for U and production assistant to Edward Small.

Kraike to Screen Gems

Hollywood, Dec. 30. Michel Kraike has signed as

Screen Gems producer, checking onto the Columbia lot to begin working for Col's subsid. Kraike, under contract to U-I for several years, more recently with Edward Small, will work on the Ford telefilm program.

This brings to three the number of SG producers, others being Jules Bricken and Irving Starr.

Additional exhib blasts at Republic were forthcoming this week against the film company's sale of 104 pix to WCBS-TV for a reported \$200,000, with Allied States Assn. and two of its member outfits issuing statements condemning the action. Wilbur Snaper, prexy of National Allied, declared that "it certainly can harm the industry as a whole."

Snaper asserted that Allied viewed Republic's move with regret. "One of the most important factors in the sales equation is good will," he said, "and with one move Republic may very well have destroyed that factor."

Allied Theatre Owners of Indiana declared in its latest bulletin that the action tempered any great optimism about 1953. "If TV is competition to the theatres, and the opinion polls say predominantly that it is, then every new source of motion picture theatre type product is going to intensify that competition. Admittedly not as good product, but still product that you will have to charge for that the patron can get at home for free," the bulletin notes.

Pointing out that it is not blasting companies that use their facilities to make pix exclusively for video, the Indiana outfit says that it's a matter of arithmetic as to how fast other companies will sell theatrical films to TV. "As long as theatre sales plus TV sales are greater than theatre sales only, product will go to TV. When a distributor who sells to TV finds that the revenue from his theatre customers drops further than his TV gain, then he will stop selling TV. It's that simple," the bulletin declares.

Taking a satirical viewpoint, the Allied Caravan of Iowa and Nebraska says, "In these days where showmen take on odd jobs—deliver mail, drive school buses, sell insurance and peddle electronic potato peelers door to door, it is a situation bespeaking the critical state of small town show business. Take heart, boys! You are not the only ones who apparently need to augment the old income with a few filthy bucks from outside activities. Republic Pictures just took on some outside activities, too . . . That just goes to show that we are all in the same boat in this industry. But they still want to sell 'The Quiet Man.' This is the Christmas season, so forgive and forget. Let's keep on buying their pictures. They must need the revenue desperately . . ."

Rep Sells 119 In L.A. for 350G

Hollywood, Dec. 30.

Second deal within a week of blocks of old pictures was closed last week with KTTV and KLAC-TV by Republic Pictures subsidiary, Hollywood Television Service. Sale follows close on the heels of the transaction completed by Earl Collins, prez of TV Service, for the CBS tele station in N. Y.

Package of 119 pictures brought close to \$350,000. Deal calls for multiple runs over the two stations for a period of two years. These are the same films sold to CBS with the exception of the 15 John Wayne westerns, which went with the block bought by the two stations.

Combination deal was made necessary because of the inability of either station to stand the staggering cost.

Godfrey's Det. P.A.

Detroit, Dec. 30. Arthur Godfrey and his cast will be in Detroit Jan. 24 to participate in a benefit for the University of Detroit Student Activity Building Fund.

Godfrey came here last year for the same purpose.

TV Code Has Upped Necklines, But Long Plugs, Beer Blurbs, Violence, Race Carbons Still Pose Problems

By BERT BRILLER

Necklines on TV have moved up to respectable levels and the temperature of the protesting public has, to a comparable degree, dropped. The considered opinion of the major network bluepencilers, however, is that there are still big areas for improvement.

That pretty much sums up a key facet on the censorship front 10 months after the industry launched its code of standards last March 1. The hot seat on which the telecasters found themselves a couple of years back has cooled off considerably since they combined, under aegis of the National Assn. of Radio & TV Broadcasters, to face up to the problem of mounting beefs. Today the threat of Government censorship has paled following TV's promise to "clean house and police ourselves."

At the moment, five main areas offer continuing problems: (1) plugs that pall; (2) beer and wine commercials; (3) indecency; (4) racial stereotypes; and (5) violence.

Regarding blurbs, the frequent gripes are excessive length, repetition and irritating copy. The code and the webs have strict time limits—for example, three minutes of pitch per half-hour. The skins admit that there have been some excesses by sponsors who permit their messages to run over. In most cases the nets have been successful in getting habitual offenders to reform, although there are a few who still let the overtime plugs happen "accidentally." Pressure from the webs is expected to bring these chiselers in line shortly.

That won't end all gripes, of course. Audiences may still feel that some blurbs are overlong, particularly on layouts where the bankroller's name is emblazoned on a backdrop or on an emcee's or newscaster's desk, or where a plethora of cuff plugs are given for prizes. Commercials may also be intrusive (even though coming within time limits) if they lack variety, are annoying in themselves or interrupt the action (as may occur through poor planning in fight-casts). It's significant that the Congressional subcommittee probing the TV fired questions about hammering huckstering on boxing and wrestling telecasts.

'More Good Selling'

Even where spenders are holding their salespitches to time limits, it doesn't make sense commercially to permit pitches that grate. As the judges of the Sylvania Awards put it, "TV doesn't need less selling; it needs more good selling."

The Congressional investigators tossed many queries at the industry reps about cigarette, wine and beer ads. In the case of the potables, some criticism seems to stem from dries who fear that searing attractive young women and fatherly men quaff anything stronger than Seven-Up is likely to corrupt young viewers. Industry leaders feel that this is part of an attempt on the part of dries to ban liquor advertising in all media, including newspapers and mags. The next Congress is likely to renew efforts to curb beer and wine commercials on

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Geo. McGovern In Switch to Esty

George McGovern, one of the key figures in NBC's sales operation under veepee Jack Herbert, is checking out of the network to join the William Esty agency as director of research in line with the agency's expanded stake in video. Previous research director at Esty was Adolph Toiga, who switched over to the Lennen & Newell agency.

McGovern played an important role in NBC's revision of the AM-TV sales administrative setup and spearheaded the series of sales clinics held over the past six months in New York and Chicago which culminated in this week's first annual sales convention of the web in Gotham.

Vanda's Panda

Philadelphia's WCAU-TV, which at one time originated as many as five weekly shows for the CBS-TV network, springs another one for a network feed starting Jan. 10 with "Meet Me at the Zoo."

Show, created by WCAU-TV program chief Charles Vanda, will feature a direct pickup by WCAU-TV from the Philly zoo. It goes into the Saturday 1 to 1:30 p. m. period, immediately following "Big Top," also a WCAU-TV origination. No sponsor has yet been inked. Originally, it was intended that Edward R. Murrow would narrate the show, but that idea has been abandoned.

Finch (& Klavan) Still Pulling 'Em In Sans Rayburn

Ratings in the local New York breakfast circuit, following the switch of Gene Rayburn from WNEW to WNBC as a single and Gene Klavan moving in as Dee Finch's new partner on WNEW, indicate that listening patterns haven't been disrupted by the switch. Researchers opine that morning dialers tend not to shop for entertainment but rather to stick with a format they like, but "it's still too early to forecast future trends."

According to Pulse, Inc., data for Monday-through-Friday, Klavan & Finch were up slightly in the 6-9:30 a. m. slot from Rayburn & Finch's 2.8 in November to 2.9 in December. Rayburn was similarly up slightly from the 1.7 rating Bob Elliott & Ray Goulding had had on WNBC, to 1.8. WCB's Jack Sterling showed the same slight gain, from 2.0 to 2.1, and WOR's John Gambing, who leads the roost in most periods when he's on, stayed at 2.6 in both months. Overall set-in-use figure had a slight dip, from 17.7 to 17.6 in the 6-9:30 a. m. span.

Rating experts feel changes of 0.1 are statistically significant.

Whatever changes take place, it's figured, will be gradual. Development of the old Rayburn & Finch team to a leading position was a matter of years. It's anticipated that if Rayburn is to make any inroads, it will have to be at the expense of stations other than WOR, since Gambing, over 25 years, has built up a solid audience among older dialers. New element in the situation is Bobby Sherwood's disk stint and Charles F. McCarthy's newscasts which started on WJZ Monday (29).

Rundown on the leaders is: 6 a. m., WNEW in first place, followed by WOR in second; 6:15, WNEW first; WOR and CBS tied for second; 6:30, WOR first, WNEW and WCB tied for second; 6:45, WOR first, WNEW second; 7:00, WOR (news) first, WNEW second; 7:15, WOR first, WNEW second; 7:30, WOR and WNEW tied; 7:45, WCB (news) first, WOR second; 8:00, WOR (news) first, WCB (news) second; 8:15, WOR ("Dorothy & Dick") and WNEW tied; 8:30, WNEW first, WOR second; 8:45, no change; 9:00, WOR (news) and WJZ ("Breakfast Club") tied; 9:15, WJZ first, WNEW second.

Mennen Buying Into

'Broadway TV Theatre'

Mennen products is buying into WOR-TV's (N.Y.) "Broadway TV Theatre," cross-the-board repeat performance dramatic series. Mennen will take over the quarter segment of the 90-minute show currently held by General Tire & Rubber (parent company of WOR), starting in February.

Other bankrollers on the show are Cavalier cigarettes, which has half, and Piel's beer, which has the other quarter. Agency for Mennen is Kenyon & Eckhardt.

KDPN Sale Okayed

Pampa, Tex., Dec. 30.

The FCC has approved the sale of KDPN here from Freedom Newspapers, Inc., to Top O' Texas Broadcasting Co., for \$60,000. Outlet operates full time on 1340 kilocycles with a power of 250 watts.

AFTRA Strike At WGN (& TV) Ends In Compromise

Chicago, Dec. 30.

With both sides claiming victory, the week-old American Federation of TV & Radio Artists strike against WGN and WGN-TV here ended today (Tues.). Agreement on new two-year staff announcer and talent contracts was reached late yesterday (Mon.) after marathon bargaining sessions over the weekend.

Walkout at indie radio station WLS is expected to end momentarily, now that the union and Chi Tribune stations have made their peace. Talks between WLS and AFTRA are on today. When a settlement is reached with the indie it will end the union's first local walkout in its 15-year history.

WGN agreement, to be formalized today, was negotiated by Frank P. Schreiber, WGN manager, and AFTRA national executive secretary George Heller and attorney Henry Jaffe. National union execs were called in when talks between station and local executive Sanford Wolf stalemated.

Jones and Wolff had negotiated pacts with Chi ABC, NBC and CBS stations and indie TV-r WBKB just a few hours before the strike was called last Tuesday (23).

At WGN, AFTRA lost out in its attempt to get newsmen included within its jurisdiction. This was the major issue that precipitated walkout.

In return for dropping the news- (Continued on page 28)

MURROW, FATIGUED, INTO SEATTLE HOSP

Edward R. Murrow, narrator and co-producer of CBS-TV's "See It Now," was forced to stop off for a few days' rest at a Seattle hospital this week en route back to N. Y. from his two-week trip to Korea. Murrow, who headed a contingent of CBS correspondents and cameramen filming a special Christmas show in Korea for "See It Now," is suffering from fatigue and a cold but is expected to return to N. Y. in time for Sunday night's (4) edition of the show.

Special hour-long one-shot stanza depicting how United Nations troops in Korea spent Christmas was aired on the CBS-TV web last Sunday night (28). Web is flying kinescopes of the show back to Tokyo and Korea for the benefit of GIs, giving them a chance to see themselves in action.

WOR-TV Names Hughes

To News Director Slot

John B. Hughes has been appointed news director of WOR-TV, N. Y., a spot which had been filled until a few months ago by Dave Driscoll.

Hughes has been with WOR-TV since Dec. 1, doing the p. m. news. He has beamed on Mutual web and was news and special events director for Don Lee network.

It Ain't Necessarily So

says
Pat Ballard
of TV's haves and have-nots

one of the many byline pieces
in the

47th Anniversary Number
of

VARIETY

OUT NEXT WEEK

TV Comes to Hinterland; '53 to Find Small Town Stations Come Into Own

Washington, Dec. 30.

WGN-TV's Hoop Scoop

Chicago, Dec. 30.

WGN-TV continues to build its identity as the No. 1 Chi sports TV station by grabbing off the rights to telecast seven weekly Big 10 basketball games. Illinois Bell will bankroll the series, which starts Jan. 12 with the Northwestern-Illinois game.

Schedule includes four Illinois home games from Champaign and three from Northwestern's Evanston gym.

Radio Dead? 199 New Stations Get '52 Authorization

Washington, Dec. 30.

The year 1952 was television's big year from the standpoint of new stations authorized (approximately 175) but there were still more new radio outlets constructed or in the process of construction. A preliminary tabulation of permits issued by FCC during the year shows that 133 new AM stations were authorized and 66 FM stations, or a total of 199 radio station authorizations.

These new authorizations bring the total of AM stations in the United States to over 2,500 and the total of FM outlets authorized to over 650. Thus, there are approximately 3,150 AM and FM stations in operation or under construction.

That television does not discourage new radio operations can be seen from an analysis of the AM permits issued during 1952. This shows that permits were granted in the TV cities of Cincinnati, Kansas City, San Antonio, Dallas, Birmingham, and Davenport. It also shows that new radio stations are being constructed in a number of cities which have just received their first TV authorizations, such as Montgomery and Mobile in Alabama, Baton Rouge, La., and Lubbock, Tex. Other AM permits have been issued in many cities within reach of TV service.

Considering the congestion in the AM band, it seems remarkable that frequencies have been found for 133 new stations. The answer appears in a breakdown of the (Continued on page 27)

NBC RADIO LOPS OFF

JAN MURRAY SHOW

NBC radio and Jan Murray have decided to call it quits on "Meet Your Match," which bows out of the 7 p. m. Sunday slot after the Jan. 18 broadcast.

Show had been on a short-term pact and was one of the web's most expensive sustainers. Originally launched as a summer filler, it proved successful and it was kept on in the important spot opposite CBS' Jack Benny. However, since no bankroller was in the offing, show powders. It's a Jan Murray package produced by Herb Moss.

DeWitt's 'All for One'

Stays in Sat. CBS-TV Slot

CBS-TV is going ahead this week with the "All for One" vaudeo show to fill the temporary void in its Saturday night at 9 slot, which opened up when General Foods decided to buy the Red Burtons show originally scheduled for that period.

"All for One," with comic George DeWitt starring, was aired on an experimental one-shot basis last week (27) and scored an acceptable rating. DeWitt will hold down the starring spot again this week (31), with the web now bookending his surrounding talent. There's a possibility that if the show catches on strongly enough, it may get a permanent slotting.

Buttons takes over the Monday night at 9:30 period for GF, replacing "Life With Luigi," which has been axed. He preems in his new time slot next week (5).

Television, now pretty much a big city medium, will reach into the great hinterland of America in 1953. The small TV station will come into its own. Towns like Fort Smith, Ark.; Belleville, Ill.; Meridian, Miss., and Neenah, Wis., will have their own video outlets. In many areas, the community station will replace the community antenna.

In most of the 15 states, largely agricultural, where television has been non-existent during the long FCC freeze, stations will sprout. In some, like in Colorado and Oregon, the first outlets have already got on the air. Construction permits have been issued for others in the still non-TV states of Arkansas, Mississippi, Kansas, Nevada, Idaho, South Carolina and South Dakota. Whether television comes next year to Montana, Wyoming, North Dakota, Maine, New Hampshire and Vermont depends largely on the speed with which the Commission can process competitive applications for channels.

There could be as many as 200 new TV stations on the air in 1953, the majority in communities of less than 100,000 population and some in towns as small as 10,000. In Texas, where more permits (19) have been granted than in any other state, only one new station has been authorized for a large city (Houston). The others have been issued for such communities as Amarillo, Beaumont, Lubbock, Wichita Falls, San Angelo, Waco, Austin, El Paso, and Galveston.

The arrival of television in the hinterland should put the medium to its economic test. Heretofore, with the exception of a handful of large cities, the TV markets have been of the one station variety. The next year may provide a clue to the \$64 question: how many stations can a town support?

It will be interesting to see whether the three stations which have been authorized in Youngstown, O., can all make out; or the two in San Angelo, Tex., the two in Monroe, La., the two in Yakima, Wash., the four in the Scranton-Wilkes-Barre, Pa., area, the two in Roanoke, Va., the two in Fort Lauderdale, Fla., the three in Austin, Tex., and the three in Tucson, Ariz.

Around 75 new stations are planning to be on the air by next spring. Probably another 50 will get into operation by summer. When they do, real competition will develop between TV stations for the first time. At the outset, local advertisers will doubtless embrace the new medium. But as the novelty (and cost) of buying time on TV wears off, stations will have to fight for audience with better and better programs.

In the competition, the public stands to gain. But it won't be surprising if some stations fall by the wayside.

CBS-TV 'Family' Snags 1st Client

CBS-TV broke the sponsorship ice this week on "There's One in Every Family" via the same bankroller which bought the first spot on "Today," the NBC-TV show on which CBS has patterned its sales formula for "Family." Advertiser is Clearasil, which signed on for a single five-minute segment on a one-shot basis only for Jan. 19.

While it's difficult to determine how a sponsor can determine the sales effectiveness of a show on the basis of a one-shot purchase, CBS is hopeful that Clearasil will find "Family" as much to its liking as it found "Today." After doing considerable research on its accomplishments via the one-shot on the NBC show, Clearasil promptly came in for a full series of spots.

"Family" is an audience participant aired in the 11 to 11:30 a. m. period Mondays through Saturdays on CBS. Web has broken the show into five-minute segments for sponsorship purposes and is ditching to advertisers the opportunity to buy one or more segments on a one-shot basis or on a full 52-week deal.

LIFE GOES TO AN O & O PARTY

Seven Up on Life-NBC O&O Series

The following are the city-by-city credits in connection with the ambitious Life magazine-NBC O&O stations (in addition to other NBC-TV affiliates) "pictorial journalism" series scheduled to tee off shortly after the first of the year:

"Life in Cleveland"—WNBK. (Wednesday nights 10:30 to 11, starting Jan. 14). Supervised by Hamilton Shea, general manager of station. To be produced by Ed Wallace, director of news and special events. Life mag's researcher reporter, Margaret Chute, Cleveland newspaperwoman and publicity writer, will assist.

"Life in Detroit"—WWJ-TV (Wednesday nights 10:30 to 11, starting date in February). To be produced by Walter Koste, with supervision by Mel Wissman, program director; William Walbridge, station manager, and Edwin Wheeler, general manager.

"Life in Los Angeles"—KNBH—supervised by Don Norman and Ham Nelson, produced by Dean Craig, directed by Doc Livingston. Life's reporter is Frank Pierson. Time, starting date, etc., to be announced by KNBH, probably around Feb. 1.

"Life in New York"—WNBK—supervised by Ted Cott, general manager; produced by Steve Krantz. Life research staff to be assigned from Life New York office; starting dates, etc., to be announced by WNBK, probably around Feb. 1.

"Life in Washington"—Supervised by Gene Juster and Ralph Burgin, program director. To start on Station WNBW around Feb. 15.

Life in Philadelphia—Supervised by Rolland Tooke and Ernie Walling, directed by Elmer Jaspian. Sample kinescope made on Nov. 14, being considered for sponsorship now. To be carried on WPTZ.

"Life in Chicago"—WNBQ series currently being mapped, with starting date and production personnel to be announced shortly.

NBC STATIONS, MAG SET SERIES

By GEORGE ROSEN

What is undoubtedly the most ambitious and boldest attempt to date to translate to the video screens the social, economic and cultural patterns of American life today, will become a reality shortly after the first of the year when Life magazine, in collaboration with the NBC owned-and-operated stations, will inaugurate a coast-to-coast series of locally-conceived TV programs.

With the overall working title of "Operations Americana," the Life-NBC project is already in the final blueprint stages under the combined supervision of Jim Gaines, NBC's veepee in charge of o. & o. stations, and Richard Krolik, who heads up the Life TV division.

The combined series will represent an investment of well over \$1,000,000, with each of the participating TV stations (thus far there are seven) earmarking '53 appropriations to pro rate the costs of the locally-produced shows and assigning their top production-technical crews to the project. Life magazine, with a \$100,000 budgetary assist, will turn loose its crack researchers in the various cities, in addition to lending promotional and editorial support.

Giving impetus to the city-by-city TV visualization of its progress will be the Cleveland inaugural of that city's series by Hamilton Shea, general manager of the NBC-owned WNBK. Shea will kick off the "Life in Cleveland" series on Jan. 14, as a continuing Wednesday night 10:30 to 11 cycle designed to show, in effect, why the people of Cleveland live better today than they did 50 years ago. As such it will touch on all aspects of life in Cleveland, accenting its growth as a steel center, go into the schools, the churches, the business, industrial, cultural and social aspects of the community and its civic growth.

Civic Hoopla

As in the case of all the other participating cities, the series will be preceded by a civic affair and appropriate community hoopla. Similarly, WNBW in Washington will do the "Life in Washington" series (which may resolve itself into the most ambitious of the lot since the Governmental aspects of the nation's capital will cut across the whole pattern of American life); WNBK, the web's Gotham

(Continued on page 28)

Carleton Smith Back to D.C. As NBC Resolves O&O 'Confusion'

McConnell's Toast

NBC will personalize its toast to the nation tonight (New Year's Eve) when, at the stroke of midnight, Joseph H. McConnell, the network prexy, will go on television (with a simultaneous radio pickup) to thank American audiences for their support in 1952 and to rededicate NBC to "serving the people anew" in the coming year.

It'll be a one-minute spot, which was filmed in advance, with McConnell seated at his desk in Radio City, N. Y. It'll be one of McConnell's last official acts, since he's announcing his resignation from the network on Friday (2).

Some clarification of the confused setup abounding within the NBS owned-and-operated division, with its five vice-presidents and conflicting administrative duties, is on the January agenda at the network. Situation will, to a large extent, be resolved within the next couple of weeks when Carleton E. Smith will depart from the NBC O&O hqs. in New York to head up the network's Washington operations, WRC (radio) and WNBW (TV).

The five veepeeships will remain intact, with Smith retaining his title, but permitting for a spread of the chevrons, since three of them will represent o.&o. station managements (Ted Cott in New York, Harry Kopf in Chicago and Smith in Washington), with veepees Charles R. Denny and Jim Gaines staying on top of the overall administrative structure.

For Smith it represents a return to his home base of operation, though under considerably larger auspices, in view of the TV expansion in that city and Washington's increased importance as an origination point. Present manager of the Washington AM-TV stations is Eugene Juster, who was named to succeed Bill McAndrew when the latter was moved into his key news-special events slot in New York. Juster will be offered a new assignment.

Smith was originally brought to New York back in '48 as Director of Television. Later he was designated a veepee and shifted into the No. 1 station relations job, but when Harry Bannister was brought in from Detroit last year to head up the integrated station relations division, Smith was shifted over to the o.&o. branch of operation.

NBC's Mystery: What's Happened To Spook Series

There's a mystery-within-a-mystery atmosphere hovering over the lopoff of the post-midnight cross-the-board NBC-TV spook sagas, even before they've had a chance to hit the air. Inquiries as to the fate of the contemplated network series invariably brings forth the info: "I don't know; better ask somebody else." Everybody agrees that there won't be any mysterioso shows in the five-nights-a-week after-midnight time slots for which they were intended, but there's some confusion as to why the whole thing has been called off.

The web had blueprinted the series a couple months back with the idea of recapturing the post-midnight segments from the affiliates for an extension of network time, since research has established that there's a sizable TV audience around in the early morning hours. Albert McCleery, the network's expert on the closeup technique of production, was designated to produce-direct the series.

Last week it was definitely established that the whole thing's off in favor of "something else—just what we don't know." Nobody even seems to know where the order came from.

Hooper, Pulse's Rating Service Battle Winds Up in N.Y. Courts

Battles between the rating services, which have been bloody, have now entered the legal arena. The Pulse, Inc., moved in N. Y. Supreme Court and last week won a temporary injunction restraining C. E. Hooper, Inc., from circulating a letter which Pulse contends is "unfair competition" and "untrue."

Dispute stems from a letter which Hooper sent on Oct. 7 to Coast stations and agencies, following a meeting he had with about eight San Francisco agencies. Letter reportedly alleged that the agencies expressed a preference for one rating service, Hooper's. Learning of the letter, Dr. Sidney Roslow, head of Pulse, wrote those of the agencies which were at the meeting and are Pulse subscribers, and reportedly got answers from four saying that they did not express a preference for Hooper's ratings over Pulse. It's understood that Hooper has obtained statements backing him from three of the agencies.

Hooper told VARIETY Monday (29), "The letter that is the subject of the dispute stated nothing but the truth and the whole truth. According to my attorney, that is a complete defense to the charges."

Judge Samuel Dickstein, in granting the temporary injunction sought by Pulse, said that sufficient evidence has been established to entitle the plaintiff to temporary relief and added, "It is shown sufficiently that the letter may well import the existence of a situation beyond and broader than the actualities. In the circumstances here, there is sufficient appearance of possible subtle shading to persuade the court to exercise reasonable discretion in favor of the applicant."

WILSON WYATT CHOSEN WHAS 'MAN OF YEAR'

Louisville, Dec. 30.

WHAS in its 5th annual selection of Kentucky's man of the year, announced Sunday (28) that Wilson W. Wyatt had been chosen from the men who make news in Kentucky and southern Indiana.

Selection is made by WHAS radio and television news reporters and editors on the basis of choosing the man who makes the greatest amount of constructive news of national or international significance. Previous winners were Vice-President Alben W. Barkley in 1948; Sen. John Sherman Cooper in 1949; the GI in Korea in 1950; and Gov. Lawrence W. Wetherby in 1951.

Wilson Wyatt, former Mayor of Louisville and former National Housing Administrator, made his mark this year as personal campaign manager for Illinois' Gov. Adlai Stevenson in the Presidential campaign.

Miami Preems On TV Cable Tonight

Miami, Dec. 30.

First nationwide television emanating from this lush winter-playground comes tonight (Wednesday) with opening of the north-bound cable. First telecast will see the big Orange Bowl parade, which will be viewed by some 500,000 spectators locally.

Also on the agenda is the Danny Nardico-Jake LaMotta fight from Coral Gables Coliseum and the big event, CBS presentation of the Orange Bowl game between Alabama and Syracuse on New Year's day.

All events will be cabled to New York for transmission back to this area via the southbound cable.

OUT NEXT WEEK!

The
47th Anniversary
Number
Of

VARIETY

Minderman Exits FCC for Educ'l TV

Washington, Dec. 30.

Earl Minderman, assistant to FCC Chairman Paul A. Walker, resigned yesterday (Mon.) to become field liaison officer of recently formed National Citizens Committee for Educational Television. Minderman has been with the Commission since 1943, having served in executive positions under former Chairman Wayne Coy and James L. Fly.

During the early part of the war, Minderman was Information Director of the Motion Picture Division of the OWI. He worked on several Ohio newspapers before entering the Government.

Minderman's resignation cues a change in FCC chairmanship with the new administration. Walker, a Democrat, will doubtless be replaced by a Republican, either from the present commission or from the outside. However, Walker may fill out his six-year term which expires next June 30. An outsider could be brought in to replace Eugene Merrell, a Democrat, who was given an interim appointment subject to Senate confirmation.

Citizens Committee is co-chaired by Milton S. Eisenhower, ex-prexy of Penn State College, and brother of the President-elect, and Marion B. Folsom, Eastman Kodak treasurer, recently appointed Undersecretary of Treasury in the Eisenhower Cabinet.

Kellogg Lops Off Smith

Kellogg's which has done considerable manipulating of its radio and TV sponsorship deals since the account switched from Kenyon & Eckhardt to the Leo Burnett agency, this week decided to cancel the Carl Smith show on CBS Radio. Hillbilly singer is aired cross-the-board in the 3:45 to 3:50 p. m. period.

Cereal firm checks off the show after today's broadcast (31).

VOICES AND EVENTS
With Kenneth Banghart, H. V. Kaltenborn, W. W. Chaplin, Leon Pearson, George Hicks, Leif Eid, others
Producer: Joseph O. Meyers
Director-writer: Arthur Wakelee
60 Mins.; Sun. (28), 7 p.m.
TRAVELERS INSURANCE
NBC, from N. Y.

(Young & Rubicam)
For the third successive year, NBC's news and special events department wrapped up the top news headlines of the preceding year Sunday night (28) in a comprehensive, forcefully dramatic "Voices and Events" one-shot. Show utilized the edited tape-recording device innovated by Fred W. Friendly when he was an NBC news staffer (he's now co-producer with Edward R. Murrow of CBS-TV's "See It Now") and the hour underscored emphatically the value of tape in preserving for all time history as it was in the making.

Since 1952 was the year of the Presidential elections, with the Republicans sweeping back into power after their 20 lean years, heaviest play was given the nation's political events. Primary attention, of course, was centered on the Adlai-vs.-Ike battle in the Nov. 4 blowoff but this was backgrounded solidly by happenings leading up to the actual election. Ike's final decision to become a candidate, Sen. Robert A. Taft's pre-convention statement that the general was no threat to his aspirations and the early Estes Kefauver lead in the Democratic campaigning received their full play. Reprise of the Puerto Rican delegation's by-play at the Demo convention sounded as funny on second hearing as it did the first time.

Show also underscored the charges and counter-charges of graft and dishonesty in the Truman regime, climaxed by the dual resignation one day last summer of Herbert Brownell, Jr., chosen by President Truman to clean up Washington, and Attorney-Gen. J. Howard McGrath. Several of the NBC commentators, incidentally, seemed to overstep their bounds of impartiality and unprejudiced reporting on this score. While any actual pinpointing of their personal beliefs is difficult in view of the uncontestable record of the voices and events, it did seem that undue emphasis was placed on some charges which have not yet been proved true and on Ike's avowed intention of clearing up the so-called mess.

NBC newsmen otherwise did their usual standout job in interpreting, analyzing and tying together the show. Kenneth Banghart served as overall moderator, with H. V. Kaltenborn, W. W. Chaplin, Leon Pearson, George Hicks and Leif Eid following through. Show was bankrolled by Travelers Insurance, with the prexy of that company handling the commercials personally via three messages to the public.

Stal.

KYLE MACDONNELL-DICK GORDON SHOW
Producer: Gordon
30 Mins., Sun., 11:30 a.m.
WOR, New York

This is just another of those Mr. and Mrs. gab sessions which have been steadily taking over morning air time. It follows the standard format of all such operations and it's no better or worse than any of its predecessors. Informality is the keynote here and the Dick Gordons (Kyle MacDonnell) dish out with a capital "I." Kyle Gordons' gab is mainly in the show his groove with an occasional bow to literary stuff. They talk of their own show biz experiences and what's going on in the entertainment field in New York and reviews of books they've read. It's okay chit-chat and not too heady for Sunday morning listening.

On the preem show Sunday (28) the Gordons' informality was a bit too studied. She seemed to be playing the part of a naive wife and he the all-knowing husband. An effortless easy-going manner could better be attained if they acted more natural. It's hard to believe that a gal with Miss MacDonnell's know-how and radio savvy could be that naive or that he is the big know-it-all "always with his nose in a book" as she said on the opening show. Gab was broken up by a couple of pleasant platter spins.

Gros.

IT'S A SMALL WORLD
With Ruth Weir Miller
Director: Bena Squires
15 Mins., Wed., 2:30 p.m.
WPTZ, Philadelphia

Ruth Weir Miller, executive director of World Affairs Council, slants news to the housewives' viewpoint in this quarter-hour segment of news analysis. Because of audience, Mrs. Miller has a tendency to get neighborly and talk too much about the neighborhood. (Continued on page 29)

BOBBY SHERWOOD
70 Mins.; Mon.-Fri., 6:30 a.m.
Director: Bill Stedman
Participating
WJZ, New York

ABC's Gotham key is pinning its colors in the increasingly lucrative (and increasingly competitive) morning radio steeplechase on an ex-odeo rider, Bobby Sherwood, as its wake-up jockey. Sherwood's stunts (in different kinds of show) on WJZ and WOR weren't particularly successful. However, since those efforts his regular appearances on Milton Berle's NBC tele-series have shown the bandleader to good advantage and have built up something of a following. He's also doing a 5:15-6 p.m. afternoon strip for the outlet.

Starting stanza Monday (29) was a pleasing canter. His musical ability stands him in good stead, first in selection of platters, which was clicko, and second in his self-accompaniment on piano, organ, guitar, celeste, etc. The ad lib vamps, arpeggios and chords add a relaxed note to his gab. He does a nice job on a quiet, intimate type of vocal, too. On the preem he warbled Johnny Mercer's cutie, "The Bathtub's Run Over Again," to good effect.

Sherwood exhibits the fey sense of humor which is becoming a daytime vogue. For the most part, his attempts registered better-than-average. A bit that paid off had him playing a corny banjo tune which ABC owned-stations v.p. Ted Oberfield allegedly wanted as the theme, then a slick record which he himself wanted, followed by the gag of an overruling phone call from Oberfield and back to the plinking banjo piece. Another funny segment had him playing, successively, the piano, organ, celeste and guitar, purportedly situated in different corners of the studio, and doing snatches of a tune punctuated with running footsteps. A couple of ideas didn't jell, such as his using a thunder sound effect to cue the "Watermelon Time."

Some of the humor was a little self-conscious and tradey, as though he were playing for the execs in the control booth rather than the home dialers. However, his lead-ins to commercials were topflight and showed good imagination. Overall, the initialer gave promise of a bright entry once Sherwood finds his groove. Show, incidentally, wraps around a Don Gardner newcast at 7 a.m. and Charles F. McCarthy at 7:30. McCarthy, who shifted Monday (29) to WJZ after 10 years doing news at WNBC, continues his pleasantly-delivered roundup and "unofficial McCarthy weather reports" in his new berth, which should add to WJZ's a.m. audience.

Bril.

AN ANGEL ON FOURTH STREET
With Burt Blackwell, Ed Kallay, Livingston Gilbert, Ben Ewing, Mary Blanford
Producer-Writer: Bob Elverman
Director: Bob Roth
15 Mins.; 6:15 p.m., Monday (22)
WAVE, Louisville

This was a well written and produced Christmas story, with local setting, and based on dream by John William, mythical character, who "could be any local person. Lead character has vision of an angel, in person of an ordinary man, who has been sent by the Lord to make a report on the celebration of Christmas in Louisville. True meaning and spirit of Christmas was well pointed up in the story, and piece was ably scripted by Bob Elverman to touch all strata of listeners, without stressing any particular religious group.

Story had the angel changing to ordinary street clothes, and accompanying the lead throughout the city to see how local people observe Christmas, visiting stores, ogling shop windows, visiting office parties and the like, with the Angel observing that the Lord has been good to the people of Louisville, but they seem to have forgotten him. Angel was distressed by fact that Christ, in whose honor Christmas is intended, was left out of the observance. Show closed on a triumphant theme, with recorded choir singing.

Speaking roles were well handled by station staffers, and echo effects, and background music was well chosen and nicely integrated.

"Angel On Fourth Street" was appropriate during the Christmas season to emphasize the true meaning of Christmas, and pointed up strongly the important significance of Dec. 25.

Production moved smoothly under direction of Bob Elverman, who scripted and produced. He had skilled assistance from Bob Roth and Bob Kay, in the technical direction and narration. A standout leaf in the WAVE public service book.

Wied.

MUTUAL OF OMAHA CALLING
With Frank Singler, Dick McCann, Dick Kallens, Lou Pfeiffer; V. J. Skutt, others
Producer: Art U. Feldman
60 Mins.; Thurs. (25), 2 p.m.
MUTUAL OF OMAHA
MBS, N. Y.

For the third successive year, the aggressive insurance outfit, Mutual of Omaha, appropriately put on a series of family reunions on Xmas Day, linking people in the States with their boys in Tokyo or Korea. Servicemen's families were brought from all sections of the country to N. Y., San Francisco and Omaha, to talk to their lads, who were brought to Tokyo for the purpose. Frank Singler in N. Y.; Lou Pfeiffer in Frisco; Dick McCann in Omaha, and Dick Kallens in Tokyo guided surprised, delighted, lovable, abashed or inarticulate parents, wives, lovers, husbands and sons in symbolic reunions, in fine keeping with Xmas Day.

There was an appealing, homey and cosmic quality to the full-hour affair that couldn't be denied or resisted. An Omaha wife talked to her sergeant husband; a Fort Worth set of parents spoke with their seaman son. A mother upbraided her wounded boy for not telling her he had won the Silver Star; she had to learn of it elsewhere. A mother coached her little son what to say to his dad. It was honest, unashamed sentiment. The stilted, brief speech of some of the participants, nervously inarticulate; or the verbose idle chatter of others, was quite appealing.

V. J. Skutt, Mutual of Omaha prez. spoke briefly with appropriate season's sentiments. Bron.

BILL WEAVER SPECIAL
With Bill Weaver, Bash Kennett, Herb Saman, Bub Goerner
Director-Writer: Pete Worth
120 Mins., Fridays, 6 p.m.
Participating
KCBS, San Francisco

In three local broadcasting years, big, affable, jovial Bill Weaver has become one of the town's dominant air personalities for two substantial reasons: (a) his easy-going, unaffected, convincing personality; (b) his long exposure—10½ hours a week—to public ear drums.

Week days (6 a.m.) he does an hour long soliloquy with news and weather reports, occasional records and seeds of quips. Matinees he returns for the "Bill Weaver Show," (1:45 p.m.) with a half hour of full dress variety featuring Ray Hackett's band and singers Gene Merlino and Ellen Connor.

His latest addition is the two-hour "Bill Weaver Friday Night Special," filled with the same easy but effective chit-chat, "name" and average guests, records and "live" music by folk singer Bash Kennett and pianist Herb Saman. They all get in the act as does announcer Bob Goerner.

Personally groomed from the beginning by boss Arthur Hull Hayes, Weaver comes to all these assignments with a basically solid production job and his best foot forward. His yawning eye-opener is produced and written by Pat McGuirk, his matinee stanzas by Dick Brill and his nighttime opus by Pete Worth. Ad lib's run wild through the three shows, but there is always a tight script at hand to keep the boys and girls on the entertainment beam.

Along with the fun and frolic Weaver has conducted eight successful blood bank drives and an annual "gifts for the old folks" campaign. He has become a brilliant, informal interviewer.

Billed as "the latest host on the Coast," he is CBS local counterpart of Arthur Godfrey. And a good one.

Dwitt.

Radio Followups

Highspot of Mouhe Oysher's English-Yiddish disk jockey show on WLIB (N. Y.) Sunday (28) was the guest stars by Morley Picon and her husband Jacob Kalich. The couple held the mike with Oysher for about 20 minutes and the gab was delightful and enlightening. Miss Picon told of her trips to the Korean front and Israel and though her descriptions were full of poignance they never became maudlin.

Oysher mixed up the gabbing with couple of Miss Picon's platters and wound the interview sesh warbling a lively Yiddish tune with Miss Picon. Kalich added interest with a rundown of their future plans.

Rest of the show, blending of Yiddish and American platters, was expertly handled by Oysher.

Gros.

From the Production Centres

IN NEW YORK CITY . . .

CBS correspondent Ned Calmer, now vacationing in N. Y. from his regular post in Rome, goes to Paris at the end of his leave to relieve regular Paris staffer David Schoenbrun for a short breather. When Schoenbrun returns from his vacation, Calmer will be reassigned to Rome.

Fred Barr, WWRL program director, has set a month-long March of Dimes saturation campaign for the indie with dramatic spots aired seven times a day . . . Max Hodge, playwright-producer, and Robert M. Ellis have joined D. P. Brother, Detroit ad agency . . . Bill Stern will handle play-by-play for the Cotton Bowl gridcast over NBC tomorrow (Thurs.) . . . Edgar Kobak and his wife left town last week for a Caribbean cruise, after which they'll stop in Florida; due back Jan. 19 . . . Ted Cott, WNBC general manager, named chairman of the radio division of the Easter Seal appeal for crippled children.

Maggi McNellis will be featured on the cover of Cue mag Jan. 17 . . . WOR will salute the New Year with a dancing party from 11:30 p.m. tonight until 4 a.m., with 18 musical aggregations picked up . . . Bill Leonard marks his seventh anni on WBSZ today (Wed.) with staffers Martin Weldon and Fred Freed appearing on the air to review major local news stories of the seven years.

IN HOLLYWOOD . . .

ABC's far west flagship, KECA, had more biz on the books last month than any previous November in the station's 30 years. And, adds Ames Baron, manager, the months ahead look even brighter . . . Harry Koplan, who has a way with the wimmin on KNX's "Meet the Missus," can also talk the language of more weighty thinkers. He has prevailed on Sam Hinton, curator of the Scripps museum down the coast, to do his folk singing on "Missus" one a month . . . Pages at KNX are happy at the news that Clark George has been made eastern sales manager of CBS-TV spot sales. He used to be one of them . . . Young & Rubicam press chief, Milt Samuel, should be up and around in another two weeks now that his ticker is on the beat again . . . Jeffrey Silver, moppet actor, giving up radio for a stage try as juve lead in the upcoming Broadway comedy, "We're Late, the Sweet Birds Sang" . . . Writers who worked the script of "Beulah" fell into a nice windfall when CBS decided to keep it going. Since the replay of old tapes last September, they've divvied up \$4,500, splitting \$365 a week among them . . . Arthur Groghan sold his Santa Monica station KWOL to a local syndicate but will keep his hand in as consultant. Station has been specializing in the foreign language and Negro deejay programs.

IN CHICAGO . . .

Harry Kopf, Chi NBC bossman, spending the holidays under the Florida sun . . . U of Chicago handed a \$6,500 grant from the National Assn. of Educational Broadcasters to produce a series of cultural gab shows to be aired via FMR WFMT . . . John Wieland has resigned his veepee post at the Leo Burnett agency to become merchandising manager for Pure Oil . . . Jack Brickhouse, WGN's sports chief, assigned play-by-play duties on CBS' airing of the Orange Bowl football game tomorrow (Thurs.) . . . Muntz TV has ordered 22 quarter-hour segments of Eddie Hubbard's afternoon disk session on WENR. Same firm will bankroll first half of Studs Terkel's Sunday noon folk record show on WENR . . . State St. Council has signed for 15 stations breaks weekly on WGN . . . Hallcrafters stepping up its sales arm adding M. Robert Wilson as sales vep and Richard Graver as veepee and director of marketing . . . Pat Smith and WENR deejay Pete Lucas married Xmas eve . . . Metropolitan Life repacted Norm Barry's 8:45 a.m. news for another year . . . WLS National Barn Dance headliners booked by International Harvester distributors for a series of p.a.'s through the mid-west during January and February . . . Herald-American Sunday (28) carried an eight-page ad layout on NBC-WMAQ shows and personalities. Section was prepared by Otto Bremers, assistant WMAQ-WNBQ ad-promotion manager. Ed Schlesinger, of the New York AFTRA office, out to handle the union's press relations during the local strike against WLS, WGN and WGN-TV.

IN WASHINGTON . . .

E. H. Meeks was named director of all promotional and publicity for WMAL-ABC radio and TV past week, replacing John Ghilain, former head of promotion, and Van DeVries, publicity topper, both of whom recently resigned. Meeks comes to the Evening Star-owned station from WTOP-CBS, where he was director of sales promotion. Warren Boorum has been upped to director of sales promotion, replacing Meeks, at WTOP-CBS . . . "Ask Washington," new NBC political question-and-answer show, produced by Ted Ayres, moderated by Frank Blair, and with a cast of nine web news staffers acting on a rotating schedule, recently added New York and Chicago to its coverage, and moved into the 11 a.m. slot, replacing the UN General Assembly . . . Maxwell Anderson, ex of WRRG, Mobile, and WDLF (now WJBS), Deland, Fla., has been added to announcing staff of WRC and WNBW, NBC radio-TV outlets here, after winning an audition contest over 27 other applicants . . . Washington Television Circulation Committee's latest figures show a total of 418,147 TV receivers in the capital area as of December, an increase of 12,740 over previous month . . . WTOP-CBS continues to trail blaze in promotion tie-ins with local theatres with a new campaign with "Stars and Stripes Forever" at Loew's Columbia, with accent on the John Philip Sousa Washington Post march. Station is controlled by Post . . . Frank Blair, NBC staffer, is permanent moderator for the Georgetown U Forum series over WTTG-DuMont.

IN PITTSBURGH . . .

Bill O'Brien, former ASCAP manager here and now owner of radio station WXN in Middletown, Conn., was recently elected to the State Legislature there . . . Mrs. Mildred Johnson has resigned as traffic manager at WDTV to avail the sick and is being replaced by Shirley Gray . . . Harold Lund, boss of Channel 2, to Miami Beach for a holiday quickie . . . Toni has dropped the once-a-week quarter-hour of Betty Carr and Art Brown on WDTV . . . Bill Burns' "Guest to Ghost" teevee New Year's Eve will have an all-Post-Gazette panel consisting of Bill Block, publisher; Cy Hungerford, cartoonist; Veronica Volpe, food editor; Frank Hawkins, chief editorial writer; Ray Sprigle, star reporter and onetime Pulitzer Prize winner, and Harold V. Cohen, drama critic and Pitt's VARIETY mug . . . Florence Sando and Arthur Mansson have set the date—Jan. 26.

IN PHILADELPHIA . . .

Jerry Williams and Harry Smith leave WKDN, Camden, to begin a deejay gab session for WIP, starting Jan. 5 . . . Michael V. DiSalle, recently named Economic Stabilizer, for Truman Administration, will guest on "Junior Press Conference," over ABC-TV, Sunday, Jan. 4 . . . Bill Stern will be the commentator for the Saturday night fights which will be telecast locally, from WFIL-TV for the ABC net . . . WFLN (local FM outlet) has signed Arthur Cohn, musical authority and director of Settlement Music School, to a 52-week contract to act as disk jockey for longhair record program, Saturdays (3-5 p.m.). Program

(Continued on page 29)

NO MOP-UP FOR MOPPET SHOWS

St. Nick Needs a New Format

Holly-happy network and local TV programmers, doing a double-take on the just demised Xmas span, are privately wondering just how long Santa Claus Nielsen will hold up under the concentrated video exposure the jolly gent seems committed to each December.

With practically every national and hometown bankroller determined to get a free ride on the bearded guy's sleigh this holiday season, the jingle bells hit such a crescendo that many conscientious program managers and agency thinkers are beginning to worry if a good thing hasn't been spread a bit too thin. But what to do about it, is admittedly a tough problem.

No advertiser, be he a member of the big time set such as Lever Bros. or General Motors, or a Windy City car leader with a local feature film wants to appear a Scrooge by failure to observe the Yule time amenities. Nevertheless, the cumulative impact of the constant variations on the Xmas theme spanning the week of Dec. 25, with the local TV "greetings" piled on top of the network spectaculars, reached such a pitch this year as to cause some worry about audience saturation.

Except for a few isolated examples, there was not too much evidence, it's felt, to support the charges of the hyper-sensitive that video's Christmas contributions tended to over-commercialize the holiday. It's just felt by some that the holiday was over-saturated with the TV Christmas spirit, too much of which ran along familiar and hackneyed lines. In short, it's the guy who next year comes up with a new format for St. Nick that'll win the kudos, either along the cable or locally.

Exceptions to the standard Xmas formula are noted such as NBC-TV's "Amahl and the Night Visitors" and Edward R. Murrow's Christmas report from Korea via CBS-TV.

On the debit side were those bankrollers who took more time to announce they were foregoing the usual commercials in honor of the season than their regular blurbs consumed.

FEWER SPONSORS FOR KID STANZAS

Children's shows are losing ground in the video spectrum, with a number off moppet stanzas being dropped. It's not that the kid layouts are weak ratingwise, but rather that they are finding fewer sponsors. The casualties, for the most part, are the juve strips, with Saturday and Sunday entries doing well.

Among the airers which have fallen off the TV merry-go-round are "Mr. I. Magination," "Space Cadet," "Sheriff Bob Dixon's Double C Ranch," "Magic Cottage," "Lucky Pup," "Whistling Wizard" and "Ranger Joe." Kukla, Fran & Ollie, first trimmed from a half-hour cross-the-board to a quarter-hour, is now a once-weekly program. WABD, N. Y., which once had two hours of kid strips, is now down to "Captain Video." WNBT, N. Y., dropped "Rootie Kazootie" cross-the-board (with sponsor, Coke, replacing it with a "family" show, "Sense & Nonsense"). WCBS-TV, also in Gotham, lopped "Time for Beany" and "Laugh Time" and is putting feature films into the 4:30-5 p. m. strip.

Explanation by program directors is simple: there's a waiting list of bankrollers for participations in old-celluloid vehicles, but few peddlers of children's products on the prowl for shows. WJZ-TV, ABC's N. Y. key, once had its "Saddle Club" strip run 90 minutes; today its moppet-slanted strip sked is limited to "Rootie Kazootie," which so far has only one segment of the five sold, in addition to the Saturday edition.

Gotta Have Ma Watching On the networks there has been a slight decline in Nielsen ratings for the juveniles. Five westerns a year ago averaged 28.0; today five westerns average 25.3. Thirteen other kid shows on the skeins in '51 averaged 15.5. Last month nine once-weekly shows averaged 14.5 and three strips hit 18.0. Overall, the small dip in ratings would be more than compensated for by the fact that growth of set circulation is putting these into more homes.

It's argued by some sponsors that although the kids are watching as much as ever, they can't attribute sales to their pitches for minors. They reason that in the early days of TV, Mom was in the living room with the younger set, but today she lets the receiver baby-sit. Thus, it's argued, the kiddie bankroller is reaching only non-buyers. These sponsors add, however, that when a premium-pitch is made, the small fry will badger parents into getting the

(Continued on page 29)

Study Indicates U.S. Economy Can Support 1,200 TV Stations by '61

RCA Prexy
Frank M. Folsom
reappraises the electronic age in 1953 and sees
Marked Expansion in Television
an informative editorial feature in the
47th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Minneapolis, Dec. 30. A study by a Minneapolis communications economics team has led to the conclusion that the American economy probably will support 1,200 TV stations by 1961 and that the expanding video industry likely will absorb radio's normal growth, but, at the same time, not seriously affect newspapers and magazines' income.

Prepared by J. Edward Gerald, University of Minnesota journalism professor, and George N. Ecklund, Augsburg College economics teacher, the study's results have just been published in the current Journalism Quarterly.

For the past several years almost three cents of every dollar of "disposal American income" has gone for advertising, according to the report.

"During the period of greatest TV growth, business allocations of money to advertising will be in line with past patterns," it's concluded.

To newspapers "the question of financial adjustment to TV is serious," the authors point out. The study showed, however, that newspapers now get roughly one-third of all money spent for advertising and that since 1929 they "have experienced no severe fluctuations in the share received."

"It appears reasonable to assume," the report continues, "that newspapers and magazines will suffer less erosion, in the event a sharp competitive situation develops, than the other media, including direct mail, business papers, farm papers, outdoor and miscellaneous advertising forms."

But, the authors report, radio and TV are "media which cancel each other out."

No matter which way the economy turns, declare the authors, "TV will grow faster than the rate of disposable income or of other media until it reaches maturity."

The authors find one stumbling block in TV's way. "Should a sharp competitive situation develop," they say, "TV's high cost per viewer may retard its growth."

Canada Resolves TV % Terms On NBC, CBS Shows

Toronto, Dec. 30.

An agreement whereby NBC and CBS teevee programs will be available for the Toronto areas was completed tonight by the Canadian Broadcasting Corp., thus ending a four months' deadlock on controversial revenue split.

With the establishment of state-operated TV in Canada four months ago, the two American networks had asked CBC to turn in 70% of the Canadian advertising sponsor's tariff. This was refused by CBC. Canadian government TV spokesmen will not officially divulge the new terms but it's understood that it will be a 50-50 revenue split.

Meanwhile Toronto area TV viewers have been putting up with local talent shows plus some DuMont programs but wish such big sponsors as Ford and Westinghouse dropping out here on poll sponsorship returns because of the competition from Buffalo just across Lake Ontario.

On the new NBC-CBS arrangement, CBC will select programs of the two American networks but these must fit into the general pattern of nationalized Canadian TV.

The chosen American programs will be carried on the Toronto TV setup within three weeks, these via a microwave Buffalo relay. Montreal will get the NBC-CBS service via kinescope until microwave facilities are available some three months hence.

Forthcoming three weeks will be taken up by CBC in deciding what American programs will be included in the Canadian teevee hookup, plus decision of Canadian sponsors on their personal program choice.

Luckies Nixes All-Star 'Hit Parade' Proposal

On the basis that the radio "Hit Parade" format has more or less established itself as a permanent entry on the network kilocycles, NBC has been making some unsuccessful overtures to Lucky Strike and its agency, BBD&O, to re-vitalize the program, using top network stars, rather than axe the program. Luckies, having already cancelled out in favor of the new Horace Heidt program going on CBS Radio, says it's no dice.

NBC plan was to get its roster of top personalities, including Bob Hope, Dinah Shore, Jimmy Durante, etc., to tape in advance the top numbers of the week, tying them together for an "All Star Hit Parade" program entry. NBC's still hot about the idea.

Kaufman's Rap On 'Silent Night' Quip

CBS-TV programming execs were mulling late yesterday (Tues.) a replacement for George S. Kaufman as permanent panelist on its Sunday night "This Is Show Business." Kaufman was fired off the show after the net and its sponsor, American Tobacco, were flooded with squawks from viewers when Kaufman, on the Dec. 21 stanza, quipped: "Let's make this one program on which no one sings 'Silent Night'."

Top CBS exec, meanwhile, denied that the web was responsible for Kaufman's ouster, declaring that it was following orders issued by the tobacco firm and BBD&O, its agency. Irving Mansfield, show's producer, is in Florida this week. Program had previously been slated to leave its Sunday night period early in February to be replaced by an Ann Sothern vidfilm series, with the web currently trying to interest other clients in it for a move to a different time slot.

Folsom's Izaak Walton

RCA president Frank M. Folsom flies to Los Angeles next Wednesday (7). He'll take a week-long fishing trip in waters off Lower California and on returning to L.A. will confer with John K. West, NBC veepee on the Coast.

Accompanying him on the fishing trip will be Jack McGuire, banker, Dick O'Connor, Magnavox Corp. toppar, Charles Hobbs, toppar of Hale Bros., San Francisco store with which Folsom was previously connected, and Oliver Fields, oilman.

Gen. Sarnoff Bullish on '53; Cites Transistor as Electronic Wonder

Brig. Gen. David Sarnoff, RCA board chairman, declared in his annual year-end statement this week that the new pint-sized transistor can be as important a factor in the continued expansion of electronics as was the electron tube. While refraining from predicting the development of any Buck Rogers-type devices via the transistor, he declared that their applications in both the military and commercial fields "appear endless."

Sounding a note of optimism with the start of the new year, Gen. Sarnoff traced the developments in radio, TV, phonographs and records during the last year. Citing TV's growth during 1952, with video-equipped homes increasing from 15,000,000 to almost 21,000,000, he cited the two most significant steps in the medium's progress as the licensing of new stations, permitted by the lifting of the FCC freeze, and opening up ultra-high frequency channels. "An indication of what may be expected is found in the plans of the RCA Service Co. to open 34 additional branches in 1953," he said. He also noted the growth of new TV broadcasting services in foreign countries.

RCA chief also pointed to the increased sale of radio receivers, which he said were enhanced during the year by technical refinements and attractive designs. As for the recording industry, he noted that there are now 26,000,000 record-players in the country, as compared with 8,000,000 in 1946. He also pointed to the increased use of TV for education and industrial uses, averring that "it may well be that the volume of business that can be developed in industrial TV and electronics as well as TV

(Conti: ed on pag. 27)

WQXR Network's 18-Station Lineup

Longhair upsurge across the country is being reflected in the radio field as the number of stations specializing in the field increase. Growth of sponsor interest in class music is evidenced by the launching of the WQXR Network tomorrow (Thurs.) and appointment yesterday (Tues.) by the Good Music Broadcasters of its first sales manager.

The WQXR web, based on the station of the New York Times, is an outgrowth of the Rural Radio Network, which has been in existence for two and a half years.

(Continued on page 27)

G. W. (Johnny) Johnstone
harks back to
NBC: Circa '26-'30
(Beginning of an Era)
an informative editorial feature in the
47th Anniversary Number
of
VARIETY
OUT NEXT WEEK

CBS-TV to Toss Color Issue Back In Lap of FCC

CBS, still pitching for an early adoption of color television, indicated in a year-end statement this week that it may toss the industry's perennial hot potato back into the lap of the FCC during 1953. Network spokesmen averred that under conditions as they exist today, there is nothing that CBS can do to get color TV rolling, adding that the FCC owes it to the public either to force industry adoption of CBS' field sequential system (the only one commercially okayed to date) or throw it out in favor of some other system now in the works.

Reviewing the history of color TV, CBS reiterates that "its chief objective is that the important added dimension of color be brought to the TV viewing public at the earliest possible moment." Web also followed up its repeated asser-

(Continued on page 29)

Beltone Tests ABC Show

Chicago, Dec. 30.

Beltone Hearing Aid Co., which a couple of weeks ago dropped the Monday night Gabriel Heater Mutual gabfest, is switching over to ABC. Firm, which uses a mail pull on its radio shows, has bought "Life Begins at 80" on ABC Jan. 14 for a test one-time shot. If the trial pays off Beltone is expected to stay with the show. Agency is Olian & Bronner.

CBS Radio Expanding Musical Show to Hour As 'Chameleon' Fades

CBS Radio this week decided to jettison another of its long-running house packages, cancelling "Mr. Chameleon" after the broadcast of Feb. 2. Show had been bankrolled for a time last season by General Foods but the web has been unable to line up a sponsor for it this year.

CBS will return partially to the Friday night musical programming it spotlighted last season after "Chameleon" exits, bringing in a new show titled "Music in the Air," currently a Thursday night half-hour show, for the 9 to 10 period starting the following week (Feb. 9). Show will fill the 9 to 9:30 period now occupied by "Chameleon."

Strunsky Back to CBS

Robert Strunsky is returning to CBS and will move into the 20th floor corporate level of CBS, Inc. Strunsky was identified with CBS some time back. His return is scheduled for official announcement next week.

NO. 1 YULETIDE SQUARE

With Thomas Mitchell, Robert Helpmann, Tanaquil LeClercq, Jacques d'Amboise, Sharkey the Seal, Peg Leg Bates, Ted and Flo Vallett, The Dasses, Manuel and Marita Viera's Tippy and Cobina; Arthur Godfrey, narrator; Victor Young, music director.

Producer-director: Leon Leonidoff

TV director: Frank Burns
Script: Leonidoff, Joseph Schrank
Choreographer: George Balanchine
Lyricist: Albert Stillman
60 Mins.; Thurs. (25), 4 p.m.

GENERAL MOTORS

NBC-TV, from N. Y.

(Kudner)

The only major thing wrong with General Motors' Christmas Day sponsorship of "No. 1 Yuletide Square" is that when the hour was finished there was nothing to look forward to but a reprise on Dec. 25, 1953. Considering that in its one-shot grooving "Yule Sq." emerged as a classic of its type, a whole year may seem longer than 365 days, as in the case of Menotti's 1951-beamed Nativity opera, "Amahl and the Night Visitors," which was repeated by NBC-TV on Xmas Day with equally wondrous results.

From front to back and in between, GM, via the Kudner agency, had the benefit of production and talent elements, plus scripting and technical facets, that were nothing if not inspired and bespoke arduous preparation. In one of his rare video outings, Radio City Music Hall's Leon Leonidoff welded together a truly superb "legend for Christmas" which, via its familiar theme of a boy enamored of a mannequin in the town of Anywhere's toy shop window, went on to its boy-loves-live-girl finale after a series of delightful vignettes.

In setting up the story in collaboration with the ever-reliable Joseph Schrank, Leonidoff interspersed it with topflight "topical" acts plus the choreo rigging by George Balanchine. Latter, culled from the N. Y. City Ballet, came forward with the group's Tanaquil LeClercq, Jacques d'Amboise (as girl and boy) and Robert Helpmann as Papa Claus (all of them with talking parts, as well). Whenever the continuity proper seemed on the verge of sagging, Leonidoff congested the screen with such sturdy act specials as Sharkey the Seal, the baton twirling Valletts, the acrobatic Dasses, the dynamic dancing of Peg Leg Bates, and the engaging antics of those two monkeys, Tippy and Cobina, trained by Manuel and Marita Viera.

In the presence of this surefire array, originating from the net's Center Theatre, Victor Young bated the orch and chorus with considerable vim, and the lyrics of Albert Stillman, the Music Hall's "poet laureate," shone through the whole with incisive brightness. Cast as the mayor of the town, Thomas Mitchell was ideal in the role of general conferencier. The one offshoot-contribution was that by Arthur Godfrey who, in the one-show switch to NBC, was occasionally guilty of poor timing and appeared to be recruited on the basis of his billing value. He seemed the least endowed as a make-believer in an hour shot through with high spirit and seasonal shenanigans.

Another element that would call for fixing on repeat was the poor vocal synchronization (as for instance in the faked singing by Miss LeClercq). Otherwise, here was a Yule romp that elevated TV's stature. After the drama-music-ballet had run its route, GM's employees chorus was cut in on film with a brief non-plug speech by the company prexy. Trau.

LEE SULLIVAN SHOW

With Patty Rowe and Heinie Mack at piano. Bill Prentice, announcer.

Producer: Herman Spero, Bob Burton
Director: Betty Cope
10 Mins.; 6:50 p.m. Tuesday-thru-Fri.

ROGERS JEWELRY STORES

WEWS, Cleveland

(Clifford & Thomas)

Lee Sullivan, who charmed Broadway audiences, uses his nice tenor and pleasant personality to captivate a 6:50 p.m. audience four nights a week. Besides his singing and chatter (through interviews with guest stars) Sullivan teams up with Patty Rowe for nice closing singing of commercial on diamond rings. Rowe, an attractive, eye-fel, spels straight commercial well.

Producers Herman Spero and Bob Burton have a tendency to overemphasize shadows, thus killing the effectiveness of trick lighting sequence. Director Betty Cope who coordinates the 10-minute stanza; Mike Syroid, audio; John Smith, lights; Heinie Mack, piano, and announcer Bill Prentice help round out easy-to-take evening pitch. Mark.

DREW PEARSON

Director: David Lowe

Writer: Pearson

15 Mins.; Wed., 7:30 p.m.

CARTER PRODUCTS

DuMont, from New York

(Ted Bates)

Drew Pearson, the ABC radio

gabbler who had also been doing

a tele series on ABC-TV, has been

shifted by his sponsor to the Du-

Mont web. He's now berthed in a

7:30 p.m. Wednesday slot, which

the bankroller feels will be more

productive ratingwise than the old

11 p.m. Sunday niche on ABC-TV.

In this slot, however, he's bucking

the Doug Edwards newstrip on

CBS-TV and also has the indirect

competition of John Cameron

Swayze who follows immediately

at 7:45 via NBC-TV. Latter spie-

lers offer stiff opposition, since

their cross-the-board status makes

them more habit-forming than a

once-weekly entry.

Initial DuMont canter wasn't

typical of Pearson's style, since it

was tailored to the Yuletide mood.

"Let's cut out the scandals for to-

night!" Pearson said. In lieu of

exposés, a major segment was de-

voted to Christmases in the White

House. It was a pictorial essay,

using old prints and photos of for-

mer occupants, and including some

good anecdotal and human interest

material. He opened with a radio

telephonic interview with an Air

Force GI stationed at a Greenland

base and near Santa Claus' North

Pole HQ. Airman reported that

the weather had warmed up, from

15 degrees below zero to zero, and

that St. Nick had been observed

heading south.

Pearson is more effective as a

radio newsmen than on TV, where

his manner seems taut and nerv-

ous. He should cultivate a more

relaxed approach. As for his copy,

he'll have to get inside stuff, stress

hard news and the background of

the news, to differentiate himself

from the Edwards-Swayze newsreel

opposition. Bril.

WHAT'S NEW?

With Wayne Griffin

Producers: William Sprague, Grif-

fin

Director: Grover J. Allen

30 Mins.; Mon.-thru-Fri.; 1 p.m.

Sustaining

WENR-TV, Chicago

With the other stations running

in their news during the lunch

hour, WENR-TV is counterpoint-

ing with this half-hour compre-

hensive wrapup at 1 p.m. Session is

hosted by Wayne Griffin who

works in an easy-to-take informal

manner.

Griffin on stanza viewed (24) led

off with a runthrough of the spot

news which was supplemented with

some Telenews film footage, much

of which was beamed the previous

night on Doug Edwards' CBS-TV

news show. The local weather pic-

ture was given attention with the

standard wall map filled with the

usual meteorologic hieroglyphics.

Segment was rounded out by Tele-

news feature stories.

All in all, it was a complete

roundup of national, international

and local happenings and should

more than satisfy the news-hungry

daytime viewers. Dave.

CHRISTMAS EVE MUSICAL

With Gene Lockhart, Maria Tall-

chief, David Rose and orch,

others

Director: Bob Banner

45 Mins.; Wed. (24), 10 p.m.

PARST

CBS-TV, from N. Y.

(Warwick & Legler)

In one of the neatest switches

of the holiday season, Parst Beer

subbed a semi-longhair Christmas

Eve musicale on CBS-TV to re-

place its regularly-scheduled Wed-

nesday night fights, obviously on

the theory that a boxing match

hardly tied in with the Yuletide

spirit. (Brewery, however, is air-

ing a fight tonight (Wed.) for its

New Year's Eve offering.) As the

many Christmas shows aired last

week go, this one was okay, pre-

senting an affable melange of mu-

sic, dance and sentiment nicely at-

tuned to the holiday. Produced and

directed in a lowkey atmosphere,

there was nothing sock about it

but it made for pleasant viewing.

With Gene Lockhart as a sub-

dued emcee, the show was keyed

to a Christmas card motif, bring-

ing some of the cards alive via

super-impositions of live actors

over the Currier & Ives and other

prints. Technically, this part of

the show came off well. Idea of black-

ing out the performers behind

Lockhart and then fading them

slowly into the picture as he was

faded out helped the Christmas

card illusion. Carols and other

Yuletide tunes, of course, got the

major play.

Maria Tallchief, leading ballerina

of the N. Y. City Ballet Co., reg-

istered solidly in her brace of num-

bers, giving them a classical twist

but still injecting sufficient per-

sonality to please the lowbrow

viewers. Lockhart handled his

choreos exceedingly well and gave

a pleasant reading of the Nativity

passage from the Bible as his solo

venture. David Rose and a 40-piece

orch backed the show solidly and

also scored with their straight mu-

sical offerings. Neatly-directed

choral group, including several reg-

ulars of the Fred Waring show,

handled the vocal chores capably.

Parst gave its audience a special

Christmas treat by eliminating

those noisy "What'll You have?"

plugs for this one-shot, keeping

its commercials as subdued as the

show. Stal.

Morrow's Korea: The 'New Journalism'

What General Sarnoff once prophesied as being "the true function of television, the important news event, even a battlefield brought into the parlor"—in an exclusive interview in VARIETY some three years ago—was fulfilled, paradoxically, by the competitive network, CBS, this past Sunday (28). Edward R. Murrow, Fred W. Friendly (who stayed home to produce), and a corps of 16 commentators and telephotographers did that on "See It Now," in an extended hour-long program, under Alcoa sponsorship, and for once the stock announcements by the Aluminum Corp. of America "as a public service" took on genuine meaning.

Murrow & Co. brought the Korean war into the living room. By underplaying, because the almost phlegmatic reportorial job best told the story, the impact was socko. All the frustration, heartbreak, fatalism, heroism and patriotism—"ours not to reason why, ours but to do or die," etc.—was brought into sharp focus in a manner that was compelling, heart-tugging, throat-catching.

The entire panorama of all the given situations in the drama book were photographed and telecast to America. Fundamentally, the very thing for which the Korean "police action" is still with us—freedom of thought and freedom of expression—was projected into the hearts and hearths of American homes as they heard frank and honest and uninhibited opinions voiced that this is a hopeless war, or "a bunch of nonsense," or a war of attrition, a stalemate war, or an inconclusive war.

American GIs, a French battalion, an Ethiopian corps and a British Commonwealth division were interviewed. The opinions were varied. Perhaps most expressive was the English-speaking Frenchman from Brittany to whom Larry LeSueur spoke bilingually. The Breton's shrug of shoulder and graphic facial expression spoke more than the words he uttered, although he accented that "we French, too, love liberty," and he gave voice to "stopping the Rooshian here" before it spreads further.

Murrow, Bill Downs, LeSueur, Bob Pierpont and the others did a capital job in shifting from Heartbreak Ridge and No Man's Land, to Seoul, to a hospital ship receiving its wounded by helicopter, to barracks with GIs singing "Rotation Blues" and dreaming of pinup girls and home, to closeups of GIs extending season's greetings to their kin at home with little thought of themselves, to the matter-of-fact heroics of the nurses, to the Ethiopians' brand of field hockey (in a relaxed moment), to psychological warfare as South Korean femmes croon and cajole whilst propaganda leaflets are unloosed over the Commie lines, to the countless other reflexes that came over the iconoscope.

A British officer observed "this is a queer sort of war we're fighting here; casual patrols by day but the real war starts at night." It is that. The plane spotters; the UN jet pilots ("the F-86 boys") and their boxscore of how many MIGs downed; the Xmas carols and the chaplains' services; the Xmas presents and Xmas mail in contrast to the mail for the UN POWs which, it is suspected, never gets beyond the neutral tent ("it is suspected that it is burnt immediately"); the personal timetables each GI has indelibly impressed on his mind's eye as to the number of days, weeks or months before "rotated" out—all these factors came through like a jet projectile in its impact on the at-homers.

This Murrow show will have historic significance and influence in the future thinking of America in relation to Korea. President-elect Eisenhower flew to Korea to "see for himself." CBS' crew did likewise. What Ike saw is still a State secret. What Murrow & Co. saw the American people saw. A highly skilled professional reporter, under patriotic auspices of a rich and powerful network, went to see and report so that the American public can "See It Now." This is an historic chapter in the new American journalism. Abel.

MUTUAL OF OMAHA CALLING

With Bob Considine, Clifton Utley, James Wallington, Ray Clarke, V. J. Scott, others

Producer: Ad Schneider

Directors: Jack Mills, Jack Dillon, Martin Hoade

60 Mins. Thurs., 3 p.m. (one shot)

MUTUAL OF OMAHA

NBC, from N. Y., Chicago, Holly-

wood, Omaha

(Bozell & Jacobs)

Mutual of Omaha Insurance com-

Look



MAX LIEBMAN
SID CAESAR

1950
Best Producer
Best Comedian

MAX LIEBMAN
SID CAESAR and IMOGENE COCA
YOUR SHOW OF SHOWS

1951
Best Producer
Best Comedy Team
Best Variety Show

MAX LIEBMAN
Best Producer

MAX LIEBMAN
Best Director

YOUR SHOW OF SHOWS
Best Variety Program

1952

★ **YOUR SHOW OF SHOWS**

NBC TV SATURDAY NIGHTS

Tele Followups

Continued from page 24

round of Christmas spirit to make for a near-perfect Yuletide offering.

As replacement for the young Allen, McIver, a member of the Columbus Boychoir of Princeton, N. J., was fine in both the vocal and thesping departments. Although his lyrics were smothered by the orchestra once or twice, he created full sympathy as the youngster who spotted the Star of Bethlehem and was cured in one of the first miracles attendant to Christ. Rosemary Kuhlmann, reprising her role of Amahl's mother, achieved fine dramatic effects with both her acting and singing, with her intense portrayal contrasting well with young McIver's more naive job. William Aiken, Leon Lishner and Andrew McKinley, brought the three kings cleverly to life, and their voices harmonized well on Menotti's melodic passages. Francis Monachino scored as their servant, and Mary Hinkson, Glen Tetley and John Butler again displayed their socko terping talents as the dancing shepherds.

Productionwise, the show was staged almost exactly as its first two performances, which was all that was necessary. As produced by Samuel Chotzinoff and staged by Menotti, the opera demonstrated again what a fine medium TV can be for works written specifically for it. Camera direction was handled capably by Kirk Browning, and Thomas Schippers conducted the orch.

Opera has been sponsored each time by Hallmark Cards (second outing was last Easter). Sarah Churchill, program hostess of Hallmark's weekly "Hallmark Theatre," introduced and closed the show and her pleasant personality gave the presentation an added fillip. **Stal.**

Ben Blue wrapped up 1952 for NBC-TV's "Comedy Hour" Sunday night (28) with one of the better shows he's done for the web. Show had its draggy spots (as in overdoing the Phil Harris guesting with four consecutive numbers), but these undoubtedly were the fault of the producer or director and not of Blue's doing. He personally scored in each skit and also impressed, per usual, with his terping ability, both of the legit and zany types.

Blue's biggest skit was a takeoff on the Hollywood spy thrillers. By one of those strange coincidences that sometime seem almost pre-planned, Sid Caesar had done almost an identical skit the preceding evening on his "Show of Shows," which tended to take the edge off the Colgate routine. But with Hedy Lamarr present to add

to the fun, it emerged as a chucklesome bit. Blue also registered solidly in a baby-sitting sketch (playing opposite two precocious boys, and bit paydirt with a pseudo-Charlie Chaplin tramp bit for his finale. This was played against a replica of the Rockefeller Plaza, N. Y., ice rink (making for a neat switch since the show originated from the Coast) and gave Blue a chance to shine with a sliding dance routine.

Peggy Lee, also guesting on the show, socked across a brace of numbers, demonstrating once again that her looks and personality rate her among the better TV vocalists. Harris, for his part, did justice to his offerings but four numbers in a row were just too much to take. Donald O'Connor appeared in a surprise opening to introduce Blue. Musical backing by Al Goodman and his orch, and the dance numbers were standout. **Stal.**

Walter O'Keefe, subbing for the ailing George Jessel gave an excellent account of himself on the NBC-TV Saturday Night "All Star Revue." Using the same format as the Jessel session, O'Keefe proved that he can be an affable toastmaster, even though that province somehow seems to be Jessel's special domain. O'Keefe proved to be an entertaining and literate performer for that session and provided a good novelty note by working with his leg in a cast. This provided a peg for comedy that could not otherwise have come about. There was even one occasion when he did a cute bit of terping.

O'Keefe contributed to the sketch department with an amusing bit on football spies with staunch support from the surrounding cast. O'Keefe also added to the general gaiety by a discourse on insurance policies, which made some mundane material seem fairly funny.

O'Keefe got an exceedingly strong support. Major item was Frankie Laine, a top performer who puts across his vigorous song style to always fine returns. He was aided by Margaret Whiting, who is similarly in the top vocal echelons. Both contributed some potent moments on this display.

Show had a strong supporting comedy accent, foremost of which was the effort by Buster Keaton, one of the top pantomimists of the day. Keaton, paired with his wife, gave a demonstration on how to put an inebriated spouse to bed. It was as ingenious and clever a demonstration as seen on the series. Another good comedy moment was by Johnny Carson, a

likeable newcomer, who was the central character in a sketch in which an operation is televised. Although an old idea, Carson made it pay off laughwise. **Jose.**

Dickens' classic "A Christmas Carol" was given an undistinguished presentation on NBC-TV's "Kraft Television Theatre" Wednesday (24). This version lacked the appeal of the Lionel Barrymore radio perennial, the Charles Laughton-narrated record album or last year's half-hour television with Sir Ralph Richardson starred.

Productionwise it was a slick entry, with good sets. The script by Robert Howard Lindsay was fine, except in one lapse. That was the incident of Scrooge's seeing himself dead while two citizens steal the deceased's possessions. While the pilfering was called for by Dickens, the original did not make the characters repulsive. Business of the man pulling a knife on the cleaning woman wasn't in keeping with the overall theme.

Basically, the fault lay in uninspired direction and pedestrian thesping. Scrooge, played by Malcolm Keen, didn't convince until his final transformation, and many other characters missed the Dickens charm. The Cratchitts didn't register with the pathos and appeal they should have had. Technically the lensing was topnotch, with excellent use of superimposition for the three Christmas ghosts. There was a large cast and a boys' choir, but the entire offering failed to generate the spirit of fellowship and charity which has endeared the "Carol" to generations. Melville Cooper was particularly good as the Ghost of Christmas Present. Other featured players were Noel Leslie as Christmas Past, Richard Purdy as Jacob Marley and Harry Townes and Valerie Cossart as Mr. and Mrs. Cratchitt.

Commercials for Kraft, trimmed for the occasion, were topflight. **Brit.**

Mindy Carson, who launched her own TV series last night (Tues.) via NBC's "Club Embassy" show, made her video bow as a dramatic actress the preceding night on CBS-TV's "Studio One." While offering no threats to the more established actresses, she more than held her own in a winsome Manhattan fairy tale about a young gal singer from the Midwest out to win fame and fortune in New York's penthouse settings. Story, titled "Young Man Adam" and deftly adapted by David Lemay from an original story by Mary Orr, purported to depict the inner workings of the agency and TV business and, though much of it was incredible, it served nicely as a pleasant backdrop for Miss Carson's thesping and vocal talents, making for a solid hour of light entertainment.

Apparently realizing that some of the climax scenes would be a little hard to take, Lemay worked over Miss Orr's original to give the show almost a tongue-in-check effect. Thus, when Miss Carson finally got her big chance by filling in at an all-star benefit for the musicomedie star, who was tricked into being stuck in a stalled elevator, her agency exec-angel told her, "Go on and do it just like they do in the movie musicals." Script also featured some adult, brisk dialog which went a long way to removing the onus of the rather weak story.

Producer Fletcher Markle rounded up a standout cast to help Miss Carson over the thesping hurdles. Alex Nicol, recently under contract to Universal, scored solidly as the tall, handsome boyfriend who overnight became a top talent agent under angling of the agency biggie's neglected frau. Elspeth Eric almost walked away with the acting honors in the latter role, and Dan Tobin turned in a fine job as her husband. Audrey Christie, as the catty musicomedie star, also registered. Miss Carson's vocalizing, per usual, was tops, even though she was loaded down with a group of tunes which shouldn't have been wished on her.

Markle backed the show with lush-looking production mountings and Paul Nickell's direction was good as ever. **Stal.**

CBS-TV's "Omnibus" hit a rut last Sunday (29), in an hour and a half that was only moderately interesting when it wasn't downright arty or pretentious. What held high pre-program promise, didn't

come off; what cried out for imaginative treatment, was fubbed. Session was a sharp disappointment.

Program came up with what might have been an intriguing sequence, in that portion having maestro Leopold Stokowski conduct an art gallery tour to the music of Moussorgsky's "Pictures at an Exhibition." Sequence allowed for pictorial description of the various musical segments, but here imagination went by the boards. "Ballet of the Unhatched Chickens" was no ballet, but two figures of fowls scaring each other. "Catacombs" was a vague modern dance. "Baba-Yaga" a weird cartoon combination. There were no shots of an orchestra, or of Stokowski conducting one. The maestro, however, was his exotic, impressive self explaining the "Pictures."

Filmed portion of Nobel prize-winning novelist William Faulkner in his native Oxford, Miss., haunts was embarrassingly gauche for a long 10 or 15 minutes, until the very few moments at the close, when he made a moving speech to a high school graduating class on the menace of fear to our freedoms. Disjointed, planted, trite scenes of Faulkner chatting with cronies, exchanging banalities, was anything but impressive. Sequence cried out, for instance, for something like a shot of Faulkner reading the paean to the spirit which was his Stockholm acceptance speech.

Shots from the forthcoming Walt Disney cartoon pic, "Peter Pan," and an inside on the way cartoon films are sketched out and put together, were only mildly effective. Comedy playlet with Michael Redgrave was okay. Alistair Cooke handled his emcee chores in labored fashion. **Bron.**

Tele Reviews

Continued from page 24

be the neighbor around the corner, but the idea didn't jell.

The two femmes, and a man, latter-a chicken-plucker in a Bronx poultry store, produced the most inane conversation heard on many a show. The line of gab was frequently embarrassing and certainly produced no edification.

Central idea of the show is to determine the reason a course of action described in a query was taken. The situation is generally frivolous, and could lead to humorous answers. Nothing approaching humor was obtained on this stanza.

King and Cullen were co-quizz-masters. They were both needed to get the show out of the fire. But even they couldn't succeed. **Jose.**

HAIL THE CHAMP
With Howard Roberts, Angel Casey
Producer: Sheldon Kaplan
Director: Grover J. Allen
Writer: Bill Adams
30 Mins.; Sat.; 10:30 a.m.
AMEND CANDY
ABC-TV, from Chicago
(Henri, Hurst & McDonald)

A previous ABC-TV entry, "Hail the Champ" has been reprised by the Amend candy firm for alternate week sharing with the "Sky King" vidpix. It's a noisy audience participation which on the initialer (27) had the studio kids in a constant uproar. Reaction of the home viewers was likely less violent although the show has enough stuff to hang onto the overflow from the just-ahead "Space Patrol."

Half-hour is capably hosted by Howard Roberts with a pert assist from Angel Casey who also works the plugs. Format has teams of youngsters competing for the give-away swag via various sorts of contests. The races ran along clackety lines that paid off in chuckles rather than competitive excitement. Winners of the qualifying round vied for the big prizes by scampering through an obstacle course. It was all harmless if slightly boisterous fun.

Grover J. Allen's lensers did a neat job capturing the hurley burlery. Blurbs were effectively showcased for good impact. **Dave.**

St. Louis—Elmer L. Donze, owner of KSGM, St. Fenevieve, Mo., and former owner of an ozeoner near Perryville, Ill., has asked the FCC for the green light to operate a TV station on Channel 14 at Festus, Mo. The TV station would operate through station KJCF, Festus, owned by Donze's brother, Donald M. Donze.

Hiked Rates For WCBS-TV Spots

Underlining the current boom era being enjoyed by most local TV stations, WCBS-TV, the CBS video web's N. Y. flagship, this week notified agencies and clients that it is hiking the spot rates on several of its participating shows effective Jan. 15. Boost is the result of increased circulation built by the show and also of the high ratings they have achieved, making for a lower cost-per-thousand payoff for advertisers.

Rate increase applies to the station's "Late Matinee," for which a participating spot will henceforth go for \$300, as against the \$200 formerly charged; the Margaret Arlen show, being hiked to \$250 from \$200, and the new 1 to 1:30 p. m. strip, currently occupied by films but which will soon have a live studio show, which has been upped to \$250 per spot from its former \$200 rate. On the station's "6 O'Clock Report," rates per five-minute segment are now \$525 for an order of one or two, as compared with the previous \$450; \$500 per segment for three or four, as compared with \$425, and \$475 for an order of five or six, as compared with \$400.

Rates on the station's other shows remain the same. In addition, WCBS-TV is retaining its "12 plan," under which advertisers buying 12 or more spots per week during daytime hours receive an approximate 45% discount.

Y&R to Share In Bristol-Myers Biz

Young & Rubicam, which hasn't had a cut of Bristol-Myers billings for some time now, slides back into the drug firm in January as producer of the Ken Murray show for CBS-TV. Doherty, Clifford & Shenfield, which now handles the entire B-M account, hasn't a large enough operation on the Coast to handle production for Murray, so has invited Y&R to join forces on a split-billing setup.

Murray is moving into the Sunday night 9:30 to 10 slot on an alternating basis with a new Alan Young show, both replacing B-M's "Break the Bank" now holding down that period. CBS, together with DC&S, will handle production on the Young stanzas. Y&R, besides producing the Murray show, will also handle promotion and publicity.

Detroit—CKLW's Mary Morgan is a winner of McCall magazine's "Mike" awards for outstanding service to her community in the field of radio.



Eileen BARTON

AMERICAN MUSIC HALL and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO

Guesting January 2
HIT PARADE RADIO

CORAL RECORDS Dir.: MCA

HARPO MARX

NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

Profitable TV Audience
exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in—only TV
station seen—in this large
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DANCERS OF DISTINCTION

NELLE FISHER and JERRY ROSS

Management Associates—JACK VAUGHAN—PEGGIE GATES 7 East 55th Street, New York COLUMBUS 5-0232

Season's Greetings
to
HOWARD ROSS
NBC-TV

Pix-Video Wedding Closer

Continued from page 19

Burt Balaban. While there's nothing official on it, it is understood that a major portion of the series would be shot in Europe, probably with frozen Paramount coin. The overseas angle is beginning to play an important part in company planning, with several studios said to be interested in investing their frozen assets in TV pix made abroad for U. S. consumption.

UA Eyes TV Tag

Last of the newcomers to the TV production field, but by no means least, is UA. With George Shupert at the helm, UA's television department plans to duplicate UA policies for theatrical product by investing heavily in indie pix with a TV tag. Universal is still mulling the status of its United World Films setup, which so far has turned out one pilot series but has several others in the blueprint stages. Alfred E. Daff, U's exec v.p., says his company is in no hurry but wants to be ready when the market is.

Although the idea of its selling old pix to TV is hardly new, Republic garnered headlines late in the year when it concluded an agreement with WCBS-TV, N. Y., under which the latter acquired rights to show 104 of the studio's old films, paying about \$200,000 for the right to screen them several times in the metropolitan area. What happens to Republic as a result, and the extent to which itate exhibs react to the transaction, undoubtedly will cue the attitude of several other studios. Most distribs can use the coin, but either feel they'd ruin their business by selling out to TV, or are inclined to take a wait-and-see attitude, reasoning that the market is almost bound to get better before it gets worse.

In addition, of course, there are various other problems, including the thorny one of insistent union and guild demands for a cut in the TV profits and the possibility of law-suit like the one which hit Republic when it first attempted to peddle its Roy Rogers and Gene

Autry westerns to the eager TV stations.

The peculiarities of television itself at this time prevent the film biz from taking full advantage of what is by now recognized to be a potent force for selling the pix audience. The distribs are making continuous efforts to gear their promotional efforts to take the best possible advantage of television, but costs are a deterring factor.

For one, most exhibs will not and can not pay the ante at their local TV stations. For another, they find it impossible to get "cream" time which is bought up far in advance by regular advertisers. Then there's the problem too of studio contract stars who can't appear on TV in any form and, last but not least, there is the question of adequate booking methods, with the distribs already realizing that extensive use of TV will require saturation openings which may radically alter the releasing pattern.

Where TV has been used widely, despite the high cost, the results have justified the expense, according to the distribs. "King Kong" was the outstanding example of what TV can do for the right type of pic in 1952. Other films too returned higher grosses when plugged via TV. A number of studios, led by Universal, have made special trailers available to stations for free. U did it on "Bend of the River" and again on "A World in His Arms" with excellent results. In Miami, Wometco's Mitchell Wolfson, who runs his own TV station, said his business was up, and he attributed it largely to the TV plugging of his attractions.

Recognition of TV's worth both in promotion and as a medium for promoting better public relations came with the revelation that the company prexies had discussed an all-industry TV show, to be produced by the Motion Picture Assn. of America and to be patterned after the BBC's successful "Current Releases" format. Eric Johnston would be m.c. and an attempt would be made to find a sponsor. With Hollywood glamor on hand, the MPAA thinks it would have no trouble finding a backer.

Radio Dead?

Continued from page 20

types of permits granted, which shows that 100 of the 133 new AM stations authorized are for daytime operation. This means that although fulltime frequencies were not available broadcasters were so anxious to get into AM they were willing to take channels that can be used only until sunset.

Incidentally, the growth in AM stations has carried with it a corresponding increase in the proportion of daytimers which now accounts for about one-fourth of the total. FCC financial statistics have shown that the daytimers have been doing surprisingly well in the face of TV expansion. The preponderance of daytime permits in recent AM licensing suggests that the combination of daytime radio and nighttime TV may provide the future pattern of profitable broadcast operations.

The possibility that FM and TV may become the broadcast pattern of the future does not seem to be borne out by recent trends in radio station permits. While there were 66 new FM stations authorized last year, this number was just about offset by FM dropouts. Actually, there are fewer FM stations (about 620) on the air now than there were a year ago and despite efforts to promote sale of sets the prospects for FM, except in a few areas, appear far from bright.

Gen. Sarnoff

Continued from page 23

in education will one day be larger than the volume now being done in the field of TV entertainment."

Termining the transistor a "master key in the continuing expansion of electronics," Gen. Sarnoff described them as harnessing and controlling electrons in solids much the same way that the tube does with electrons in a vacuum. "The transistor," he said, "has no heated filament, requires no warm-up period and uses very little power. Further, it

is rugged, shock-resistant and unaffected by dampness. These qualities, together with its very small size, offer great opportunities for the miniaturization, simplification and refinement of all instruments to which it can be applied."

Citing such new developments as a tiny personal radio, a tubeless auto radio and a TV set using all transistors with the exception of the picture tube, Gen. Sarnoff said the transistor also qualifies for use in portable instruments. "For example," he said, "portable phonographs for use at the beach and in other locations where electric current is not available have had to depend upon mechanical reproduction of sound. Now the transistor makes it possible for a good quality spring-driven, battery-operated phonograph to provide electronic sound reproduction in any location."

WQXR

Continued from page 23

18 FM outlets carrying WQXR musical programs and news summaries. They've had the option of fading out WQXR commercials and inserting public service announcements. Starting Jan. 1, they will be grouped and offered for sale as a network.

The N. Y. station's programs will be carried on most of the 18 stations from 6:30-11:06 p.m. daily and from 3-11:06 p.m. on Sundays. Many affiliates will also pick up WQXR's daytime shows when they don't have local originations. Included in the web are 14 N. Y. stations, and supplementary stations in Pennsylvania and Connecticut.

WQXR is also one of the leading forces (along with WFNL, Philly) in Good Music Broadcasters. This is not a network as such but represents 13 outlets in key U. S. markets, enabling bankrollers to buy into longhair shows on a national basis. First sales manager is John E. Arens, who is resigning as sales director of WFAS, White Plains, N. Y. He'll headquarter at WQXR, although main sales offices are in Philly.

GMB was formed in November, 1951, with 10 members. There are no lines linking the 13 outlets, but advertisers can select any program on the stations they choose, or a series on one station may be taped for others. Besides WQXR, the only stations which are affiliated with both GMB and the WQXR network are WBIB, New Haven, and WDRG-FM, Hartford.

LONDON IN SUPPORT OF AB-PT MERGER

Washington, Dec. 20.

Alf Landon, ex-Governor of Kansas and once a Republican Presidential candidate, has written to FCC Chairman Paul Walker favoring the ABC-United Paramount Theatres merger. Landon wrote as a broadcaster who owns WREN, Topeka, an ABC affiliate, and other stations in Liberal and Leavenworth, Kan., with a TV application in for Topeka.

He wrote that he has a personal interest in the merger and that as far as the monopoly issue is concerned "it seems to me that if the merger is not approved it will reduce competition" instead of fostering competition. "The answer to the monopoly issue," he added, "lies in the regulation by the commission of the networks." He noted that he would not have injected his opinion into the discussion except that Republican Senators Charles E. Tobey (N.H.) and William Langer (N.D.) had already done so.

Oral argument on the Paramount package hearings will be held before the full commission Monday (5).

Rheingold's New Year Eve N.Y. Saturation Pickup

Rheingold beer has bought an unusual six-station New Year's Eve saturation for New York City tonight from 11:30 p.m. to 12:30 a.m., featuring the Guy Lombardo orch, with David Ross as announcer.

Outlets are WCBS, WNBC, WJZ (which are network keys) and three indies, WMCA, WNEW and WGMG. Show will feature hit tunes of 1932-52, plus Lombardo's selection of the "first hit" of '53, "John, John, John." Producer-director will be Tom McDonnell. Agency is Foote, Cone & Belding.

TV Code

Continued from page 20

the air—a move which would discriminate against broadcasters, in view of the print-media being able to carry ads for hard liquor. With this threat hanging over their heads, the chains are eyeing all copy for potables carefully.

Few Squawks on Costuming

While costuming, or the lack of it, was the biggest source of complaints a year ago, today it is producing few protests. Continuity acceptance personnel have been attending rehearsals of all shows in which a question of décolletage (or general decorum) might arise. Directors are studying lighting and camera angles to avoid anatomical displays that might shock certain segments of the populace. Scripts are carefully checked for blue material or situations that may be played with lewd overtones. Although the dictates of good taste may occasionally be breached despite these safeguards, the lapses are the exception rather than the rule.

Regarding blood and thunder, there still are frequent murders, fights and shootings. However, the gore and sadism in the individual scenes have been trimmed. The private eye feels the villain with one or two haymakers, or a bludgeoning takes place off camera. The stress on force is not a particularly happy situation, from a far-sighted parent's point of view, but the amount of overt mayhem has been reduced to a level which gets by. In this connection, the webs have been helped by the development of the "hot line," permitting a mysterioso beamed in New York at 9:30 p.m. to be shown at 9:30 p.m. on the Coast, rather than live at 6:30 p.m. Pacific time, when more youngsters are in the audience.

Racial and religious stereotypes are coming in for a careful appraisal, the telecasters having acknowledged that the varying aspects of race, creed, color and national origin should be presented with dignity, fairness and objectivity. The public has become more sensitive to insulting portrayals of minority groups; some scenes from old films, which would have been protested by only a few a decade or two ago are now deemed totally unacceptable. Stations and networks are deleting such scenes from the old celluloid. There is also a growing movement to develop a positive approach to the treatment of minorities.

The House committee on AM-TV programming did not recommend any Government blue-penciling and concluded that industry self-regulation is the best way to eliminate undesirable programs and plugs. However, it took a non-committal stance on the operation of the code and called for a continuing study by the next Congress—thus hoping to keep a whip over TV.

The industry welcomed one idea,

in the committee's report: "It was observed by several witnesses that the tastes of the American people are so diversified that no general rules can be formulated and enforced by a few members of the broadcasting industry for the purpose of eliminating bad taste without doing great harm to radio and TV as a medium of free expression and communication." It is stressed that this recognition of the wide variation in tastes, morals and manners should stop forces wanting to place TV in a straitjacket.

Summing up: Although the threat of Government censorship has lessened and public protest has become less trenchant, the industry must continue to raise its sights. The code underlines that TV is "accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture" as well as for decency and decorum, and that viewers "should be encouraged" to make known their criticisms and suggestions.

'Coffee and—' Newest In Promotion Gimmicks

To promote its new Bobby Sherwood breakfast show and Charles F. McCarthy newscast, WJZ (N. Y.) on Monday (29) sent coffee and doughnuts to 500 agency time-buyers.

ABC promotion topper Mitchell DeGroot wrapped up an extensive promotion for the Gotham key's new early morning lineup, including plugs and interviews on all local WJZ shows, window displays and newspaper ads. A novel technique is the use of singing announcements touting Sherwood, each done in the manner of jingles of sponsors on the Sherwood show. Thus the spots are not only a plug for Sherwood but also a plus for the bankroller, since they give his tune additional play.

Church's Veepee Status

Cincinnati, Dec. 30.

Promotion of Kenneth W. Church, national sales manager of WKRC stations, to vice-president of Radio Cincinnati, Inc., in charge of all sales, was voted by the directors. He came from KMOX, St. Louis, in 1941, and was sales manager until 1945 when he became general manager of WCKY and moved to WIBG, Indianapolis, in 1948, as general manager. Church rejoined WKRC in July, 1951.

Hulbert Taft, Jr., executive veepee, advanced George A. Wilson to director of engineering of WKRC stations; Hugh J. LaCrosse to chief engineer of the TV operation, and Wilford H. Kennedy to chief engineer of the AM and FM stations.

Delaware **TOPS** at U. S. in 1951 Average Income

WDEL AM FM TV
WILMINGTON, DELAWARE

TOPS all stations in this richest market.

Let it sell your product effectively, economically.

Write for information.

*Figures released August 1952 by U. S. Dept. of Commerce.



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(241,832 Sets Against 215,000!)

WKZO-TV (Official Basic C.B.S. Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV delivers 93.4% more TV homes than Station "B"! Get all the facts!

WKZO-TV

FETZER BROADCASTING COMPANY

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EVERY-KNOEL, INC., REPRESENTATIVES

Television Chatter

New York

Tony Ford has been signed by Walt Framer's Spotlight Promotions to head a new talent bureau being established by the organization. He was formerly with Music Corp. of America. . . . Ronald Dawson set for a feature role of DuMont's "Plainclothesman" Sunday (4). . . . Werner Michel, at one time with CBS and with the Kenyon & Eckhardt agency, has joined the DuMont web as assistant to program chief Jim Caddigan. He'll supervise production on the web's shows. . . . In a series of program changes slated to start Jan. 2, WPIX is moving its cross-the-board Ted Steele daytime back to a 2 p.m. teeoff; "Rainbow Theatre," feature film series, goes from 4 to 5; "Shenanigans," Bob Quigley's moppet show, remains in the 5 to 6 slot, and "Six O'Clock Show," also a feature film show, goes from 6 to 7. . . . Arthur J. Daly, formerly with the Geyer agency, has joined the DuMont sales staff as an account exec. . . . American Telephone & Telegraph has added York, Pa., and Atlantic City to the interconnected TV network. Both cities launched UHF channels last week. . . . Shelton Stark, "Big Story" scripter, has a legit play, "Time of Storm," optioned for London production.

San Francisco

John Cameron Swayze and family in for three-day Christmas stay at the Mark. He made local films while here. . . . Al Williams' "Copper Kitchen" show returned (29) to KGO-TV. . . . Singer Jack Washburn, back from Army service, did his TV premiere on Marjorie Trumbull's "Exclusively Yours" show. . . . Evangeline Baker to launch new hour long, daily KGO-TV matinee show, aided by Fred Jorgensen and Bill Guymann. . . . Del Courtney reached and passed 2,000 man hours before the KPIX cameras. . . . KGO-TV beamed the Christmas Midnight Mass from St. Mary's Cathedral; KRON-TV telecast services from Grace Cathedral. . . . Bill Hollenbeck added lusty life to local "live" basketball telecasts by adding a fourth camera.

Hollywood

Nic-L-Silver Battery Co. of Santa Ana will bankroll a special New Year's day "Call the Coach" program on KECA-TV. . . . Knudsen's Creamery angling "Feedline Report" cross-the-board news strip on KHJ-TV, beginning Jan. 5, with Lyle Bond as reporter. . . . Like ciggies renewed "Frosty Frolics" and "Western Varieties."

on KTLA. . . . Cass & Johansing is bankrolling KECA-TV coverage of L. A. Open Golf Tournament Jan. 4-5. . . . About \$52,000 was pledged for Milk Fund telethon sponsored by Saints and Sinners on KHJ-TV, with nut for talent about \$8,000 on 24-hour show. . . . ABC auditor Betty Wilcox in hospital for major surgery. . . . KTLA's top-rated "Time for Beany" moves from 6:30 p.m. to 7:15 p.m. time slot; Robert Linn show debuts this week; "It's Magic" and "Your Town" expand to half hour shows; "Roller Derby" (Rimed) begins this week, and "Star Theatre," reruns of telefilm, begins Jan. 2, in major program reshuffling announced by KTLA v.p. Klaus Landsberg, idea being to strengthen nighttime programming.

Chicago

Robert Hubbard back at WGN-TV as assistant to g.m. . . . Frank Schreiber after a 13-month hitch as a captain in the Army reserves. . . . Frank Reynolds substiting for Irv Kupcinet on his nightly WBKB show while the columnist and family spend the holidays in Florida. . . . Mages Sports Stores set to sponsor Sunday afternoon telecasts of the indoor soccer game from the Chicago Ave. Armory on WGN-TV with Jack Brickhouse calling the plays. . . . Lee Bilvins, manager of Klings' Hollywood branch, in for home office conferences. . . . WBKB telecast the Christmas Mass from the Holy Name Cathedral for the fifth year. . . . New Chi NBC-TV staffers include David Parker, associate director; Joan Murphy, program assistant; and Byron Didlo, studio engineer. . . . Duffy-Mott Co., spot booked the Charles Laughton vidpix series on WENR-TV to start Jan. 7. . . . Sportscenter Tom Duggan handed a new five-year pact by WNBQ which he announced on his show last week to offset a column report that he's on the way out. . . . Ted Liss scripting the live segments of WBKB "Murder Before Midnight" feature film series. . . . Admiral reports nearly 20% of the radio-TV sets are produced in the Chi area. . . . Chi Chrysler Dealers staying with WGN-TV's Monday night "Sport Page" for another 13 weeks. . . . Jack Brickhouse and Chi Tribune sports ed Arch Ward work the show. . . . Film footage of Xmas scenes on Chi's Ski Row used on NBC-TV's "Today" were lensed by a Kling Studio crew directed by TV veep Fred Niles. . . . Chi Motor Club has renewed Lee Schooler's "Press Conference" on WGN-TV for another lap. . . . WBKB newscaster Ulmer Turner received an "outstanding service" plaque from the Catholic War Vets.

Birth of a TV Baby

That baby whose Caesarean birth was shown on NBC-TV's special "March of Medicine" show Dec. 2 bowed into a nationwide TV audience of almost 12,000,000, according to a special American Research Bureau study just compiled.

ARB gave the show a 34% rating. Aired in 37 NBC video markets, it was seen in 5,040,000 homes. On the basis of an approximate 2.3 viewers per home, the baby's birth was witnessed by more than 12,000,000.

Chi May Go To Public for Educ'l TV Station Fund

Chicago, Dec. 30.

With angels proving shy on lending financial backing to Chi's educational station, a move is under way to raise the coin needed to launch and operate the outlet by public subscription. Plans are still pretty much in the talk stage with the masterminders of the project studying the legal possibilities of setting up a non-profit corporation to secure the coin through the sale of shares.

Projected campaign is an outgrowth of the slow progress being made by the various Windy City educational institutions in their joint effort to get the non-pro station under way. The educators, all claiming financial troubles of their own, have thus far been reluctant to get together with definite fund pledges.

Fact that the educational committee has so far failed to line up the necessary backing to make a formal application for the Channel 11 reserved for education and that the FCC has hinted at a June, 1953, deadline for such applications has prompted the new fund-raising blueprint.

Even if the public fund raising project fails to get off the ground because of the legal ramifications involved, it's backers feel they will at least succeed in stirring up some public interest in the situation. Also, it may serve to step up the activities of the educators.

Walt Framer's 45G

'Backstage Reunion' Prepped as TV Show

New TV variety show designed to spotlight oldtime show biz fans doing there original material and in company with their original acts is being rounded into shape by indie producer Walt Framer.

Frainer and Gary Stevens who will co-produce, hope to line up as many as possible of the old Gus Edwards troupe to participate in an audition show about Jan. 20. Duo are talking to George Jessel, Walter Winchell, Eddie Cantor and George Price. On the agenda for future shows, if the idea pays off, are Sophie Tucker, Harry Richman, Morton Downey, Mae West, George Raft, etc.

"Reunion" will mark the first non-gimmicky show packaged by Framer, who has concentrated to date on such programs as "Strike It Rich," "Big Payoff" and "Double or Nothing." He and Stevens, however, will earmark \$5,000 out of each week's budget to turn over to a charity designated by the featured performer that week.

Columbus—Gene Myers, former sales manager for WTAM and WNBK-TV, NBC outlets in Cleveland, has been named merchandising manager for WTVN, the Edward Lamb station here.

Life Goes

Continued from page 21

flagship, will do the "Life in New York" series (with its execution to encompass the tempo and excitement of the world's largest city); WNBQ in Chicago will do the "Life in Chicago" story, and KNBH, the network's o. & o. in Hollywood will do the "Life in Los Angeles" series.

The series won't be confined to the five o. & o. cities, for NBC affiliates elsewhere are already committing funds and time segments to participate in locally-produced and conceived programs of a similar nature. Thus WVVJ-TV in Detroit has already blueprinted its plans for a "Life in Detroit" series, and WPTZ in Philadelphia has tentatively agreed on a Quaker City TV series.

The entire project is the outgrowth of the recent success of the Life magazine-inspired "In Our Schools," series which WNBTV in New York and TV stations in a number of other cities showcased in order to bring home to the American families the strides made in public school education. Out of that series, which brought kudos and practically every citation in the award-giving books, the stations gained immeasurably in their knowledge of video techniques (particularly on remotes), thus assuring some seasoned TV treatment in the forthcoming "Operations Americana" project.

In all instances the live presentations in the various cities will be filmed for future use, to permit NBC to correlate its outstanding features for full network presentation, for possible theatrical release as a re-edited feature attraction, and/or for channelling into educational or other exhibition purposes.

While primarily designed as public service features, the city-by-city series will be available for local sponsorship.

WGN Strike

Continued from page 21

caster point, union won't stipulate that there would be no striking in present number of WGN and WGN-TV staff announcements during term of contract.

Station agreed to pay back Nov. 1 for additional wages and Dec. 1 for TV. However, AFTRA failed in its request for checkoff dues collection since the leave issue was not covered with Tribune parent company policy in effect, except for order of gentleman's agreement. Staff will be paid sick leave from the first day of illness.

WGN staff announced weekly wages from \$135 to \$150 and general hike for other talent, with local industry pattern won during joint table with network stations, was delayed by WGN before strike.

Wage boosts are the only hurdle at WLS with station holding out for \$145 weekly. Station holds that because it is only a 10-minute station with no TV airtime it has special problems.

With exception of 30 morning minutes which WGN-TV lopped off, struck stations were able to maintain full local schedules by drafting non-union and supervisor personnel for air duty. "Cliff Johnson Family" morning WGN feed to Mutual, conked out and "Down You Go," which WSN-TV feeds to DuMont Friday nights, was aired from New York last week, bypassing Chi outlet.

Dallas—Douglas Bennett has been named publicity director at WFAA. He replaces Harry L. Koenigsberg, who exited radio promotion to enter clothing biz. . . . KRDL announcer Jay Hogan has been upped to news director at KRDL-TV. . . . "Big D Jamboree," weekly KRDL hi-billy ailer, is set for weekly 60-minute video shots on KRDL-TV. Sunday oatmeal show, sponsored by Better Living, Inc., will use three emcees—Jack Gwyn, Von Sheridan and "Big Bill" Lister.

25-Watt Station To

Serve Hospital Patients

Detroit, Dec. 30.

The smallest radio station in the city was dedicated at Herman Kiefer Hospital where it will serve 1,000 patients and staff members. The miniature station's 25-watt power, strong enough to carry only two blocks, was first used to allow patients to hear dedication proceedings. The station, known as WHKH, was donated by the Detroit Tuberculosis and Health Society at a cost of \$3,500.

In addition to recordings, education programs and talks by staff members, patients will put on amateur shows. Major network programs which come on the air too late at night for patients to hear will be rebroadcast from a tape recorder.

McKaye's Kayo

Dangers befalling a TV performer who puts all his eggs in one sponsor's basket were emphasized this week by the case of Jim McKaye, who does a five-minute "Sports of the Night" show Monday through Saturday on WBS-TV, key CBS-TV outlet in New York. Dunhill cigarettes had bankrolled all six shows each week but decided this week to pull out, leaving McKaye sitting high and dry without a single sponsor.

Sports reporter had a slightly better break, however, on his five-minute segment of WBS-TV's "Six O'Clock Report." When Dunhill served notice that it was also checking out that show on Mondays and Wednesdays, the station immediately sold the time to Kaiser-Frazer, starting Jan. 12. K-F presently bankrolls the show on Fridays also, which leaves Tuesday, Thursday and Saturday still open.

'Tales' Takes Hiatus

"Tales of Tomorrow" is taking a two-week hiatus on ABC-TV on Jan. 2 and Jan. 9, following termination of the cycle for Masland Carpets, one of the alternating sponsors, which did not renew. "TOT" will return on Jan. 16 with the other alternating sponsor, Jacquet Kreisl, picking up the tab one week and the web sustaining the George Foley package the next.

Kreisl pact, via Hirshon-Garfield agency, was from Jan. 23-June 12. The 10-year-old video show is adding a radio edition tomorrow (Thurs.) at 9-9:30 p.m. on ABC.



New starring on NBC's ALL STAR REVIEW Saturdays, 9-9:30 p.m., EST Mgt: William Morris Agency

MILT HERTH
his HAMMOND ORGAN and his TRIO...
Currently **PARK-SHERATON** NEW YORK
CAPITOL RECORDS
Direction: GAC

OFFICE SPACE FOR RENT

Talent Mgr. has furnished three-room suite to share at 565 Fifth Ave. (46th St.), New York. Eldorado 5-1540.

The "HOOSIER HEARTLAND"
is the 26th TV Market in America.
Served and sold by
WTV
from 11:30 to 1:00 p.m.
WTV affiliated with all nets - maintains its own micro wave relay system from Cincinnati to bring live network shows to the HOOSIER HEARTLAND. WTV is owned and operated by Sarnes, Arrian, and represented nationally by **ROBERT MEEKER ASSOCIATES, Inc.**
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Season's Greetings to **JOSEPH SANTLEY** NBC-TV

From the Production Centres

Continued from page 22

will go in competition with KYW's successful AM disk symphony program conducted by Jean Shepherd, Sat. (2-5) . . . Robert Resnikoff, director of electrical research at the David Sarnoff Research Center, Princeton, N. J., played the role of Dr. Vladimir Zworykin (28) on WFLA's "With Our Gates" program honoring the scientist credited with the development of the iconoscope and the photo-electric cell. . . . Harry S. Sylvan, v.p. of WPMN, has been named chairman of the trade council for the 1953 fund-raising of the Allied Jewish Appeal. . . . WPMN, Lancaster, Pa., launched a campaign to locate "Mr. Freedom" (29) in cooperation with local labor and industry. Contest is open to all industrial workers in Greater Philadelphia area to underscore worker's role in nation's progress. Winner gets two weeks all-expense Miami-Havana vacation, TV console, luggage, clothing, etc. . . . Jack Saunders, Pittsburgh Courier columnist, is starting a Sunday night show on WHAT.

IN SAN FRANCISCO . . .

Announcer George Muge back at the mike after two weeks in Mt. Zion Hospital. . . . KNBC Boss Lloyd Yoder umpired the Shrine East-West game. He played in two of the classics—1926-1927. . . . KYA moved its announcers and engineers from the Fairmont Hotel to its Candelstick Point transmitter (22). . . . Sponsor gifted Henry Schacht, KNBC farm reporter, with expenses paid Rose Bowl trip because of his excellent promotion. . . . Bob Letts resigned from KNBC news staff to join PG&E publicity. His "California Commentary" show replaced by "California News Roundup," voiced by Joe Gillespie, written by Bill Greer. . . . Al Nelson, Jr., resigned from KLX sales, joined Paul Stanley Co. . . . Norman Kramer, KCBS producer, won Association of Catholic Newsmen citation for his local "United Crusade" series. . . . Mel Venter's "Breakfast Gang" to beam from Biggs, Butte County, California, Jan. 23 and 24.

IN CLEVELAND . . .

Cynthia Parker, formerly WNBK, now the pianist at Joe Moskowits's new Parisienne Room at the Zephyr. . . . Ken Coleman, WTAM sports-caster, emcee on the "Quizdown" spelling bee from 11 to 11:30 a.m. Saturday on WNBK. . . . With Esther Mullin on vacation, Meg Zahart is doing the WGAR "Ladies Day" stint. . . . Lee Sullivan, WEWS-WERE song star, collected over 500 gifts for orphans attending the Press Club's Christmas party. . . . WGAR newsmen Charles Day and Jack Dooley were honored for their "Unwanted First" traffic program by the Ohio State Safety Council. . . . Stan Anderson, radio-TV editor, Cleveland Press, back at work after a hospitalization siege. . . . Mel Tennenbaum is producing the new "Bowlers Jackpot" over WNBK with Sammy Levine as emcee and Tom Manning doing the interviews during the hour-long Saturday afternoon show at 4. . . . Comedian Garry Moore is rumored as the emcee for the coming Cleveland Area Heart Fund show over WEWS sponsored by the newspaper and radio personnel.

Radio Reviews

Continued from page 22

even a bit patronizing. Thus, in reporting on the Eisenhower-MacArthur-Truman impasse, she points out: "They get sore at each other, the way men do." National figures are tied up in local angle with report on Attorney General McGranery, who had just received award from La Salle College.

Through her connection with the World Affairs Council, Mrs. Miller has access to interesting guests and distinguished visitors. On program caught she discussed acute problem in South Africa with a clergyman from Evanston, Ill., and a correspondent for Pittsburgh Courier just returned from that country. Negro newsmen explained the mass non-resistance program (Gandhi-style) now being practiced by 10,000,000 colored in South Africa against the white minority of 2,500,000 in control. Session is spotted between cooking tips and a fashion show, and should furnish an insight into current affairs for the homemaker who will take time out to listen. Mrs. Miller projects a personable warmth and can convey information without being didactic.

Gagh.

ous products and services—Denny has demonstrated the ability to sell a variety—are supplemented with spiels about weekend Barn dances and guest stars appearing there. "Dedications" of numbers are offered on a big scale.

Denny possesses a homey personality and a style of entertainment appealing to many, especially in small towns and rural sections. Jaco.

TV Color Issue

Continued from page 23

tion that it believes it "extremely desirable" that such a system be compatible (so that existing receivers can receive color transmissions with no major changes), despite the fact that the CBS system, as it stood when the FCC gave it the greenlight in 1951, was non-compatible. Taking an indirect slap at RCA, its longtime foe in the color field, and other manufacturers which have fought the CBS system, the web added:

"CBS genuinely hopes that the industry committees and groups now working on such a compatible system will be successful in their efforts and will press forward to obtain approval of its standards in 1953. Because of the uncertainty and conflicting claims, the public is not now receiving this important new development of color TV even though the FCC has approved field sequential color standards.

"The manufacturing industry, broadcasters and the FCC owe the public the obligation of promptly considering whether it still remains true, as CBS believes on the basis of information currently available to it, that the present field sequential system is the only practical, workable and inexpensive color system or whether this approved system is to be replaced by a compatible system which must be equally practical, workable and inexpensive. All elements in the industry and in Government should strive promptly to resolve this question so that all can go forward in vigorous efforts under whichever system prevails.

"It is devoutly to be hoped that this important issue be resolved as soon as possible in 1953 so that color broadcasting will once again be made available to provide the ultimate in education, entertainment and information to viewers in their homes."

LOOK MAG'S ANNUAL CITATIONS FOR TV

For the second straight year NBC's "Your Show of Shows" took three firsts in Look magazine's annual TV citations. Look's third annual "bests" are announced in the mag's Jan. 13 issue, out this week.

"Shows" won for being "the best variety program," and Max Liebman was accoladed as "the best director and producer" for his work on "Shows."

The citations, in 12 categories, found NBC winning seven awards. CBS, six; ABC, one, and DuMont, one.

The other winners: best comedian or comedy team, Lucille Ball and Desi Arnaz ("I Love Lucy," CBS); best dramatic program, "Robert Montgomery Presents," NBC; "best public affairs program, the Presidential conventions on ABC, CBS, NBC and DuMont; best quiz or panel program, "What's My Line?" CBS; best sports program, Blue Ribbon bouts, CBS; best m.c., John Daly, on "What's My Line?"; best educational program, Zoo Parade, NBC; best news program, "See It Now," with Edward R. Murrow; best children's program, "Kukla, Fran & Ollie," NBC.

Votes were cast by network execs, producers, and others involved in TV programming.

Moppet Shows

Continued from page 23

boxtops, proving their ability to sell.

A contrasting point of view is that of Bernard Karlen, agency for Castro Convertibles, which reports dozens of cases where Junior forced the folks into purchasing the sofa-bed. There's even one instance where a boy burned his bed in order to get a Castro. Karlen, who's expanding his use of spots in and around youth shows, stresses that long-range impact is also important—and that many adults today buy products because of loyalty to AM shows, such as Rudy Vallee and "Cluquot Club Eskimos," they followed as youngsters.

Main reason for the demise of the "uncle" strips appears to be the limited number of spenders who want to reach kids only and who have the coin for TV. On the other hand, the late afternoon and early evening periods are deemed "too valuable for kids" and stations are inserting family or adult viewing into these slots, shifting juve shows to the weekend mornings or afternoons.

Poses Lotsa Problems

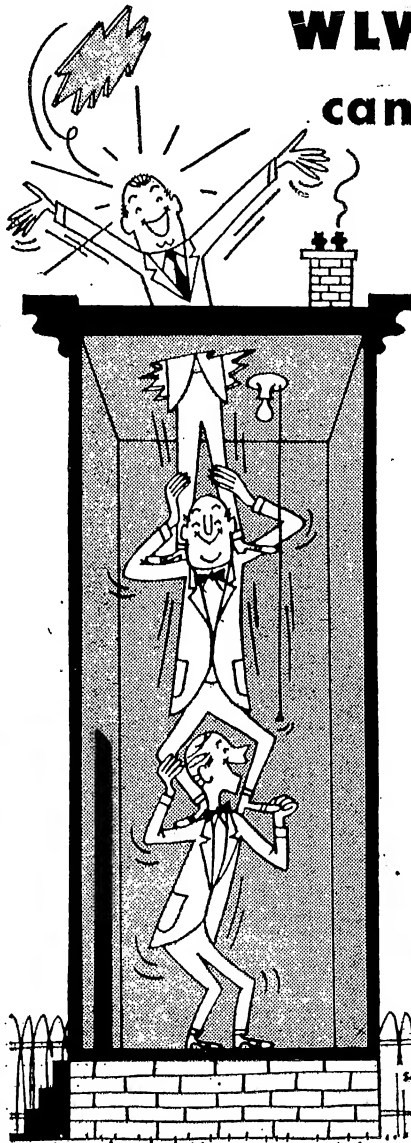
Kids programs are "just as effective as ever when they have the right appeal and the right product," opines Dick Pack, program director of WNET. He points out that

NBC-TV's "Howdy Doody" pulled 1,400,000 letters nationally in its "Howdy for President" pitch. Ray Forrest, on the outlet's "Children's Theatre," drew 22,000 requests with a one-time offer of a rubber ball. This month a 9:45 a. m. Sunday beaming of a solitary bid for inquiries by a pet shop inspired 1,152 phone calls—even though the phone number wasn't given. Pack reports. Horn & Hardart Automats have found the veteran "Children's Hour" a continuing success story, WNET exec says.

In view of video's great hold on young minds, shifting trends in kid programs poses some interesting problems. While there may be some valid commercial reason for scrapping some shows for the tots and teens, some industry leaders feel, the trend could get out of hand. They believe that it adds up to good programming balance, and commercial sense too, to earmark good weekday slots for the elementary and nursery school trade.

Akron—Allen T. Simmons, owner of 28-year-old radio station, WADC, Akron, has applied for permission to build a second television station in Akron. Radio station WAKR already has been granted a license for a TV station, now under construction.

Never put a ceiling on what WLW-TELEVISION can do for YOU...



WLW is radio's most famous merchandising and promotion organization.

Now, to WLW-Television, comes this same know-how . . . experience . . . vigor . . . But Expanded!

It's the WLW-Television Client Service Department . . . with 20 . . . yes, 20-complete and distinct services . . . all at work for you!

1. WLW-Television-Albers Shopper Stopper Plan.
2. WLW-Television-Kroger's "POP" (Point-of-Purchase) Plan.
3. WLW-Television-Eavey's Supermarket "POP" Plan.
4. WLW-Television Gray Drug Chain "POP" Plan.
5. WLW-Television-Gallaher Drug Chain "POP" Plan.
6. All-inclusive promotion campaigns.
7. Newspaper advertisements.
8. On-the-air promotions.
9. Cab Covers.
10. Car Cards.
11. Newsstand Posters.
12. Newstruck Posters.
13. Retail Trade mailings.
14. Jobber, broker, wholesale trade Mailings.
15. Specialty publicity releases.
16. Tie-in with national promotions.
17. Promotion consultation service.
18. Client rating service.
19. Client follow-up reports.
20. Client television market research department.

The Client Service Department is your creative assault unit in the WLW-Television coverage area . . . doing for your product everything . . . from holding dealer meetings to jet-rocketing your sales charts with point-of-purchase action!

Plusing your advertising dollar...many fold!



WLW-T CINCINNATI WLW-D DAYTON WLW-C COLUMBUS

Sales Offices: Cincinnati, Dayton, Columbus, Chicago, New York, Hollywood

BAR NONE CORRAL
With Dave Denny, Anna Marie Thomas
3 Hrs. Mon.-thru-Sat.
Participating
WPTF, Albany

Dave Denny is a phenomena in Capital District radio. Broadcasting for three hours daily—in morning, afternoon and evening segments—from the Denny Barn on the Albany-Saratoga Road, with Anna Marie Thomas (Mrs. Denny), he presents a country show in an unorthodox fashion that has won a wide, loyal audience and numerous sponsors, as well as one that has sometimes provoked criticism in area industry circles. An anchor man on the 50,000-watt station, Denny does things in his own way and gets results, albeit his marathons undoubtedly irritate certain dialers.

Bar None Corral is a meandering, unrehearsed program on which the unexpected can and does happen. A pet dog wanders about the barn, occasionally yipping or barking; a horse came within Mike range once; Denny fans appear out of nowhere, and go on the air with him or Miss Thomas; sponsors chitchat with the couple. The latter intersperse transcribed music with vocal solos or duets, to guitar and other strung accompaniment, and plug, plug, plug. Commercials for vari-

Jocks, Jukes and Disks

By MIKE GROSS

Johnnie Ray: "I'm Gonna Walk and Talk With My Lord"—"The Touch of God's Hand" (Columbia). "I'm Gonna Walk and Talk With My Lord" looks like Johnnie Ray's ticket back to the hit brackets. It's a revival shout number that excellently suits Ray's frantic styling. The Buddy Cole Quartet and the Four Lads add to the spirit. Ray stays in the religious groove on the Columbia reverse for okay good melody and a fine lyric. Rates spins. "Oh Happy Day" gets an interesting Knights' arrangement but it's too late to catch Don Howard's clicko slice on the Triple A label. Guy Mitchell: "Pretty Little Black-Eyed Susie"—"She Wears Red Feathers" (Columbia). Although Guy Mitchell has come up with another cute coupling, whether the Mitchell fans will continue to accept the similar styling of his

Best Bets

JOHNNIE RAY WALK AND TALK WITH GOD
(Columbia) The Touch of God

results. It's slower styled than its mate but the Ray emotion is nicely showcased, and it, too, could pay off.

The Four Knights: "A Million Tears"—"Oh, Happy Day" (Capitol). The harmony technique of the Four Knights gets a sock display on this coupling. Group's handling of "A Million Tears" shows them off in top form and gives the side a mid-hit potential. "Tears," a sentimental ballad item with a dash of country flavoring, has a

recent disks is a moot point. The sides are bright and gay and in the pseudo-folk groove which Mitchell belts out with plenty of charm and bounce. It'll be a neck-and-neck race between "Black-Eyed Susie" and "Red Feathers" for top spins. The zestful humor in "Red Feathers," however, may get it the disk jockey nod. Mitch Miller supplies an attractive support with predominant horns.

Dinah Washington: "I Cried For
(Continued on page 35)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of December 19-25, 1952

Because You're Mine—"Because You're Mine".....	Feist
Christmas Chopsticks.....	Regent
Christmas in Killarney.....	Remick
Christmas Is a Time.....	Midway
Don't Let the Stars Get in Your Eyes.....	Four-Star
Everything I Have Is Yours.....	Robbins
Frosty the Snow Man.....	Hill & R
Glow-Worm.....	Marks
Heart and Soul.....	Famous
I Saw Mommy Kussin' Santa Claus.....	Harman
It's Beginning to Look Like Christmas.....	Plymouth
Keep It a Secret.....	Shapiro-B
Merry Christmas.....	Duet
My Favorite Song.....	Gold
Night Before Christmas Song.....	St. Nicholas
Nina Never Knew.....	Jefferson
One Little Candle.....	Leeds
Open Up Your Heart.....	Longridge
Outside of Heaven.....	Proffman-V-C
Rudolph the Red-Nosed Reindeer.....	St. Nicholas
Santa Claus Is Comin' to Town.....	Feist
Second Star to the Right.....	Disney
Silver Bells.....	Paramount
Sleigh Ride.....	Mills
Takes Two to Tango.....	Harman
Trying.....	Pandy-S
Two Other People.....	Chappell
White Christmas.....	Berlin
Why Don't You Believe Me.....	Brandom
Winter Wonderland.....	Bregman-V-C
You Belong to Me.....	Ridegway

Second Group

Bye Bye Blues.....	Bourne
Everything's Beautiful.....	Smith-F
Give Me Your Lips.....	Harms
I Went to Your Wedding.....	St. Louis
I'm Never Satisfied.....	Simon H
Jambalaya.....	Acuff-R
Lady of Spain.....	Fox
Look Out the Window.....	Choice
Lover.....	Famous
My Baby's Coming Home.....	Roxbury
Ruby and the Pearl.....	Famous
Sleepytime Gal.....	Miller
Tell Me You're Mine.....	Caori
That's What Christmas Means to Me.....	Finburgh
Thirty-two Feet and Eight Little Tails.....	Miller
Water Can't Quench the Fire of Love.....	Goday
We Wish You a Merry Christmas.....	Folkways
Whispering Serenade.....	Chappell
Winter.....	Remick
Yours.....	Marks

Top 10 Songs On TV

Because You're Mine—"Because You're Mine".....	Feist
I Saw Mommy Kussin' Santa Claus.....	Harman
It's Beginning to Look Like Christmas.....	Plymouth
Rudolph the Red-Nosed Reindeer.....	St. Nicholas
Santa Claus Is Coming to Town.....	Feist
Sleigh Ride.....	Mills
Stars and Stripes Forever.....	Hill & R
White Christmas.....	Berlin
Why Don't You Believe Me.....	Brandom
Winter Wonderland.....	Bregman-V-C

FIVE TOP STANDARDS

By the Light of the Silvery Moon.....	Remick
Christmas Song.....	Morris
Let It Snow, Let It Snow, Let It Snow.....	Morris
Parade of the Wooden Soldiers.....	Marks
Toyland.....	Witmark

† Filmusical. * Legit musical.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING DECEMBER 27

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS	This week.	Last week.	ARTIST AND LABEL	TUNE
1	2		JONI JAMES (MGM)	Why Don't You Believe Me
2	1		JIMMY BOYD (Columbia)	I Saw Mommy Kussin' Santa Claus
3	3		MILLS BROS. (Decca)	Glow Worm
4	4		PERRY COMO (Victor)	Don't Let the Stars Get in Your Eyes
5	5		JO STAFFORD (Columbia)	You Belong to Me
6	8		PATTI PAGE (Mercury)	Jambalaya
7			MARIO LANZA (Victor)	Keep it a Secret
8	6		TERESA BREWER (Coral)	I Went to Your Wedding
9			EDDIE FISHER (Victor)	Because You're Mine
10	9		HILLTOPPERS (Dot)	Till I Waltz Again
				Outside of Heaven
				Hold Me
				Trying

TUNES

POSITIONS	This week.	Last week.	TUNE	PUBLISHER
1	2		WHY DON'T YOU BELIEVE ME	Brandon
2	1		SAW MOMMY KISSIN' SANTA CLAUS	Harman
3	3		GLOW WORM	E. B. Marks
4	4		DON'T LET THE STARS GET IN YOUR EYES	Four Star
5			BECAUSE YOU'RE MINE	Feist
6			KEEP IT A SECRET	Shapiro
7	5		I WENT TO YOUR WEDDING	St. Louis
8	6		TILL I WALTZ AGAIN	Proser
9	9		TAKES TWO TO TANGO	Harman
10	8		WHITE CHRISTMAS	Berlin

VARIETY 10 Best Sellers on Coin-Machines

Week of Dec. 27

1. WHY DON'T YOU BELIEVE ME (9)	Joni James	M-G-M
2. GLOW-WORM (13)	Mills Bros.	Decca
3. DON'T LET THE STARS GET IN YOUR EYES (3)	Perry Como	Victor
4. I SAW MOMMY KISSIN' SANTA CLAUS (3)	Snake Jones	Victor
	Jimmy Boyd	Columbia
	Molly Bee	Capitol
5. I WENT TO YOUR WEDDING (15)	Patti Page	Mercury
6. YOU BELONG TO ME (16)	Jo Stafford	Columbia
	Dean Martin	Capitol
7. TILL I WALTZ AGAIN WITH YOU (1)	Teresa Brewer	Coral
8. TRYING (11)	Hilltoppers	Dot
9. TAKES TWO TO TANGO (9)	Pearl Bailey	Coral
10. I (1)	Don Cornell	Coral

Second Group

KEEP IT A SECRET	Jo Stafford	Columbia
BYE BYE BLUES	Paul Ford	Capitol
CONQUEST	Patti Page	Mercury
HOLD ME	Eddie Fisher	Victor
LADY OF SPAIN	Eddie Fisher	Victor
YOURS	Vera Lynn	London
WHITE XMAS	Bing Crosby	Decca
MY FAVORITE SONG	Georgia Gibbs	Mercury
OH HAPPY DAY	Lawrence Welk	Coral
JAMBALAYA	Jo Stafford	Columbia
CHOW WILLY	Laine & Stafford	Columbia
TELL ME YOU'RE MINE	Gaylords	Mercury
I KEEP TELLING MYSELF	Hilltoppers	Dot
MY BABY'S COMING HOME	Paul Ford	Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

BANK ON STARS FOR '53 GETAWAY

The Boys Are Moving East

Hollywood's recent accent on standards in its filmicals, with a concomitant decline in the studio demand for new tunes, is cueing an L. A. to N. Y. migration of songwriters. Many of the pix-minded clefters are moving back to New York to be nearer the center of publishing and disk-making operations.

Among those moving or planning to move to N. Y. shortly are Harold Arlen, Leo Robin and Johnny Burke. Frank Loesser also is spending more time in the east and several other Hollywood writers are understood to be considering similar moves.

Meantime, Tommy Connor, the British writer of "I Saw Mommy Kissing Santa Claus," has moved to New York from London. Connor, incidentally, wrote "The Homing Waltz," one of Britain's current bestsellers.

Diskers Demands for 'Exclusives' Find Pubs Wary of Tunes Buried

The demand of diskers for "exclusives" has resulted in the burial of countless tunes over the past year, and publishers have now become extremely wary of giving numbers to the artists & repertoire staffers on the vague promise that they will be cut. From the publishers' viewpoint, too many of these tunes have wound up in the a&r files completely forgotten.

Publishers are currently timing their a&r contracting to take place about a week before recording sessions with the various artists. In that way, the tunes will still be hot and the chances of their being brushed off for an offbeat number that's "breaking in Kokomo" will be greatly reduced. Many promising tunes have been knocked off recording dates due to a&r men getting panicked by hypos from the field.

Publishers' predicament further points up their antagonism to the pattern of exclusives. If the pubs hadn't given a promise to one diskier to hold off on showing the tune around, they might have obtained a couple of other records which could have started some action. As it is, they have had to wait six months for the a&r chief to make up his mind and then discover that the tune was put in the can't-use file.

Publishers now feel that an honest "no" is the best thing they can get from the a&r men nowadays. The latter, however, too frequently come up with a definite maybe, hold on to a number for future use and then drop it in a last-minute switch. The publishers point out that the diskers have nothing to lose in taking an exclusive and they don't seem to care whether or not the pub or the songwriter of a particular tune gets hurt by their eventual brushoff or their giving the tune to some minor artist.

Too Many Longhair Disks Being Released Today, Sez Vox Prez; Prices Holding

The longhair recording biz belongs either to the very large manufacturer, or to the small and specialized ones, according to George H. Mendelssohn, prez of Vox Productions. The medium-sized platter maker, he says, has no chance to exist. There are 128 companies in the classical field now, he adds, and that's too many. Some, Mendelssohn feels, will drop away.

His firm claims to be the oldest indie in the business (eight years), specializing in choral music (oratorios and masses), early 16th to 18th century music, etc. It also issues 19th century French light opera disks.

There are too many longhair platters being released today, says Mendelssohn. They're just being dumped on the market. "You have about 130 complete operas released now," he adds; "who'll buy them?"

Vox prez doesn't see a crack coming in the price structure, as other sources predict. He claims it's out of the question to cut prices. He sees possibility of the classical repertoire being used up in the present rush of releases, but isn't worried about what Vox will do next. "Not half of the potential of the phonograph medium has been ex-

(Continued on page 34)

MAJOR DISKERS IN JAN. SPLASH

The record companies are moving into the 1953 wax sweepstakes in high gear. After a couple of weeks of following the hold-back policy the diskeries are unleashing powerhouse packages to start the new platter season rolling.

Columbia Records, which paced the field in 1952, is hitting the market early with a flock of top releases out this week. Included in Col's end-of-the-year issue are such standout stablers as Johnnie Ray, Guy Mitchell, Tony Bennett and Toni Arden. At RCA Victor, disks by Eddie Fisher, Spike Jones and Eddie Arnold will tee off their '53 output.

Capitol's initial '53 release will feature Nat (King) Cole, Kay Starr, Ella Mae Morse and its two hot orch properties Ray Anthony and Billy May. Decca will open up the new year with Gordon Jenkins-Louis Armstrong, Guy Lombardo, the Four Aces and a newcomer to the Decca stable, Bob Craig. Bette McLaurin and the McGuire Sisters, recent additions to the Coral Stable, will kick off the '53 season for that label.

M-G-M has skedded Billy Eckstine, Tommy Edwards, Tony Alamo, Art Mooney and Acquaviva releases for early January and Mercury will open up with its big guns Patti Page and Eddy Howard.

Publishers Tying Up With Business Firms For Marketing Ideas

In the current scramble to break through the hit bracket, music publishers are increasingly on the lookout for new marketing angles to hypo their product. In the past week two pubs have lined up promotional tieups with a perfumery and a cosmetic firm to kick off their songs right after the first of the year. The Tin Pan Alleyites claim that the record company doors open easier if a prearranged tieup with a commercial outfit is used as a selling point. Writers also are eyeing the business field for tune ideas.

Top example of a pub-commercial firm alliance is promotion set up by Veronique Music and the Sardeau Perfume Co. Veronique

(Continued on page 34)

Pluggers Surprised That MPCE Maps New Pub Pact Without Payola Clause

Col Signs Vale

Mitch Miller, Columbia Records artists & repertoire chief, has signed a new male singer, Jerry Vale.

Vale is a novice on wax, having worked before only in small New York cafes. Miller is planning release of Vale's initial sides early next year.

Rank-and-file pluggers were surprised to learn this week that the Music Publishers Contact Employees Union is proposing a new contract to publishers without including a specific anti-payola clause. Such a clause was included in all previous MPCE-publisher contracts and the pluggers can't figure why their union leaders have dropped the payola question.

When the MPCE was organized about 10 years ago, one of its chief talking points for recognition by the major publishing firms was its firm stand against the payola technique. Where the publishers didn't have the manpower to police the industry, the MPCE stepped into the picture and declared that it would enforce the payola prohibition. It was a crusade with which most of the publishers were willing to go along.

Even though the payola has not been wiped out and the checkbook tactic of plugging has taken new forms with the disk jockeys and the disk companies, many pluggers believe that the MPCE should still place the payola in the forefront of industry evils. They point out that extension of the payola would make the pluggers' jobs superfluous.

While dropping the payola question from the contract, the MPCE is understood to be asking for a pension plan and increased severance pay. The contactmen's union will probably meet with the publishers in January to hammer out an agreement.

Smaller Firms

See 'Inequity' In BMI Subsidies

Alleged inequities in the Broadcast Music, Inc., subsidy system is stirring squawks among several smaller BMI pubs. Dissatisfaction among these pubs has been on the increase, but the BMI pubs feel helpless to correct the situation because of BMI's setup.

The flock of dissident pubs are claiming the BMI is doling out its guarantee coin on a "personality" rather than a "performance" basis. They claim instances of pubs who've been receiving an annual guarantee of \$50,000 or more racking up less performances than pubs who've been receiving as little as \$7,000.

Big sore spot with these low-guarantee pubs is that the big bracket boys have virtually easy sledding when it comes to getting their tunes on wax. With the guarantee coin to throw around, the top subsidy pubs have been able to work out deals with record companies (accepting lower guarantees; etc.) and shell out more coin on song exploitation and promotion.

Under present BMI setup pubs are given annual minimum guarantees, but if the pub fails to show much action during the course of the year, BMI reduces the next year's guarantee. BMI measures the pubs' potency by the number of performances and disk activity.

Fred Waring orch booked for Feb. 22 one-nighter at Municipal Auditorium, San Antonio.

Fletcher Henderson Dies At 54; Important Cog In 'Swing Era,' Goodman Orch

Fletcher Henderson, veteran Negro jazzman and one of the creators of the "swing era" of the 1930s, died of a stroke in his Harlem home Monday (29) at the age of 54. Henderson had been paralyzed on his left side for the past two years as a result of a cerebral hemorrhage suffered while playing Cafe Society Downtown, N. Y., two years ago.

Henderson made his most important mark on American pop music as arranger for the Benny Goodman band during the 1930s. When his own band broke up in 1933, he joined the then incubating Goodman orch and supplied it with the book of hardhitting, free-swinging instrumental arrangements that catapulted the Goodman orch to b.o. heights.

Henderson organized another band of his own in 1934 and played the Roseland, N. Y., until 1939. He again joined Goodman in that year and played piano in the band when Jess Stacey left.

Born in Cuthbert, Ga., Henderson was a graduate of Atlanta U. He broke into the music business as a song demonstrator for the publishing firm of Pace & Handy in New York during the early 1920s. When the firm split, Henderson joined the Black Swan Recording Co. as manager. In this spot he was the first to record Ethel Waters. Henderson also organized his own recording band, the Black Swan Troubadours, and cut numerous disks for his own company as well as Victor, Brunswick, Vocalion and other labels of that period.

In 1924 Henderson formed his first regular band and played the Club Alabama in Harlem. He later moved over to the Roseland, where he played for 17 years off and on. He last played the Roseland in 1941. After 1941 Henderson worked with small combos until his first stroke in 1950.

Henderson was also a composer of several jazz numbers, including "Whipping It Up" and "Down South Camp Meeting."

Survived by a sister.

OUT NEXT WEEK!

The
47th Anniversary
Number
Of
VARIETY

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities with 100,000 or more people will carry week to week to present a comprehensive picture of the nation's record picture.

† BMI.

VARIETY

WEEK ENDING DEC. 27

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys with entry weeks to week to present a comprehensive picture of all sections of the country regionally.

* ASCAP. † BMI.

Post. Pos. No.
this last weeks
wk. in log

Artist

Label

Song

1 2 5 Perry Como.....

3 5 6 Jimmy Boyd.....

2 1 3 Joni James.....

4 6 8 Jo Stafford.....

5 3 17 Mills Bros.....

6 7 6 Teresa Brewer.....

7 9 11 Don Cornell.....

8 4 21 Jo Stafford.....

9 15 8 Paul Ford.....

10 20 6 Don Howard.....

11 13 10 Four Aces.....

12 14 5 Karen Chandler.....

13 17 4 Eddie Fisher.....

14 17 4 Gaylords.....

15 20 2 Eddie Fisher.....

16 20 2 Spike Jones.....

17 30 2 Eddie Fisher.....

18 12 Eddie Fisher.....

19 1 1 Jini James.....

20 33 2 Four Aces.....

21 1 Ralph Flanagan.....

22 21 1 June Valli.....

23 21 1 Eddie Fisher.....

24 20 7 Reddy Howard.....

25 1 Patti Page.....

26 2 Tommy Edwards.....

27 1 Bing Crosby.....

28 17 Patti Page.....

29 18 Hilltoppers.....

30 43 4 Clooney and Autry.....

31 32 5 Patti Page.....

32 46 2 Nat (King) Cole.....

33 1 Jini Kirk.....

34 15 Pearl Bailey.....

35 3 Perry Como.....

36 3 Molly Bee.....

37 39 2 Paul Ford.....

38 44 4 Ames Bros.....

39 1 Johnny Mercer.....

40 1 Sauter-Finnegan.....

Post. Pos. No.
this last weeks
wk. in log

Artist

Label

Song

1 2 5 Perry Como.....

3 5 6 Jimmy Boyd.....

2 1 3 Joni James.....

4 6 8 Jo Stafford.....

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13 17 4 Eddie Fisher.....

14 17 4 Gaylords.....

15 20 2 Eddie Fisher.....

16 20 2 Spike Jones.....

17 30 2 Eddie Fisher.....

18 12 Eddie Fisher.....

19 1 1 Jini James.....

20 33 2 Four Aces.....

21 1 Ralph Flanagan.....

22 21 1 June Valli.....

23 21 1 Eddie Fisher.....

24 20 7 Reddy Howard.....

25 1 Patti Page.....

26 2 Tommy Edwards.....

27 1 Bing Crosby.....

28 17 Patti Page.....

29 18 Hilltoppers.....

30 43 4 Clooney and Autry.....

31 32 5 Patti Page.....

32 46 2 Nat (King) Cole.....

33 1 Jini Kirk.....

34 15 Pearl Bailey.....

35 3 Perry Como.....

36 3 Molly Bee.....

37 39 2 Paul Ford.....

38 44 4 Ames Bros.....

THE FIRST BIG HIT! OF '53

Sunny Gale

Sings

TEARDROPS ON MY PILLOW

STOLEN WALTZ

21-5103 (47-5103)*

GOING STRONG

RCA VICTOR'S
BEST SELLERS

Based on actual sales
reports for week ending
December 27.

	78	45
DON'T LET THE STARS GET IN YOUR EYES/LIES Perry Como .....20-5064 (47-5064)*		
EVEN NOW/IF IT WERE UP TO ME Eddie Fisher .....20-5106 (47-5106)*		
TEARDROPS ON MY PILLOW/STOLEN WALTZ Sunny Gale .....20-5103 (47-5103)*		
LADY OF SPAIN/OUTSIDE OF HEAVEN Eddie Fisher .....20-4953 (47-4953)*		
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING Mario Lanza .10-3914 (49-3914)*		
I SAW MOMMY KISSING SANTA CLAUS/WINTER Spike Jones .....20-5067 (47-5067)*		
CONDEMNED WITHOUT TRIAL/EDDY'S SONG Eddy Arnold .....20-5108 (47-5108)*		
FANDANGO/BLUE VIOLINS Hugo Winterhalter .....20-4997 (47-4997)*		

	78	45
I WENT TO YOUR WEDDING/I'LL NEVER WORK THERE ANY MORE Spike Jones .....20-5107 (47-5107)*		
WISH YOU WERE HERE/THE HAND OF FATE Eddie Fisher .....20-4830 (47-4830)*		
BLOCK BUSTER/SHORN'IN BREAD Boots Brown .....20-5110 (47-5110)*		
JAM-BOWL-LIAR/YOU BELONG TO ME #2 Homer & Jethro .....20-5043 (47-5043)*		
THE THINGS I MIGHT HAVE BEEN/IT'S ALL YOUR FAULT Wade Ray .....20-5091 (47-5091)*		
THE GAL WHO INVENTED KISSIN'/A FOOL SUCH AS I Hank Snow .....20-5034 (47-5034)*		
APRIL IN PORTUGAL/PENNY WHISTLE BLUES Freddy Martin .....20-5052 (47-5052)*		

*45 rpm cat. nos.

NEW YEAR GALE

The Gale who is taking the country by storm is Sunny, and her latest RCA Victor disk is **STOLEN WALTZ/TEARDROPS ON MY PILLOW**. This Gale gal seems a sure bet for the New Year. In personal appearances she has shown the sensational qualities which are the trademark of a top-flight star.

Occasionally (or maybe it's every other day), you may hear people complain about the present state of the music business. Well, we happen to think that a year which has given RCA Victor a singer like Sunny Gale, a year which has established Eddie Fisher as a major name in the recording field, a year which has ended with the Perry Como disk of **DON'T LET THE STARS GET IN YOUR EYES** zooming toward the million mark, is a year which proves that the music business is in good shape. And we'd like to wish everybody a Happy New Year.

THIS WEEK'S NEW RELEASES

Release #53-1

Ships Coast to Coast, Jan. 2

	78	45
POPULAR		
YOU'RE SO DANGEROUS THE GHOST OF A ROSE Tony Martin .....20-5116 (47-5116)*		
HEY, MRS. JONES I DON'T KNOW Buddy Morrow and his Orch. ....20-5117 (47-5117)*		
I MISS YOU SO CHANCE OF A LIFETIME Tamara Hayes and Jackie Paris ....20-5118 (47-5118)*		
PRETEND MADALENA Henri Rene and his Orch. ....20-5119 (47-5119)*		

	78	45
LET ME SHARE YOUR NAME GO 'WAY FROM MY WINDOW Damita Jo .....20-5120 (47-5120)*		
GREEN MEADOW POLKA RAIN RAIN POLKA Ted Tyle and his Orch. ....20-5109 (47-5109)*		
TWO EDDIES POLKA POLISHA—Mazurka Lawrence Duchow and his Orch. ....20-5115 (47-5115)*		
SACRED		
I'M MOVING ON TO GLORY HE'LL UNDERSTAND AND SAY "WELL DONE" Hank Snow and The Jordanaires ....20-5021 (47-5021)*		

*45 rpm cat. nos.

	78	45
COUNTRY-WESTERN		
YOU GET WHAT YOU PAY FOR (You Pay for What You Get) HOW'S THE WORLD TREATIN' YOU The Beaver Valley Sweethearts .....20-5112 (47-5112)*		
OLD RATTLER'S SON DEAR OLD SUNNY SOUTH BY THE SEA Grandpa Jones .....20-5113 (47-5113)*		
LET ME BE BEES IN MY BONNET Johnnie Lee Willie .....20-5114 (47-5114)*		
LET ME SHARE YOUR NAME HARD HEARTED WOMAN Rosalie Allen .....20-5121 (47-5121)*		

*45 rpm cat. nos.

TIPS

EVEN NOW/IF IT WERE UP TO ME
Eddie Fisher with Hugo Winterhalter
Ork20-5106 (47-5106)*

COMING UP

HOT TODDY

Ralph Flanagan20-5095 (47-5095)*
Disk Jockeys Pick, Billboard, December 27th.

CONDEMNED WITHOUT TRIAL/EDDY'S SONG
Eddie Arnold20-5108 (47-5108)*
This Week's Best Seller, Billboard, December 27th.

A SHOULDER TO WEEP ON

June Valli20-5017 (47-5017)*
Operators Pick, Billboard, December 27th.

RCA VICTOR
FIRST IN RECORDED MUSIC



Whitley Control Of Keith, Prowse

London, Dec. 23. After negotiations lasting more than eight months, a deal has been concluded by Clifford Whitley for control of Keith, Prowse, the British firm of ticket brokers and music publishers. A total of 60,000 ordinary stock shares with a par value of \$168,000 have been purchased for \$236,000. The shares were previously privately owned.

Associated with Whitley in the deal, details of which were first given in VARIETY last June, are Frederick S. Bates, a former director of Odeon Theatres and Sidne A. Newon, partner in a firm of London lawyers. The buy was financed by Sir Denys Lawson, former Lord Mayor of London.

The original offer by Whitley and his associates was for a flat rate payment of 25 shillings for each pound share. Under the final arrangement they have paid substantially more.

Publishers

Continued from page 31

is publishing "Suspicion," tag of a perfume manufactured by Sardeau. "Suspicion" was penned by Norman Greene who also cut it for M-G-M Records. Promotional campaign which is being worked out between Sardeau, Veronique and the M-G-M distributors will include the sending of sample perfume bottles to the disk jockeys around the country. The perfumery also is prepping an extensive ad campaign which will display posters announcing the song and the platter in all stores where the perfume is sold.

Similar tieup also was consummated between Chick Kardale Music and Revlon. Kardale's publishing "Fire and Ice," song adapted by Mike Brown from Revlon's recent ad campaign. Revlon has agreed to work with Kardale in hyping the song in its ad budget as well as buying up 250,000 sheet copies to distribute among its dealers. Kardale currently is lining up record dates on the tune. Brown, incidentally, is repped on Broadway with some special song material in the legit revue, "New Faces of 1952."

Col Names Wheeler

William D. Wheeler has been appointed Coast sales chief of Columbia Records' transcription and custom records department. He'll headquarter in Hollywood.

Wheeler was formerly with WMGM's Syndicated Transcription Program Service.

MILES MUSIC Presents HUGO WINTERHALTER'S EXCITING RENDITION OF FANDANGO R.C.A. VICTOR 20-4997

Another BMI "Pin Up" Hit YOURS (Quiereme Mucho) Published by Marks RECORDS Vera Lynn—Lon.; Xaxier Cugat—Vic.; Benny Goodman—Col.; Henry Jerome—MGM; Eddy Howard—Col.; Andy Russell—Cap.; Vaughn Monroe—Vic.; Tito Guizar—Vic.; Jimmy Dorsey—Dec.; Ray Charles—Mer. BROADCAST MUSIC, INC. 540 Fifth Avenue, New York 22, N.Y.

RETAIL DISK BEST SELLERS

Table with 11 columns: National Rating, This Last wk., Artist, Label, Title, New York, Chicago, Boston, Philadelphia, Cleveland, Minneapolis, St. Louis, Kansas City, San Antonio, Seattle, TOTAL POINTS. Includes sections for Week Ending Dec. 27 and FIVE TOP ALBUMS.

On the Upbeat

New York

Eileen Barton opens at the Coral Club, Washington, Jan. 5. Billy May orch set for spring edition of "Biggest Show of '53" concert tour. Bill Kenny's Ink Spots into the Town & Country Club, Brooklyn, Jan. 9. Savannah Churchill opens at the Off Beat Club, Omaha, tomorrow (Thurs.). Gene Ammons orch into the Earle Theatre, Philadelphia, Friday (2). Bob McGrew's society orch at the Casa Marina Hotel, Key West, for the winter season. Bullmoose Jackson orch into the New Show Bar, St. Louis, Jan. 5.

Dallas

Ella Mae Morse packed for a week at Abe's Colony Club, opening Feb. 17. Emil Gray orch

Pittsburgh

Billy Catizone's combo set again for the music at Variety Club's annual New Year's Eve party. Saxman Al Fremont leaving Hy Edwards band at Copa and Nelson Armstrong will return to his old chair. Bob Scott into the Colonial Inn for a fortnight. Al Marsico's orch will continue to play for weekend dancing only at Horizon Room. Spot's dropping its nightly policy until spring. Vagabonds signed for return to the Vogue Terrace entire month of June. Art Barnes has organized a new quintet.

Chicago

Johnny Palmer switched from Music Corp. of America to General Artists Corp., where he'll be in the cocktail unit department. Betty McGuire and the Belltones are set for two weeks at Old Heidelberg, Jan. 6. George Shearing's group has a repeat two-weeker at the Blue Note Jan. 16. Fats Pichon goes into the Keyboard, Detroit, Jan. 6 for a month. Johnny Lane changed his Dixieland stand to the Famous Tap and Danny Alvina has brought his Dixielanders into the Loop at the Town Casino. Ronald Bros. return to Cairo Club New Year's Eve for an indefinite run. Ray Pearl goes into Oh Henry Ballroom for five-week stand Dec. 31. Don Johnson inked for two weeks at the Schroeder, Milwaukee, Feb. 6. Towne Room, Milwaukee, is dropping entertainment temporarily after Jan. 12. Buddy Charles got his release from Mercury Records last week.

See Jan. Trial of 25G

Suit Vs. Fred Waring

The \$25,000 damage action against Fred Waring, brought by Glen Moore, a former member of Waring's ensemble, is expected to come to trial in N. Y. Supreme Court during January. Earlier slander suit against Waring was dismissed by the U. S. Court of Appeals Dec. 4.

In his damage action, in which he is repped by attorney William J. Rapp, Moore claims he submitted considerable broadcast material to Waring who used it but never paid for it. Moore asserts that ASCAP files contain many performance credits listed for Waring on material written by Moore and copyrighted in the latter's name.

Waring's position is that, like other members of his orchestra, Moore submitted material and ideas; that some of these were used and that he was compensated for them. Waring's attorneys, Edward C. Raftery and Milton M. Rosenbloom, hold that Moore voiced no complaint until he was dismissed from Waring's group at a much later date.

Irene Higgenbottom, rhythm & blues composer, will head the r. & b. department of Chick Kardale's recently formed music firm, Kardale Music.

'Fred Astaire Story'

At \$50, Shapes Up As

Show Biz Panorama

Norman Granz is counting on nostalgia in his \$50-per-set production of "The Astaire Story" (a package of four 12-inch long play platters) for Mercury Records. The set is loaded with standard melodies that have been closely associated with Fred Astaire. and for those who have been in Astaire's corner through his years in legit and films this album is a must-have. Whether there are enough Astaire admirers around to make this hefty wax showcase payoff is a moot point.

The package has been put together with intelligence, care, taste and with an eye to the modern jazz idiom. The numbers, which are all associated with Astaire's show biz history, date back to the 1920s but they have been successfully updated with an arresting treatment by a fine combo (Flip Phillips, sax; Charlie Shavers, trumpet; Oscar Peterson, piano; Barney Kessel, guitar; Ray Brown, bass; and Alvin Stoller, drums), which blends easily with Astaire easy-going jazz-styled vocaling.

The tunes are all classic items from the pens of Irving Berlin, George Gershwin, Jerome Kern, Cole Porter, Arthur Schwartz, Vincent Youmans and Con Conrad, and Astaire belts them out in his familiar "not much voice but plenty projection" styling. Set includes 34 songs, six instrumentals and five ad lib dances to the combo's jamming. Numbers are culled from such well-remembered legit and film musicals as "The Bandwagon," "The Gay Divorcee," "Roberta," "Top Hat," "Swingtime," "Blue Skies" and others.

Platters have been attractively packaged in an album that includes notes by Astaire and Granz, sock photos of the recording sesh by Gion Mih and Paul Nodler, line drawing impressions of the sesh by David Stone Martin and an index of the tunes and disks on which they can be found.

Gros.

Longhair Disks

Continued from page 31

plored, while still keeping in the music field," he says. "Unfair competition from some recording companies, who don't pay for recordings, who acquire foreign tapes mysteriously, or who don't pay fair rates to artists, does disturb him. He feels the association of recording manufacturers should take steps to eliminate such abuses.

BECAUSE YOU'RE MINE LEO FEIST

"A Sure Cure for the Blues!" "MY PHILOSOPHY" (Just Whistle Along!) Introduced on Horizon label, featuring Loria Craig with the Kenny Burt Candeliers Says leading West Coast dj Wally King KFSO: "I LIKE IT! I LIKE IT!" Just released, and proving a new song! MABEL BUGH MINSON PUB. CO., BMI 2294 44th Ave. San Francisco

DECCA RECORDS America's Fastest Selling Records!

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SAN ANTONIO SPOT GETS LIQUOR BD. OKAY

San Antonio, Dec. 30.

The plushy Club Sevenoaks, owned and operated by Col. B. F. Chadwick, has been given a clean bill of health by the Texas Liquor Control Board. Several weeks ago a raid was made on the nitery by local liquor control agents, who stated they were going to file a recommendation that the spot's beverage license be revoked.

Based upon publicity the incident received the decision was made not to file the recommendation.

Harringay Circus Big Hit in London Preem

London, Dec. 30.

Tom Arnold's Harringay Circus is rated the best of the year following its preem here last week. Show's fetching routines were augmented by a flock of new acts. Among the latter are Krone's Sea Lions as well as Rolf Knies' tigers, lions and elephants.

Other new turns included Les Roceys, French acrobats; Udo Hel-tanos, equilibrist; Tell Reigen, 40-foot pole balancer; Great Ibarra, Mexican acrobats, and trapezist Pinito del Oro. They were outstanding on the whole, providing thrills, skill and comedy.

Vaude, Cafe Dates

Chicago

Black Orchid, formerly the Gotham, which was due to reopen Christmas Day, relights Dec. 30 with Josh White, Jeri Southern, and Jane Dulo. With Mandy Carson bowing out for expected TV show, Jean Carroll takes her place as headliner at Palmer House Jan. 29 with Mary Kaye & Naldi and Gregory Strong completing the bill. Sonny Gale has been set for Jan. 9 show at the Chicago. Dave Branower has gone to California for several months. Denise Darcel and Nanci Crompton pacted for revue at Edgewater Beach Jan. 23.

Fine Dallas Cafe Op \$600 for Assaulting AGVA Organizer

Dallas, Dec. 30.

Joe Bonds, operator of the Sky Club here, was fined \$600 by the Dallas branch executive committee of the American Guild of Variety Artists. Bonds was nicked for assaulting AGVA rep Vincent Lee during an argument which arose over a \$700 salary check given by Bonds to singer Danielle Lamar.

When the check subsequently bounced, Lee not only asked that it be made good, but that Bonds post a \$2,500 bond to cover Samia Gamal's salary. Latter opened Christmas Eve. The two provisions have been complied with.

Bonds was given the alternative of paying the fine by Jan. 1 or going on the union's unfair list. He's expected to settle before deadline time.

LAS VEGAS, 1ST ICER IN BYPASS OF NAMES

Las Vegas, Dec. 30.

Las Vegas will get its first ice show with the booking of "Calendar Capers" set for the Desert Inn Jan. 13. Hotel will install a tank for the occasion. Frank Sennes, Desert Inn's booker, set the show after viewing it at the Conrad Hilton Hotel, Chicago.

Icer marks another attempt by Las Vegas nitery entrepreneurs to bypass name talent where possible. Desert Inn has pacted several other units during the year.

Blader will have 25 skaters. Deal is now on to buy Arnold Shoda to head the cast. Others in the lineup will include Adele Inge, Eric Waite, Diana Grafton, the Cavanaugh's, Ferguson C. Colby, Yvonne Broders and a line. It's reportedly a \$10,000 package.

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Sally Rand

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SHAVO SHERMAN

of whom *Variety* says, "Fine imitations... wham comedy... over to top reception."

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Palm Springs.

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* *VARIETY*

"Sally Rand has lost nothing of her marquee lure, judging from daily lineups for her. . . The diminutive blonde over to wide-eyed sock customer response. Climaxed by a thunderous begoff ovation.

Whole show is handsomely mounted and rich on pace and diversity from beginning to that eye-filling flash finale." *McStay.*

* EARL WILSON

"Sally was never better."

* THE READER'S DIGEST

By PHIL STRONG

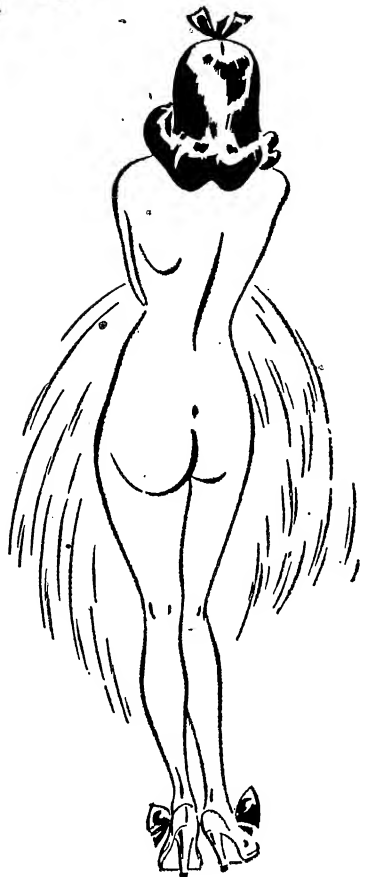
"At a rate of 10,000 every evening they bought tickets and went in to see her. The dance is beautiful, and Sally herself, only a lovely clean-cut face above the slowly moving ostrich plumes, is a new enchantress."

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Sally.

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LUNCHEON, DINNER, AFTER-THEATRE
and especially for a snack in the wee small hours.

BROADWAY at 51st ST.

NOTICE OF SPECIAL MEETING To The Members of Jewish Theatrical Guild

A special meeting of the JEWISH THEATRICAL GUILD will be held Jan. 18 at the Fulton Theatre, 210 West 46th St., New York City, at 3 p.m., to elect directors and transact other business pursuant to the provisions of Sections 22 and 23 of the New York General Corporation Law.
Dated: Dec. 29, 1952.

Dave Ferguson,
Member

B'way Eve Shy on Mr. & Mrs. Adams But See Final Rush; '51 Tabs All Over

New Year's Eve reservations are about the same as last year. New York bonifaces are mourning. However, there are a lot of inquiries which provides a hopeful indication that a last-minute rush tonight (Wed.) will sell out the available space, as was the case last year.

Nitery operators feel that going out on the big night is becoming less stylish. Increase of home parties has cut into nitery revenue to the point where only those that haven't been invited out hit the cafes.

Talent agencies confirm this finding with the report that there's a heavier pickup on club-date bookings for the eve. Some acts will be doing as many as three dates that night. Orch bookings are similarly heavy.

It's also expected that several minor cafes will shutter after tonight. The only spot that has formally announced its closing is Alan Gale's Celebrity Club. Gale will open his Miami Beach spot Jan. 19, and will use the intervening time to vacation. Gale's N. Y. business has been very big. He's reported to have been averaging between \$15,000 to \$18,000 weekly for one show nightly. This is the second straight fall that that Gale has operated in New York before opening in Florida.

Chi Tariffs Status Quo

Chicago, Dec. 30. Prices at hotel supper rooms and niteries for New Year's Eve will remain at last year's level. In contrast to last year, most spots hadn't sold out last weekend, but operators were optimistic that last-minute customers would jam their rooms again.

Prices range from \$6.10 at the Congress Hotel to \$15.25 at the swank Ambassador East, Edgewater Beach Hotel, Palmer House, Conrad Hilton, and Chez Paree, latter reopening tonight (Tues.)

(Continued on page 38)

Pitt Stanley Dates Ella, Ink Spots for Feb.

Pittsburgh, Dec. 30. Stanley Theatre, WB deluxe, which goes in for occasional flesh and currently has a show starring Billy Eckstine, has booked in another package for week of Feb. 6. It'll be headed by Ella Fitzgerald and the Ink Spots.

House during year just ending has had a total of only four presentations, and plans to continue same policy in '53, booking them in only on a spot basis.

Rival Penn, a Loew operation, does the same thing. Penn, however, has had a couple of more units than the Stanley in last 12 months.

Non Union Bands May Work Hub LQ

Boston, Dec. 30.

Unless an agreement between the Latin Quarter and local musicians' union is reached before the end of this week the spot will become the first nitery here to drop union bands and install a local non-union group. As it stands now, the non-union band is skedded to take over next Sunday (4).

Hassle between the two factions is result of LQ requesting reclassification of spot from AA to A several weeks ago, but to date the lowered scale has not been okayed by music union's board of directors. Spot is lone nitery included in top bracket with such popular spots as the 1,000-capacity Blinstrub's and Steuben's in class A.

If union band is yanked it will throw 18 musicians out of work here, including the Kalls and Zarde Bros. groups, and a couple of combos in cocktail lounges.

Eileen O'Dare Back In U.S. After Paris 'Folies'

Away for more than two years in London and Paris, latterly at the Folies Bergere as featured dancer, Eileen O'Dare got off the SS U.S. in time to visit her grandparents, Mr. and Mrs. Richard Osthoff, in Pittsburgh, for the 92d birthday celebration of her grandfather.

Miss O'Dare is on the Ed Sullivan "Toast of the Town" show next Sunday (Jan. 4), and is also up for a lead in the Cole Porter-Abe Burrows legit musical, "Can-Can."

Sully, Stark, Out In MCA Shakeup

In a reshuffling of Music Corp. of America personnel, Joe Sully, who serviced the major cafes for the firm, has quit the post. He had been with MCA for the past 12 years, having come over from the William Morris Agency where he was assistant to Paul Small. Howard Stark of MCA's theatre department, also exited the firm. Another agent in the band-act sector is slated to go within the week.

Replacing Sully will be Howard Diner, former head of the MCA Boston office. Bruce Kent, who had been assisting Diner in the Boston office, is new head of the Hub branch.

The exitings came shortly before New York band-act department toppers are slated to leave for Hollywood for the semi-annual meeting. Representing New York at that confab will be Johnny Dugan, head of the band-act division in N. Y., and Harry Romm, head of the theatre department.

Larry Barnett, in charge of national band and act operations, who is now in New York, will be in the MCA entourage heading west. The only advance word on the powwow is that matters of policy will be discussed. The parley is slated to start Jan. 8 and the N. Y. contingent will fly out Jan. 6.

Steel Pier's Hamid Questions AGVA Practices But Offers 'Benefit Day'

Atlantic City.

Doc's Order Delays Return Of Donna Atwood to Icer

Pittsburgh, Dec. 30.

The return of Donna Atwood (Mrs. John H. Harris) to "Ice Capades" has been deferred for several weeks on the advice of her doctor. Miss Atwood, who had another baby couple of months ago, had intended to go back into icer in Boston right after Christmas, following the show's annual holiday layoff, but won't try it now until late in January.

Decision to postpone her reentry for a while came after Miss Atwood found herself tiring quickly following rehearsals she had been holding here at The Gardens with Bobby Specht, her costar, during his vacation from "Capades." She has been out of the icer since right after start of its Hollywood run last spring.

Philly LC's Lush 1st Qtr. Roster

Philadelphia, Dec. 30.

Latin Casino, flagship of the local niteries, has sparked the entire after-dark sector here by clocking its most successful first-half of the season since the war years. Owners Dave Dushoff and Dallas Gerson threaten to continue to leave the rubber band off the bankroll for 1953.

Among the acts set for dates at the Casino are Zero Mostel, Jan. 3; Jerry Lester, Jan. 12; Jean Carroll, Jan. 22; Frankie Laine, Jan. 29; Peter Lind Hayes & Mary Healy, Feb. 5, and Johnnie Ray, March 5.

Editor, VARIETY:

The strike in Chicago is thoroughly regrettable, but by the same token it is unavoidable, based on the American Guild of Variety Artists' indicated attitude toward both performers and acts in the past. The unfortunate result of a new union may be a blessing in disguise because it may bring AGVA to a realization of its true job and true obligations. These are simple. They are:

That AGVA's position is to create the maximum possible amount of work for its members; and must consider their welfare first and foremost. But (and this is important), AGVA must never lose sight of the welfare and interest of operators because without prosperous operators of clubs, theatres, etc., the welfare of all acts is sacrificed.

The main cause of contention in the last two years has been AGVA's dogged stubbornness about an insurance plan that is confusing and undesirable. Surely we all feel that a group of insurance coverage for acts is desirable and advisable, but most show people feel (and this includes the acts) that this insurance should be met by the acts themselves. After all, in most companies today, Blue Cross, Blue Shield, and the like are paid for by the members. In reality the insurance plan is a minor issue. AGVA should have long ago named a committee, composed of both acts and operators, to study the insurance problem and come up with a satisfactory solution.

AGVA has chosen to ignore the interests of the performers and the operators; has issued threat after threat; and called strike after strike; and has even violated state insurance laws. For what? Simply for the greed and selfishness of some directors who feel there is a gold mine at the end of the insurance rainbow.

It is time that the cards were laid on the table. The real welfare of acts lies in continued work at

(Continued on page 38)

LEO DE LYON

Just Concluded
12 WONDERFUL WEEKS

AT THE

EMPIRE ROOM, PALMER HOUSE, CHICAGO

in

MERRIEL ABBOTT'S PRODUCTION

"HOLD EVERYTHING"

MANY THANKS TO MERRIEL ABBOTT AND HER WONDERFUL STAFF AS WELL AS THE MEMBERS OF THE "FOURTH ESTATE"

VARIETY: ... "Delightful xany satire ... Gets yucks and applause all the way."

BILLBOARD: ... "Easily wins a top spot in the show with his fast clean musical comedy."

CHARLIE DAWN, Chicago Herald American: "... Xany ... comedy chief ... a man of many voices and whacky ideas evokes further hilarity by humming and whistling simultaneously ... does make a lot of fun."

CHICAGO DAILY NEWS: "A leading laugh raiser."

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BEVERLY HILLS COUNTRY CLUB
Newport, Ky.

Direction: GENERAL ARTISTS CORPORATION



Hamid Questions AGVA

Continued from page 37

decent salaries. The constant bickering and confusion within the management of AGVA constantly clouds the true welfare of the acts among a series of small "issues" until the true welfare is lost from their sight.

More Questions

Why does AGVA do this? Because AGVA has an enormous skeleton in its closet and sooner or later its officers realize it. When they do they become panicky. That skeleton is this: AGVA has been thwarted from all directions in its effort to establish a false employer-employee relationship between the buyers and talent, and the talent itself. Many state governments have specifically ruled that the acts are independent contractors and in virtually all others the law is such

that the independent contractor relationship is a foregone conclusion. What does this mean? It means that AGVA is not a union at all! It is a trade association. As such it is liable to full regulation by the Sherman Antitrust law and is obliged to conduct its business along the very restricted rules of any trade organization.

If it were brought to test a "strike" by AGVA would become not a strike at all, but a coalition in restraint of trade, subject to prosecution by law. This accounts for AGVA's fruitless pursuit of the "employer/employee" status despite the wish of the vast majority of acts to remain independent contractors.

It is no wonder that a "union" such as this lives in internal strife, loses sight of its real purpose and exists only so long as the closet door is closed on its skeleton. It is no wonder that AGVA continually fails to acquire worthwhile and forward-looking management. It is no wonder that AGVA, as it did to the Hamid-Morton Circus in Philadelphia, calls strikes without so much as consulting the acts involved. It is no wonder that the acts ignored the strike call; nor is it any wonder that AGVA calls such strikes over trivialities! Its jittery management continues to create tempests in its little teapot for fear that someone will look inside and find the pot has no tea at all! It has cost our organization many anguished hours and thousands of dollars to uncover and establish the foregoing facts.

Bob Hope's recent advertisements were undoubtedly well meaning. But, knowing of Mr. Hope's heavy schedule, he probably hasn't had the time to examine AGVA's problems. Unfortunately, many organizations today are headed, in name, by men of high character but are actually run by an entirely different group.

Mr. Hope speaks of the many benefits at which AGVA members perform. He is interested, and so are we, in the welfare of all performers. We urge that AGVA run a series of benefit performances for its own welfare fund. What organization is better fitted to do this? We imagine that any operator in the country will gladly turn

over his establishment free of charge for a day for this purpose. As an operator of the Steel Pier in Atlantic City, I hereby offer the use of Steel Pier at no cost of any kind.

George A. Hamid, Jr.,
Vice-President.

Fire Destroys Holyoke Arena

Springfield, Mass., Dec. 30.

The Valley Arena, nitery in nearby Holyoke, came under official notice of the state fire marshal's office last week (21), when charges of overcrowding and fire hazards were made. The problem settled itself five days later (26) when, in the early hours, the Arena burned to the ground with an estimated loss of \$100,000.

Fire was so severe, six firemen were injured and 20 overcome by smoke in blaze which took 10 hours to subdue.

After allegations of overcrowding, officials of Holyoke police and fire departments, state police and state building inspectors conferred with Jack and Ralph Kane, Arena operators, with result that plans were being worked out to set attendance limit for Sunday shows.

Kane brothers came here from Norfolk, Va., last spring to take over Arena operation, and made expensive remodeling prior to reopening. Damage is so extensive, doubt exists that Arena will reopen. Last attraction to play it prior to fire was Lionel Hampton orch, Dec. 21.

Saranac Lake

By Happy Benway

Saranac Lake, Dec. 30.

The V. C. executive department will play host and every patient will receive a suitable gift. Eddie Vogt will act as Santa Claus with music furnished by Joe Boland & Musicians orch. Featured will be Harvey (Lee) Goodwin, Thomas Hann and Bob Smith of the Mello-Larks, and a buffet lunch will wind up the shindig.

Leo Mantel of the main office staff of Randforce Theatres in from Brooklyn for the observation series.

Max Rosenthal, Randforce Theatres, left the ambulatory gang for another routine of observation. Ditto Peggy (Rox) McCarthy, who is mastering a slight setback.

Alice Farley of Metro and recently on TV in "Man Against Crime," planned in for the general o.o. and observation rest period, this being her second trip here as she graduated here in 1944.

Charles Hillyer, Paramount Florida Coast Theatres, received his first real observation clinic report and may soon go back to work.

Christmas Eve party this year at the V. C. Hospital has patients and hospital staff going all-out to make it a real gala. Charles Gratz, business administrator of the hospital, and the "We the Patients" committee consisting of Patricia Payne, chairman; Shirley Houff and Kenneth Derby are leaving no stone unturned to get the best entertainment for the blowout.

A double carnation to the Frenette Bros. Beverage Co. of Tupper Lake, N. Y., for stopping off regularly and leaving cokes for the shut-in gang.

Gloria Davis, National Screen Service, N. Y., back from Gotham after a 10-day furlough out of the san.

Henry Evans will spend his 10-day allowance in the Bronx and hello the gang at the N. Y. Warner office.

Never in the history of the Variety Clubs-Will Rogers Hospital has such an elaborate Christmas celebration been handed to the patients. It started on the eve; a fully decorated Yuletide tree stood in the lounge room of the hospital spreading its holiday cheer. Under it were hundreds of gifts that were handed out by Don Blair, deejay and announcer of WNEZ, who acted as Santa Claus. This was followed by carol singing by the Saranac Lake Boys Glee Club.

Write to those who are ill.

New Year's Eve

Continued from page 37

after three-week shutdown for decorating.

In between, the Drake will charge \$12.50 and the Blackstone relights the Mayfair Room for the same tariff. At the Sherman there are six rooms, with the top price, \$12, at College Inn. La Salle Hotel's tab is \$10.98 and the Buttery at the Ambassador West, \$10.68. In addition, ballrooms throughout the city will have open house with admission from \$1.50 to \$3.

As an added precaution the police commissioner's office has announced that celebrants who have overindulged will not be permitted to drive cars.

A.C. Mostly Less

Atlantic City, Dec. 30.

Nightclubs and hotels here spotting acts to attract the New Year's crowds are charging less in majority of cases with others at last year's levels. Where the top has been up to \$15 per, this year the highest is \$10 with between \$5 and \$10 the popular figure.

At Paul (Skinny) D'Amato's 500 cafe, about only night spot featuring top entertainment, \$7.50 is the tariff and Al Martino is returning. In support will be Ben Yost's singers, Barbe Evans and other acts. Martino was a big draw over the July 4 weekend here.

Bob O'Neill returns after a month's vacation to Ricky's Hialeah, only other nitery making a play for the crowds. Tariff is \$2.

On the boardwalk, Claridge's fee is \$10 for dancing, gifts and breakfast plus a few floor acts. Lanny Ross is the attraction at the Traymore, also with \$10 tag and a filet mignon supper included.

The Brighton offers for \$6 Pedro Albani and Joe Stern orch plus a champagne breakfast. Ritz Carlton cards midnight supper and entertainment for \$6. Seaside bills \$3 for Surf 'n' Sand Room while Shelburne plans an open house in lounge with no minimum or cover.

Dallas \$1.80 to \$15

Dallas, Dec. 30.

Bistro patrons will find tariffs here ranging from \$1.80 to \$15 on New Year's Eve. Studio Lounge has the \$1.80 charge with favors and free setups included.

Upper bracket \$15 is Cipango tab. Danny Deane orch will play

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The Home of Show Folk

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SEASON'S GREETINGS

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"A Juggler Whose 2 Hands Do the Work of 6"

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DECEMBER 31st - FOR 4 WEEKS

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Thunderbird, Las Vegas

Little White Cloud at N. Y. Cap Rains 120G; But Par Not Crying Either—108G

The grosses of the Capitol and Paramount Theatres, subject of speculation in the trade, indicate that both Broadway houses did well in the talent buying department during the holiday week. The Paramount let Johnnie Ray out of his Christmas show commitment there because of the fact that with the \$25,000 and extras asked for his unit, and the percentage picture that house was getting at that time, it would need \$140,000 weekly to clear. The Cap then grabbed up the unit for its first stage show in a year and a half.

The Cap will score \$120,000 for the week with "Against All Flags" (U) on screen. Paramount, with stagershow headed by Sarah Vaughan and Illinois Jacquet orch plus "April in Paris" (WB), will do \$108,000. Thus both houses feel that they did well with the moves they made. It's felt that without

the stagershow, the Capitol would have gone considerably below its take. Ray unit gets a split over \$110,000 on the first week and \$100,000 on the second stanza. Georgia Gibbs was out of Cap's show Monday (29) but returned yesterday (Tues.).

The Roxy with its ice show and "Stars and Stripes Forever" (20th) is slated to score \$160,000 for its first week and Radio City Music Hall during the school holiday is figured to hit an alltime high with \$187,000.

The Palace with regular eight-act vaude bill and "Black Castle" (U) will do \$30,000.

Lanny Ross' Concert

Lanny Ross will give a recital of classical and semi-classical songs at Town Hall, N. Y., Jan. 18.

It's his first New York concert appearance in 16 years.

Toledo's Second Burley Via Gayety Relighting

Toledo, Dec. 30.

Toledo again has two burlesque houses, probably the only midwest city of its size that can make such a statement. The Gayety, dark since fall when income and admission tax troubles caught up with Jack Rubens, its former operator, was reopened Friday (26) by Victor Lewis, who leased the house for one year from Abe Goodman, local bakery operator. Goodman acquired the property and mortgage at a Federal auction to satisfy tax liens against Rubens.

Lewis is a concessionaire and also has been in the booking business in various Ohio cities during the past 15 years. He said he would operate the Gayety on a stock policy. Ray Kolb is producer and stage manager. Initial offering featured Sonny Dare, Lenora d'Gama, Joyce Angel, Lucille Martin and comedians Bert Barry, Harry Rollins and Ray Kolb.

Other burley house here is Town Hall, part of the Jack Kane operation.

AGVA Threatens to Blanket Chicago With 'Unfair' Tag as Cafes Hold Fast

Chicago, Dec. 30.

The American Guild of Variety Artists is considering a move to put the entire city of Chicago on the union's unfair list. Certain areas such as theatres and some cafes and most hotels will be exempted from the ban, if enacted. Move was being considered by the union's national executive board, at N. Y. meet Monday (29). It is considered so important that the entire national board will be polled before any action is taken.

The board also voted to hold national board meeting for three days, starting Feb. 2. However, action on Chicago matter will be put to the attention of the board via wire.

The Chicago situation is proving considerably more difficult than originally anticipated. Primary reason is that the Chi nitery owners are refusing to deal with the union

individually. The cafemen are referring all requests for parleys to their organization, the Chicago Cafe Owners Assn.

Just what steps AGVA will take prior to putting the city on the unfair list has not been decided. Blueprints have been made to file unfair labor charges against the nitery ops, get cooperation of the American Federation of Labor affiliates and to widen the unfair list.

AGVA is having a difficult time getting pickets to parade in front of the "unfair" cafes.

Casino de Paris for Holland The Hague, Dec. 23.

The Scheveningen Casino has been sold to A. G. van Tol, owner of The Hague's big Metropole theatre. Van Tol plans to open the place April 1 as the Casino de Paris.

The Fabulous French COMEDIAN and PICKPOCKET!

DOMINIQUE



Currently **STARRING** and **HELD OVER**

FRENCH CASINO
New York

... **First American Engagement**
and **HELD OVER** for **8 WEEKS**
after

6 SENSATIONAL MONTHS!

LEE MORTIMER
New York Daily Mirror

"DOMINIQUE, The most refreshing personality unveiled in years ... A sensational all around entertainer and a sure bet for American stardom."

EARL WILSON
New York Post

"TODAY'S BRAVO ... The sensational DOMINIQUE."

HY GARDNER
New York Tribune

"I never laughed so much in my life ... What a tremendous act."

WALTER WINCHELL
New York Daily Mirror

"DOMINIQUE ... a talented pickpocket ... first class act ... a big personality."

VARIETY

"Highpoint of the show remains DOMINIQUE ... The greatest strength of his turn lies in his thievery—an expert pickpocket who works swiftly and expertly. A youngster who creates a terrific uproar."

Personal Management: **TONY AZZI**, 465 West 51st Street, New York

VARIETY BILLS

WEEK ENDING DECEMBER 31

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (FM) Flannery Marconi (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tirol (W) Warner (X) Walter Reads

NEW YORK CITY
Capitol (L) 31
Johnnie Ray
Georgia Gibbs
Ray Anthony Ore
Gary Morton
3 Rocks
Music Hall (I) 1
Peter Glackie
Jack Drummond
Patricia Rayne
Nip Nelson
Jansley Dogs
Rockettes
Corpus Ballet
Suzie Ore
Palace (R) 2
Joe Termini
Tina Turner
Helen Vernon 3
Capt Shaw & Bobby
Fanny Hollow
Bert & Hallow
2 to All
Paramount (P) 31
Sally Vaughn
Stump & Stumpy
4 Times
Teddy Hale
Ice Cream
Roxie (I) 29
Ice Colorama

CHICAGO
Chicago (P) 2
Step Bros
4 Aces
Ice Ringers
Olympia (P) 31
Harold Barnes
Cleopatra Co
Tex Ritter
Charlie Carlisle
Condos & Brandon
PHILADELPHIA
Gene Ammons Ore
Peg Leg Bates
Eddie Heywood 2
Big Maybelle
ROCKFORD
Palace (I) 24
Doris King
R & R Griffith
Bill Finch
5 to 6
WASHINGTON
Capitol (L) 31
P. Sidel & Spotty
Lorette & Clymers
Frances Langford

MIAMI-MIAMI BEACH
Allison Hotel
Beachcombers (4)
Eddie Snyder
Julio & Mae
Casablanca Hotel
Myron Cohen
Lillian Roth
Maya Ore
Nov-Elites (3)
Joanne Gilbert
Al Bernie
Low & Larr
Tony Lopez Ore
Joy Skyles
Cork Club
Joe Martinique
Tommy (4)
Mary Peck
Daimonico
Jose & Melissa Ore
Frolic Club
Kathie McCoy
Don Charles Ore
Harem Club
Jimmy Day
Rusty Marsh
Flash Lane
Camille Stevens
Ann Mitchell
Ginger Marsh
Don Baker Ore
Henry Taylor
Julio & Mae
Martinique Hotel
Jimmy Grippio
Manolo & Ethel
Danny Yates Ore
Denny Stein
Leonard Young
Gallah Dancers
Rafael Rumberos
Belle Barry
Don Ostro 3
Malayan Lounge
Ralph Moore
Bob Morris Ore
Johnnie Hotel
Verna
Jack Murphy
3 to 4
Leon & Eddie's
Babe Barker Revue
Edna Gierst
Sandra Barton
Kitty O'Kelly
Pat Clayton
Helen Barry
Roy Stevens
Mundy & Earle
Martin Grosbie
Sally Farrar
Arthur Worsley
Moriano 3

MIAMI-MIAMI BEACH
3 Tones
Novotones
San Marino Hotel
Phil Brito
Palmer Dancers
Quintones
Galexy Club
Sheila Ryan
Louis Angel
Bliss Drake
Marie Stowe
Galexy Girls
Johnnie Stevens
El Rancho Vegas
"Windmill Revue"
Sophie Tucker
Peggy Ryan & Ray
McDonald Ore
Doodles & Skeeter
El Rancho Girls
Al Gayle Ore
Thunderbird
Mills Bros
Mickey Shaughnessy
A Robbins
Vocalions 3
Johnny Pineapple
Revue
Sorrento
Mitt Ross
Charles & Samara
Marc Kahn
Alan Cole Ore
El Mando
Bobby Escoto Ore
Baro & Rogers
Bobby Colazo 5
Freddie Dale Ore
Vagabonds (4)
Maria Neglia
Denny Stein
Phyllis Ponn
Frank Linaile Ore
Five O'clock
Maya
Henny Youngman
The Riverias
Ted Wells 4
Len Dawson Ore
Colby's Cove
Cannon & Harmon
Elena
Nicholas Grymes
Brook Club
Charlie Farrell
University 4
Mickey Daniels
Atlantis Hotel
Dave Apollon
Chris Espenosa
Bernard Weidman
Nelly Golette
Latin Quarter
Guido
Charlize Trio
Carma & Yaki
Janine Bennett
Charlie Ball
Lucien, Bob & Astor
Nella Lee
Mons Choppy
Models
Ralph Young
Gloria DeCastro Sisters
Line (30)
Joe Gonzales Ore
Joe Conz Ore
Beachcomber
Danny Rogers
Rocky Graziano
Mickey Daniels
Toni Bari
Norma Parker
Maxie Furman & Gloria
Val Deval
Ann Dedon
Grisha & Brona
Wanda Dears Girls
Delano Hotel
Melino Trio
Zina Reyes Dancers
Willy Hollander
Larye
Loe Reisman Ore
Chuey Reyes Ore
Eddie Pettit Ore
Ciro's
Jack Carter
Jon James
Red Caps
Damita Jo
Joe & Hazel Terrace
Harry Richman
Arthur Warren Ore
Lombardy Ore
Pedro Ore
Enrica & Novello
Henry Taylor
Jewel Box
Gus Hayes
Johnny Morrison
The Powers (2)
Ray Walker
Dolly Edwards
Alice Strickland
Don "Doc" Whyte
Jerry Sherman Ore

Bobby Jewel
Emil Coleman Ore
Vine Gardens
Joey Bishop

Gloria Brooks
Madelyn Wallace
Dora (4)
Pancha Ore

LOS ANGELES

Ambassador Hotel
Jean Sablon
Margaret Ska
Brando
Harry James Ore
Bar of Music
Arthur (3)
Marjorie Garretson
Bill Hoffman
Benno Rubiny
Edmond Bradford Ore
8 Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Larry Greene Trio
Billmore Hotel
Paul Gilbert

De Marlos 2
Tony Broz
Hal Derwin Ore
Cafe Gala
Nancy Andrews
Joe Gravson
Jimmy Ames
Don Sheffey
Ciro's
Jimmy McHugh's
Singing Stars of '53
Dick Stabile Ore
Bobby Macombe
Edith Piaf
Eddie Oliver Ore
Joe Castro Quartet

LAS VEGAS, NEVADA

Flamingo
Tony Martin
Alan King
Haydock
Hal Borne
Herb Fleming
Flamingo Starters
Tennis Brand Ore
Desert Inn (23)
Carmen Miranda
Jack Durant
Rudy Cardenas
Joe & Bruno
Don Arden Ore
Carlton Hayes Ore
Don Reynolds

Johnny O'Brien
Normandie Boys
Christina Carson
Kathryn Duffy D
Al Johns Ore
Sahara
Andrews Sisters
Patsy Todd
Ann May
Carson Bros
Gene Nash
Gilles Fontana
Lillian Lanier
Dewey Sisters
Sae-Harem Dancers
Cee Davidson Ore
El Cortez
Jeanne Gayle
Don Cortez Tune
Criers
Earl Nibel
Jimmy Ray
Silver Slipper
Hank Henry
Woo Woo Stevens
Benny Foster
Hollywood Cover
Girls
Jimmy Cavanaugh
Jo Ann Malone
George Redman Ore
Sands
Danny Thomas
Conny Russell
Lou Willis Jr
Copa Girls
Ray Sinatra Ore

HAVANA

Montmartre
Pedro Vargas
Faciundo Rivero Q
Roxana Martin
Serenata Espanola
Ray Carson
Tito Merino
Havana Cuban Casino
Maria Alba
Marian Incanal &
Chucho Maldonado
Rafael Bertrand

Sans Souci
Olga Charviano
Cathy Cruz
Rocio & Antonio
Nancy & Rudy
Benny Foster
Chiquito & Johnson
Ana Gloria &
Rolando
Amperio Garrido
Miguel Angel Ortiz
Tropicana Chorus

OK Weather Ups Omaha; 'Mermaid' Nice \$11,000, 'Flags' Fancy With 8G

Omaha, Dec. 30.
The weather has been a real help, and so biz is hefty this week. "Against All Flags" shapes sturdy at the Omaha while "Million Dollar Mermaid" is setting a torrid pace at Orpheum. "It Grows on Trees" looks okay at State but "Blackbeard the Pirate" is only fair at the Brandeis.

Estimates for This Week
Brandeis (RKO) (1,100; 20-76)—"Blackbeard the Pirate" (RKO) and "Target Hong Kong" (RKO). Fair \$4,500, helped by kid matinees Friday and Saturday. Last week, "Montana Belle" (RKO) and "Beware My Lovely" (RKO), \$3,000.

Omaha (Tristates) (2,100; 20-70)—"Against All Flags" (U) and "Fargo" (AA). Trim \$8,000 or over. Last week, "The Fighter" (UA) and "Without Warning" (UA), \$5,000.
Orpheum (Tristates) (3,000; 20-70)—"Million Dollar Mermaid" (M-G). Fine \$11,000. Last week, "Battle Zone" (AA) and "Rose Bowl Story" (AA), \$6,000.
State (Goldberg) (865; 25-76)—"Grows on Trees" (U) and "Pennywhistle Blues" (M-G). Okay \$4,500. Last week, "Devil Makes Three" (M-G) and "Varieties on Parade" (M-G), \$3,000.

SEATTLE

(Continued from page 8)
Last week, "Iron Mistress" (WB) and "Cruise of Zanz" (WB) (4th wk), \$2,700.
Music Hall (Hamrick) (2,283; 65-90)—"Against All Flags" (U) (2d wk). Big \$8,000 in 6 days. First week was \$7,800.

Orpheum (Hamrick) (2,600; 65-90)—"Abbott-Costello Meet Capt. Kidd" (WB). Mild \$7,000 in 8 days. Last week, "Raiders" (U) and "Black Castle" (U), \$5,000.
Palomar (Sterling) (1,350; 75-81)—"Operation Secret" (WB) (2d run). Ella Mae Morse and revue onstage. Good \$9,000. Last week, "Way of Gaucho" (20th) and "Something for Birds" (20th), split week with "Salerno Beachhead" (Indie) and "Fighting Sullivan" (Indie) (2d runs), fair \$4,400 at 45-70.

Paramount (Evergreen) (3,039; 65-90)—"Road to Bali" (Par) and "Beware My Lovely" (RKO). Terrific \$17,000 in 6 days, and resuming run after New Year's Eve showing of "Stooge" (Par). Last week, "Pal Gus" (20th) and "Maverick" (AA) (2d wk), \$4,000.

Picture Grosses

CLEVELAND

(Continued from page 9)

Neat \$4,000. Last week, "Sky Is Red" (Indie) (2d wk), \$1,500.
Ohio (Loew's) (1,300; 55-85)—"Pitfall" (UA) and "Whistlestop" (UA) (reissues). Last week, "Fearless Fagan" (M-G), satisfactory \$4,500 in 6 days.

Palace (RKO) (3,300; 55-85)—"Against All Flags" (U). Brisk \$14,000. Last week "Loan Shark" (RKO) and "It Grows on Trees" (U), \$6,000 in 6 days.

State (Loew's) (3,450; 55-85)—"Million Dollar Mermaid" (M-G). Smooth \$15,500. Last week, "Outpost in Malaya" (UA), \$7,500 in 6 days.

Stillman (Loew's) (2,700; 55-85)—"K. C. Confidential" (UA). Okay \$8,900. Last week "Horizons West" (U) and "Bonzo Goes to College" (U-I), \$3,000 in 6 days.

'Bali' Great at \$15,000, Denver; 'Stars' Big 22G

Denver, Dec. 30.
"Road to Bali" is packing the Denham for a sock session, and holds. "Million Dollar Mermaid" looks nice, and also stays at Broadway. "Abbott-Costello Meet Capt. Kidd" shapes good at Paramount while "Stars and Stripes Forever" looks fine in two spots. "Against All Flags" is only fairly good in three houses.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—"Against All Flags" (U) and "Maverick" (AA), day-date with Tabor, Webber. Fair \$6,000. Last week, "With Song in Heart" (20th) and "Broken Arrow" (20th), \$5,000.

Broadway (Wolfberg) (1,200; 50-85)—"Million Dollar Mermaid" (M-G). Fine \$10,000, and holding. Last week, on reissues.

Denham (Cockrill) (1,750; 50-85)—"Road to Bali" (Par). Sock \$15,000. Last week, "Blazing Forest" (Par), \$7,500.

Denver (Fox) (2,525; 50-85)—"Stars, Stripes Forever" (20th) and "Toughest Man Arizona" (Rep). Nice \$18,000. Last week, "Flat Top" (AA) and "Feudin' Fools" (AA), \$15,000.

Esquire (Fox) (742; 50-85)—"Stars, Stripes Forever" (20th) and "Toughest Man Arizona" (Rep). Fine \$4,000. Last week, "Flat Top" (AA) and "Feudin' Fools" (AA), \$3,000.

Orpheum (RKO) (2,600; 50-85)—"Ruby Gentry" (20th) and "Captive Women" (RKO). NSG \$10,500. Last week, "Assignment Paris" (Col) and "Target Hong Kong" (Col), poor \$9,000.

Paramount (Wolfberg) (2,200; 50-85)—"Abbott-Costello Meet Capt. Kidd" (WB) and "Mother Wore Tights" (20th). Good \$12,000 or near. Last week, "It Grows on Trees" (U), fair \$10,000.

Tabor (Fox) (1,967; 50-85)—"Against All Flags" (U) and "Maverick" (AA). Fairish \$7,000 or near. Last week, "With Song in Heart" (20th) and "Broken Arrow" (20th), \$5,500.

Vogue (Pike) (600; 60-90)—"Great Expectations" (Indie). Poor \$1,200. Last week, on reissues.

Webber (Fox) (750; 50-85)—"Against All Flags" (U) and "Maverick" (AA). Okay \$3,000. Last week, "With Song in Heart" (20th) and "Broken Arrow" (20th), \$2,500.

World (Patrick) (382; 60-90)—"Miss Julie" (Indie). Fine \$1,200. Holding. Last week, on reissues.

PITTSBURGH

(Continued from page 8)

Skelton starrer to go \$15,000 or over. Last week, "Outpost in Malaya" (UA) and "Apache War Smoke" (M-G), slow \$6,000.

Squirrel Hill (WB) (900; 50-85)—"Promoter" (U). Nabe house celebrating its first anni as art site with another Alec Guinness picture. His "Lavender Hill Mob" (U) launched that policy here. New Guinness pic is new high at \$5,000 for this policy to top "Mob." Last week, "Blithe Spirit" (Indie), \$2,200.

Stanley (WB) (3,800; 85-110)—"Hour of 13" (M-G) and Billy Eckstine onstage. Rather disappointing since Eckstine, hometown boy is making his first theatre appearance here. WB deluxer doesn't figure to get over \$26,000, good but below hopes. Last week, "Cattle Town" (WB), dismal \$4,500.

Warner (WB) (2,000; 50-85)—"April in Paris" (WB). Big \$14,000 or better. Holds. Last week, "Beware My Lovely" (RKO) and "Maverick" (RKO), \$3,500.

Det. Booms; 'Mermaid' Big \$17,000, 'Bali' Rich 28G, 'Bwana' 34G, 'Stars' 15G

Detroit, Dec. 30.
Downtown exhibitors received a fine Christmas present from Detroit film patrons in the form of runaway biz. And the continuing SRO order during week is spelling a big upbeat this season. "Bwana Devil" at Madison is leader with a tremendous total at this small-seater. "Road to Bali" is sturdy at the Michigan. "Blackbeard the Pirate" is perking to a fine second round at the Fox. "Million Dollar Mermaid" looks fancy at the Adams. "Stars and Stripes Forever" is rated good at the United Artists. "Eight Iron Men" looks strong at the Palms.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 50-95)—"Blackbeard the Pirate" (RKO) and "Tarzan's Savage Fury" (RKO) (2d wk). Fine \$25,000. Last week, mild \$16,000.

Michigan (United Detroit) (4,000; 70-95)—"Road to Bali" (Par) and "It Grows on Trees" (U). Gold-lined \$28,000. Last week, "Because of You" (U) and "Horizon's West" (U) (2d wk), oke \$9,000.

Palms (UD) (2,961; 70-95)—"Eight Iron Men" (Col) and "Golden Hawk" (Col). Strong \$20,000. Last week, "Black Castle" (U) and "The Raiders" (U), \$10,000.

Madison (UD) (1,900; 90-125)—"Bwana Devil" (Indie). Tremendous \$34,000. Last week, "Cry, Beloved Country" (M-G) and "Pool of London" (Indie) (2d wk-4 days), \$5,000.

United Artists (UA) (1,900; 70-95)—"Stars, Stripes Forever" (20th). Good \$15,000. Last week, "Shores Tripoli" (20th) and "Black Swan" (20th) (reissues), good \$8,500.

Adams (Balaban) (1,700; 70-95)—"Million Dollar Mermaid" (M-G). Fast \$17,000. Last week, "Ivanhoe" (M-G) (11th wk), \$4,000.

BOSTON

(Continued from page 8)

Neat \$5,000. Last week, "Cattle Town" (WB) and "Train of Events" (Indie), \$3,500.

Mayflower (ATC) (685; 74-125)—"Limelight" (UA). Below hopes at \$8,000. Last week, second-run.

Memorial (RWO) (3,000; 40-85)—"Blackbeard the Pirate" (RKO) and "Bride Comes to Yellow Sky" (RKO). Big \$24,000 shapes up. Last week, "Hangman's Knot" (Col) and "Dancing with Crime" (Indie), pleasing \$14,000.

Metropolitan (NET) (4,367; 40-85)—"Road to Bali" (Par) and "Blazing Forest" (Par). Boffo \$40,000 looks. Last week, "Cleopatra" (Par) (reissue), dull \$10,000.

Orpheum (Loew) (3,000; 40-85)—"The Clown" (M-G). Disappointing \$18,000. Last week, "Everything I Have Is Yours" (M-G) and "Target Hong Kong" (Col), \$19,000 for 10 days.

Paramount (NET) (1,700; 40-85)—"Abbott-Costello Meet Capt. Kidd" (WB) and "The Maverick" (AA). Nice \$15,000. Last week, "Cattle Town" (WB) and "Train of Events" (Indie) Slender \$9,500.

Pilgrim (ATC) (1,900; 60-95)—"Stars, Stripes Forever" (20th). Fine \$15,000 or near. Last week, second-run.

State (Loew) (3,500; 40-85)—"The Clown" (M-G). Below hopes at \$10,000. Last week, "Everything I Have Is Yours" (M-G) and "Target Hong Kong" (Col), \$10,000 for 10 days.

WASHINGTON

(Continued from page 9)

final wk. Oke \$3,500 after last week's \$3,000.
Keith's (RKO) (1,939; 50-85)—"Against All Flags" (U). Nice \$9,000. Last week, "Invasion U.S.A." (Col), same.

Palace (Loew's) (2,370; 50-80)—"Prisoner of Zenda" (M-G) (2d wk). Solid \$14,000 for second consecutive week.

Playhouse (Lopert) (435; 50-81)—"Breaking Sound Barrier" (UA) (5th-final wk). Rallied to stout \$4,000 after \$3,200 last week.

Warner (WB) (2,174; 50-80)—"Meet Capt. Kidd" (WB). Okay \$10,000. Last week, "Cleopatra" (Par) (reissue), \$7,500.

Trans-Lux (T-L) (600; 60-81)—"Happy Time" (Col) (6th wk). Skyrocketed to hefty \$5,000 after \$2,700 last week. Stays on.

AUSTRALIA

MELBOURNE
Tivoli (I) 29
Tommy Trinder
Jim Gerald
Lynn Moreau
Gloria Dawn
Toni Lamond
Babs MacKinnon
Lola
George Pearson
Lloyd Martin
Elizabeth Kent
Gus Brox & Myrna
Frank Cleary
De Paula
Tivoli Ballet
Boy Singers
SYDNEY
Tivoli (I) 29
Armand Perren
Fayes 2
L. Gregory
Chirbi
Marika Saary
Phillip Tappin

Win De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Lynn Moreau
Terry Scanlon
BRISBANE
His Majesties (I) 29
Daresco 3
Ladd & Ladd
Botondos
Bert Duke 3
Guy Nelson
Prof. Oleg
Renita Kramer
Bouna
Norman Vaughan
Carl Ames
Sonia Corbeau
Betty Prentice
Lynn Moreau
Show Girls
Nudes
Boy D & Singers
Ballet

BLACKPOOL
Palace (I) 29
Gerry Breton
George Martin
Alma Diagona
3 Jills
4 Nardies
Joan Kinde
Lyn Martin
Beryl & Bobo
Jimmy Elliott
CHELSEA
Palace (I) 29
Donald Peers
David Nixon
Tommy Burke Co
Lynn Moreau
Douglas Maynard
Edith & Her Dogs
Curzon 3
Dick Emery
EAST HAM
Granada (I) 29
Hungaria Tp
Cavaliers
Sally Farrar
Rene Dymott
Dubsky 3

BRITAIN
Cynthia & Gladys
Metropolitan (I) 29
Louis Hayden
Max Carole
Marcellus
WATFORD
Royal (M) 29
Peter Brough
Archie Andrews
Ronald Chesney
Peter Madden
Les Raynor & Betty
Roberts Bros
3 to 4
Harold Taylor
Edward Victor
PORTSMOUTH
Royal (M) 29
Max Miller
Max Donald &
Graham
Helen Barry
Roy Stevens
Mundy & Earle
Martin Grosbie
Sally Farrar
Arthur Worsley
Moriano 3

Cabaret Bills

NEW YORK CITY

Birdland
Bill Davis
Sperle Karas
Pat Angel
Charlotte Rae
Stan Freeman
Jo Hurt
Eddie Larkin 3
Harold Cooke
Bart Howard
Bon Soli
Jimmie Daniels
Alice Ghostley
G Wood
Norene Tate
Carland Wilson
Kirkwood &
Goodman
Mae Barnes
Copacabana
Jackie Miles
Billy Daniels
Lance & Verna
M Durso Ore
Ray Steele
Milt Page
Mimi Warren Trio
Chateau Madrid
Nicolas Urcelay
Martini
P. Alonso Ore
Maya Ore
Los Panchos
Barbara Carroll
French Casino
John Arceci
Candice Wanders
Jane Laste
Dominique
Les Chivers
Vincent Travers
Hotel Ambassador
Julie Lande Ore
La Vie en Rose
Ethel Waters
Carl Ravazza
Van Smith 3
El Chico
Perla Marini
DeLoon & Graciella
C & G Galvan
Patricia de la Cruz
Carlos Camacho
Enrique Vizcaina
Leon & Eddie's
Eddie Davis
Bobby Ramsen
Argo & Fay
Paul Judson
Gladys Symington
Helen Curtis
Art Waver Ore
Oliver Dora
Le Ruban Bleu
Bibi Osterwald
Marshall Izen

Norman Paris
Julius Monk
No. Fifth Ave
Pat Carroll
Bob Downey
Harold Fonville
Hazel Webster
Edna Rounaman
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Ore
D'Aquila Ore
Hotel Astor
Three Suns
Hotel Biltmore
Michael Kent Ore
Hotel Edison
Henry Jerome Ore
Ricky La Salle Ore
Teddy Powell Ore
Sid Kroff
Joan Walden
Bobby Blake
Celia & Leemans
Adrian Hollin Trio
Hotel Pierre
John Sebastian
Johnny Jarnes
Stanley Melba Ore
Chico Reili Ore
Hotel Plaza
Copacabana
Diane & Naldi
Dick La Salle Ore
Continental
Patricia de la Cruz
Joe Lombardo Ore
Hotel St Regis
Miles Shaw Ore
Horacio Diaz Ore
Hotel Spivak
Charlie Spivak Ore
Hotel St. Barn
Zeb Carver
Ted Huston Ore
Miles Bell
El Chico
Harrison & P Muller
Waldorf-Astoria
Joe Greco Ore
Patricia de la Cruz
Mischa Bur Ore
Hotel Warwick
Joe Melia Trio
Lee Carroll
Hotel Sherry
Netherland
James Cook &
Hugo Pezoll Ore
Hotel Toff
Vincent Lopez Ore
Lester Quartet
Minewitch Rascals
Murphy Sisters
Audrey Spierling

VERSAILLES
Nino Rainaldi 3
Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Beth Challa
Harvey Bell
Sherry-Fontenae
Jacques Donnet Ore
Agisles Hotel
The Foursome
Hal Murray
Tony & Renea
Mal Malkin Ore
Lord Tarleton
Michael Lanker Ore
Jeanne Moore
Lou Collins
Pat Morrissey
Norman Williams 3
Pat Williams
Sans Souci Hotel
Lenny Kent
Franklyn Gannam
Frank Lynn
Saccas Ore
Ann Herman Dora
Sally Jones Ore
Los Chavales de
Epana
Pupl Campo Ore
Trini Reyes
Irene Hilda
Jeanne Pierre
Wyrms
Belle Mayerson Ore
Julie Romero
Don Olan Ore
Trini Reyes
Shore Club
Rosale & Steve
Fasno Carbelo Ore
Haven & Lee
Nautilus Hotel
Jan Murray
Gomez & Beatrice
Dolly Edwards Ore
Joe Harnell
Singapore
Harvey Grant

CHICAGO
Bill Jordan
Herman Marlich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Bobo & Dears (8)
Frankie Masters
Ore
Edgewater Beach
Yma Sumac
Felicita D'Angelo &
Ana
Griff Williams Ore
Palmer House
Les Conquiers de
la Chanson (9)
Chandra Kaly D (8)
Honey Bros (2)

'Bitterly Competitive Season' Safe Bet As Miami Niteries Unspool for Yule; Comics Exploit 'Copenhagen Switch'

By LARY SOLLOWAY

Miami Beach, Dec. 30. This is the holiday week that marks beginning of what will definitely prove the most bitterly competitive season in the history of this ever-expanding resort. The holiday season found record-breaking hotels fighting for hotel space, despite new hotels, motels and apartments available up and down the beachfront from Miami to Ft. Lauderdale. With them, came the predicted fight for the big, came-minded patronage by the bigger hotels, all of which raised budgets for attractions to compete with the straight niteries.

Last week saw some 19 preems ranging from intimacies to the big spots. With all the tourists concentrated, the spread-out wasn't a problem, majority of the glitter spots filling up nightly. Only bigger not open is former Copia City, due to be re-lighted Jan. 20 by Bill Miller, who is changing name to Miami Beach Riviera. What with talent-bookings problems he'll go in for policy of semi-names and big ones if any are available. All this with the town shut down tight on any gambling, though one can lay a bet on a nag (sneak basis) if not in the mood for a trip to the track. As for casinos, they're out, with sheriff, county and state law enforcers ready to pounce down.

Despite walls that the reform idea would hurt biz, the sun-seekers are here, though not the big-spent types who formerly flocked to the pastel-painted strip of hotels.

Of the preems, the division among hotels and nightclubs was pronounced in the sense that late-agers managed to make a good many of the spots. All racked up solid grosses. What happens after New Year's is a moot question. As currently constituted, these were the big clicks of the holiday week:

SAXONY HOTEL

Must now be classed with the biggest clubs. Swankery features two rooms, the Pagoda (450-seater) and the Veranda (250-300). The first time in years in any entertainment setup, there is a cover charge (\$3), as well as the beverage minimum (\$2.50, \$3).

Show idea is a class one to fit the Franklin Hughes decor, with Los Chavales de Espana (11) installed as prime attraction for a minimum 13 weeks. Plenty of loot has been laid out for the rebuild with concentration on stage and lighting that makes for sound production presentation.

The "Kids From Spain" add up as one of the real class acts. Their unit and solo work is carefully staged and always paced for steady reaction: Mixture of instrumental and vocalists is shrewdly detailed. Fact that theirs is a blending of French and Spanish does not negate effect through unfamiliarity. Rather, they belt best with tunes already understood by the steady cafe-goers in the key cities.

Addition of Trini Rayes and her flamenco terps is a sound phase of the stint. She's appeared here before in niteries, but never looked better or set off her heel-and-toe castanet in more colorful style.

Added values came from return of Pupi Campo, who was featured with his orch in this hotel in its inaugural year. He's a bit more subdued, though more effective with the toning down. Backs the show in ace manner with his musickers who make for broad appeal on Latino dancipation.

Across the lobby the new Veranda Room (formerly the Shell-I-Ma) is featuring Continental entertainment with Irene Hilda topping a continuous show idea.

LATIN QUARTER

Lou Walters' Latin Quarter seems the biggest (in size and production) of the niteries run. Offering that Parisienne idea in personnel, with majority of the talent well versed on their stints, and the 30-odd line plenty attractive for the champagne types. Spot has inherited, in addition to normal run of special parties, the former Copia City special civic and fraternal group nights to make for added insurance at the registers.

Staged again by Natalie Kamara with Walters, it's a lot of Gallic goings-on blended with international ingredients to make for an eye-filling and colorful two-hour extravaganza that should earn the Palm Island cafe another dollar-a-head season.

Among standouts are Nejla

Ajtes with mid-section gyrations plussed by a baby-faced approach that keeps the males eyes moving; the Mons. Choppy modeling (on five femme torsos, mostly backs) stimulating the gasps; the wham work on line's split to finale, a twist on the Can-Can, with balance of the fillies making the pretty picture to frame; production duties well handled by goodlooking Ralph Young and loose-limbed Gloria LeRoy, who reminds of a young Charlotte Greenwood; the twist on Apache dance ideas by Lucienne, Bob & Astor with the gal making with the fillopps and roughhouse on the males; the Charlies, who practically steal the show with their across-worked into instrumental-tap-weavings—that keep the pace to a show-stop; the DeCastro Sisters, who never looked so good as here. The Cuban senoritas set up their standard singing act for healthy mits.

Adagio work of Carma & Yaki marks another plus for the production, as do vocals by Janine Grenet and costuming of Wittpot Elcuc. Only lack is comedy injection. Joe E. Lewis is booked for a February date, but for coming weeks, a comedy idea to break up the steady run of dance and song in all variations would add to impact. Jose Cortez orch handles the difficult musical assignment in top manner.

CLOVER CLUB

This mainland, year 'round attraction is in good seasonal shape, thanks to booking policy of owner Jack Goldman, who doesn't spare the money for his 450-seater. Works on dinner-beverage, minimum of \$2.50 with up to \$4.50 for supper or beverage. He's up with a solid lineup following current show, in Johnnie Ray, Lena Horne, Peter Lind Hayes & Mary Healy, Billy Gray with Patti Moore & Ben Lessy, and Tony Martin paged for a three-day date. Currently he's taken big chance in booking youthful Coast click Joanne Gilbert and looks to grab the crowds here in ensuing days via word-of-mouth.

Miss Gilbert reminds of an Elizabeth Taylor in looks and a Lena Horne in some phases of her delivery, but who, on her own, impresses as not far from top rating, be it for pictures, video or the class cafe circuit. The staging of her cleverly arranged tunes is intelligent, and lit carefully. The rewrites (by dad, Ray Gilbert) on lyrics are of sock vein and delivery shows evidence of months of work to achieve a vet approach that wins them from initial number, "She Shall Have Music."

Bespangled pedal-pusher and tight, cleaved blouse add to immediate and impress. Balance of stint has headliner change of pace, and is aud-rouser. After socking over a set of tunes, she returns in shorts to reveal a snappy chassis in windup, "Love," perhaps the only number that doesn't fit her personality or youthful looks, being the type of tune more befitting an older songstress. In sum, the throaty-voiced teenager is marked for the heights.

Al Bernie in the comedy slot sets up steady series of laughs. Mixes his off-trail waggery in that easy, deliberate style for plenty of howls. Adds to potency with his straight vocalists such as "I Can't Give You Anything But Love." Closes with show biz greets with the Jolson impress good for sock seniors and begoff.

Nov-Elites (in their 50th week here) wham with their instrumental biz on guitar, bass and accordion, vocalists and impresses, plus comedy work on Lone Ranger leading into TV lampoons.

Handsome line as staged by Selma Marlowe sets up zing routines with fast-paced opener and Latino idea for the mid-spot. Joy Skylar is featured and proves a lithe production soloist. Tony Lopez orch is solid on the back-groundings.

CASABLANCA HOTEL

Working on its established two-night policy, with vet maitre d' Albert Berryman handling dining matters in the better tradition, this hotel's management is going in for comedy toppers plussed by a songstress.

Myron Cohen, who packed Club Morocco here last year, is repeating. The ex-silk salesman has himself a tremendous following local-

ly and they're coming in for both shows. The raconteur doesn't let them down, spinning his dialect stories on New York's garment center types, tales of his mother, and some topical lines that get howls with his version of the Copenhagen transformation. Guy has built his mugging, with head-work replacing lines to laugh effect in delineating characters he's known. Adds up to a sound and funny session.

Lillian Roth is added attraction. Return of the songstress who clicked in the mid-30's was marked with a welcome sign. Looks and personality are as potent as in those years. Though the voice may have lost a bit on the high ranges, she does well by her special arrangements such as teeff, "Roth On Parade"; on a trust with an anxious guy; then straights "Eadie Was A Lady." Back for another-special on a frustrated man model, then reprises song parade she's been associated with and for another encore, ballading of "Don't Take Your Love From Me." As set up, she could add more of same, the delivery and handling of a torcher being her stand-out.

Maya orch background okay and keep the floor filled in the dance department.

CIRO'S

This is one of the entries in the big-name run, with such toppers as Martin & Lewis and Jimmy Durante reportedly set for the season. Layout on tap is a well-versed one, though a bit heavy on the musical side.

Three-act setup has wax click Joni James opening the show. It's a tough spot, and for a thrush who hasn't worked the better cafes, she stacks up as a fundamentally sound performer. Routines are arranged for good change of pace, with concentration on the hit pops. For handling of oldie, she's effective in "Birth Of The Blues" and winds into encore hands with her latest M-G-M etching of "Have You Heard?" Back for obvious song-spin of her bestselling "Why Don't You Believe Me?"

The Redcaps (5) and Damita Jo follow. Though room is smaller than Copia city where they made first impact with pub-crawlers hereabouts, they garner same big reaction. Have added a new baritone to the group who sells "Old Man River" for added effect. Damita Jo is the sparker for wham winding with her vocalists. Does two, "I Went to Your Wedding" and "Sugar Foot Rag," for expert interpretation of a ballad and a jump tune to keep them happy. Lampon on "Cry" by quintet is strong encore.

Jack Carter is a regular at the bigger local bistros and, per usual, his fast-funnery wins them though it takes him some five minutes to get them used to his staccato tempo. Hard-working comic offers up original gaggers on motif for new hotels here, on his bosses, and blends in some yock-filled stories. Twists lyrics from "Top Banana" which he played as replacement for Phil Silvers; Las Vegas gambling and the current fave gag with comics, the Copenhagen he-to-she operation. Adds his talent on dialects, via cockney—a Texan in Rome, Venetian gondoliers and winds into vocals a la Perry Como, Nelson Eddy, Frankie Laine, Rosemary Clooney. Tops with lampon on TV commercials as done by Pinza, Menashe Skulnik, Maxie Rosenbloom, Lauritz Melchior and Billy Daniels for demanded return. Obliges with series of impresses and army routine into "Sound Off" special on Hollywood types. Offs with ideas on Joe E. Lewis, Berle, Thomas, Martin & Lewis and Durante for a wallowing bofff.

Dave Tyler orch, shifted here from Copia along with rest of regular staff here, cuts the proceedings in an apt manner.

NAUTILUS HOTEL

Upped budget for this downtown's Driftwood Room has also upped biz plenty. Big draw this week is Jan Murray, one of the most improved laughmakers around. Not that he was weak in previous dates in this town's cafes; rather, it's the ease and assurance, plus new and topical lines that make for that description. He kept a jammed room howling with local gags, plus utilization of ringsiders such as a gabby gal and a younger attending with his parents. Kept working them into act, for mounting giggles and laughs. Routine on spouse and her frailties make for additional mirth. Re-counts his standard "Laugh, Clown Laugh" which shows plenty of work on new line-insertions and pieces of business for the hypo that mounts the mitt into begoff proportions.

Gomez & Beatrice prove their ballroomology and insert a new routine to spark their aud returns.

Freddy Calo orch is adept as ever on the showbacks and the dance stanzas.

FIVE O'CLOCK CLUB

With all the openings and the melange of attractions offered around these parts, Martha Raye, who runs her Five O'Clock year 'round—with 10 days off every six weeks for her TV commitments—has rounded out her lineup to bolster her steady appeal. On tap with her is Honny Youngman who in recent engagements has been playing the hotel runs. Youngman comes in with a load of new material and has changed his style to the point where, from standup, straight one liners, his delivery has now become more relaxed, with tempo slowed for the laugh gains. Ungainly dances around the mike break his sallies on "Sally" with music from "Laura." Works in zingy series of lines on local affairs, a Copenhagen rag that's different, his girlfriend, wife and other rib-tickers to score handily.

Miss Raye can do no wrong in her room. She blends her clowning expertly with work into straight ballading and torchers, utilizing that Chaplinesque quality to keep hearers alert for a quick switch from the buffonery into rapt attention for the straight.

Comes back for her standard bit with the Ted Willis quartet in "Glory of the Sword." The group, incidentally, is one of the best of its kind around. Handsome, and expert vocal training, they work in operatic and pop medleys to top returns.

The Rivieras tee off the comedy sector with their twist on Apache dancers with the femme belting the guy around, winding into airplane spin that gets them yocking. Len Dawson orch is among the large group of excellent showbands working the area.

SANS SOUCI HOTEL

The most consistent hotel-run patron-puller through the year, this hotel's Blue Sails Room had a set group of acts who've proved their worth and who are booked back regularly. Typical is Lenny Kent with June Gardner in support. Kent packs the room whenever he plays, and the same faces return. He's always set with a group of observations on localities—gathers in the giegles and adds toppers such as a Las Vegas story for the bellringers. Has to come back with his "Texan" and the newer Billy Daniels takeoff with the encore demand doubling when he adds his double-talk synopsis of the show.

Miss Gardner is a trim-looking soprano who did well here some weeks ago and has been brought back for a doubling chore between hotel's dinner-room (where she works with strolling strings) and the cafe. Spells out three tunes "Wish You Were Here," classic; "Granada," and "With a Song in My Heart" for hearty reception. Sacasas orch remains one of the better musical units around. Ann Herman dancers satisfy the Latin-tempo yenners.

Bagatelle, London

London, Dec. 24. June & Julie, Arnold Bailey Swingtet, Santiago Lopez Latin Band; \$5 minimum.

These are traditionally lean times for West End niteries and most cafe operators prefer to take the line of least resistance so far as talent is concerned. With business generally below par, there's an obvious reluctance to hand out big paychecks to artists in the hope that they'll draw the extra biz, and consequently there is a reliance on acts that are just strong enough to fill the cabaret spots.

The booking of June & Julie at this smart Mayfair cafe clearly falls into this category. Their box-office value is negligible and their act follows a conventional pattern, but it won't offend the customers who are around.

These two girls have a simple style, adequate voices and genial personalities. But they suffer from inadequacy of material, with lyrics that lack the punch and wit demanded by cafe patrons. They try to infuse some life to the routine, but their numbers don't stand up to the strain. Original tunes like "Don't Mention Wives to the Sultan" and "We Want To Travel" don't have the verve and rhythm to merit particular attention. It is obviously a stopgap booking to tide the cafe over the difficult period.

The Arnold Bailey aggregation do their usual first-class back-grounding job and the Santiago Lopez Latin band provide the alternative rhythm terping music. Myro.

Hotel Statler, L. A. (TERRACE ROOM)

Los Angeles, Dec. 26. Victor Borge, Ruth Costello & Igor Dega, Eddie O'Neal Orch (12); \$2 cover.

This niche in the town's newest and certainly most modern hotel seems to be building its basic clientele from the oil company execs whose offices are in the vicinity, Pasadenaans and the more conservative brand of L. A. boite-prowler.

This cross-section is something of a toss salad, but it certainly isn't Hollywood-hepster or hip-hop-horayer in character. It's even more subdued than the Coconut Grove patronage and to be effective in this site the talent is going to have to be carefully chosen. On this bill it is.

Victor Borge's non-sequitur patter woven in and around his toying with Debussy, Grieg and Chopin at the keyboard was aptly aimed at the capacity turnout which greeted his opening. The holiday spirits were high and so were the quotients of laughs he drew with his droll, offhand comments. For this booking he knew that a few mild jibes at the outgoing Democratic Administration would top anything else—in this room. Borge, in stretching his routine 50 minutes, was on a good quarter-hour too long, but the management probably will take care of that, for it's too long a haul in table-servicing.

At show caught, a group of Wisconsin invaders, here for the Rose Bowl game, started a flurry of heckling and Borge topped the badgering Badgers so devastatingly they must have felt like jumping into one of their 10,000 lakes.

Kicking off the show was 15 minutes of Ruth Costello & Igor Dega dancing which supplied the movement and color Borge's act lacks. After a ballroom whirl replete with the required number of lifts, the pace picks up with a pashy prancing to "Blues in the Night." Routine would have been even more punchier had the lead trumpet in the orch not been flat in handling key passages of the back-grounding.

Team's windup is a 10th Ave. (N.Y.) tramp-and-toughie trot which whisks pair off to plenty palm-pats. This is a hard-working act which compensates in originality and verve what it occasionally lacks in genuine hoofing ability.

Eddie O'Neal's band, between shows, dishes up what seems to be the sort of dancipation sought in this Statler—standards clefted by Youmans, Gershwin, Friml, Romberg, Donaldson and Berlin, all of pre-Pearl Harbor vintage. In filling the floor with two-step shufflers, though, O'Neal seems to have the prescription. And his arrangements, as could be expected, are paced alternately by fiddle, accordion and tenor sax. Bert.

Hotel Nicolet, Mpls.

(MINN. TERRACE) Minneapolis, Dec. 24. Carol Bruce, Cecil Golly Orch (9); with Mildred Stanley; \$2.50 minimum.

Carol Bruce returns for a second time but in a different room to the city where, during her first visit, she met the man who became her husband. So that the present occasion undoubtedly has added significance.

Opening with a recital of "what occurs when a singer hits the road," the attractive and tastefully garbed songstress sticks mainly to her vocal chores, confining most of her patter to brief and simple intros to her numbers. She hews to selections which set off her throaty thrashing to best advantage and that permit her to embellish her warbling with dramatic fervor and warmth. She shows marked ability to establish audience rapport.

Miss Bruce's melodic stroll at show caught took her through "Why Don't You Believe Me" and a succession of other cliccos. The perennial "Bewitched" from "Pal Joey" comes off with special amusing lyrics necessitated by Boston censorship. "It's Just the Gypsy in My Soul" involves a ringside table excursion. An impression of a lonely gal in a barroom is torchy, while a spoof of "After the Ball," describing party guests getting too far out of line, has comedic overtones. After several bring-backs, the chirper hits the finale jackpot with a boff "Bill" which won her acclaim on Broadway revival of "Show Boat."

Cecil Golly and his musicians and singer Mildred Stanley contribute generously to patrons' pleasure by socko tunes for dancipation and in backing up Miss Bruce. Rees.

El Rancho, Las Vegas

Las Vegas, Dec. 24.

Sophie Tucker (with Ted Shapiro); Peggy Ryan & Ray McDonald; Doodles & Skeeter; El Rancho Girls (8); Al Gayle Orch (10); no cover or minimum.

Continuing his idea of encasing acts within "Windmill Revue," producer Tom Douglas contrives a special setting and buildup for Sophie Tucker. Not that this particular headliner needs any sort of hyping, but the Douglas scheme is to provide class accoutrements for any and all performers stopping over at El Rancho Vegas.

Taking on a nostalgia kick from La Tucker's roundelays, entire easement is begun by couple viewing TV in living room, then takes flashback route into yore. Progressing via tape and several pantomimes of show biz greats, scenes rapidly segue into the big moment of Miss Tucker's arrival and subsequent socko session.

Her entrance is the traditional one. Landscape overflowing with orchids to accompany Ted Shapiro, and stands glittering in a Florence Lustig creation as first special, "How Can I Ever Grow Old?" is throated. Chatter woven throughout between the two is cheerful and chiding on Shapiro's side. The necessary spice, always included in any occasion where Miss Tucker is present, enhances her turn. What would she be like without reference to her "red hot mama" trademark?

Kids modern youngsters' tepid recourses to action, and offers to become a tutor in "Sophie Tucker School for Red Hot Mamas." With laughs still echoing from this banter, turns serious with "Life Is a Wonderful Thing," schmaltzy and a bit overdrawn with dramatic fervor, but good for pin-drop attention. Sparks great set of "old songs aren't old at all," by revivifying "Four Leaf Clover," "After You've Gone," "Nobody Loves a Fat Girl," then springs her latest recording carbon rickety-ticked in Reisenweber rhythm. "I Wanna Say Hello," and boffo "Some of These Days." Tosses "Sophie Tucker For President" buttons around while chanting lyrics, prior to applause-shaking announcement of her golden anni in showbiz two years hence. Pitch for charity and sale of records in lobby winds up her set via "Some of These Days" theme and tremendous ovation.

Peggy Ryan & Ray McDonald make delightful use of their terps in run-on, then go period with "Old Soft Shoe" and "Lancashire Clog." Yocks are forthcoming when femme flaunts fantastic flapper costume, and both keep customers' mitts warm with lively "Charleston" caper for big exit.

Doodles & Skeeter reenact early team of Savoy & Brennan during all-star parade, exercising their unusual knack of record pantomiming via terps. "Day in Private Life of a Secretary" is a funny Doodles solo, and earlier, he draws upon Julian Eltinge for "By the Sea" fling with El Rancho Girls.

Although the idea of running a gang of people on to impersonate famous names of footlights is okay, device is wearing after fourth mouthing, mimicking lass has finished her turn. El Rancho Girls are given task of synchronizing actions to illuminate Lillian Russell, Fritz Scheff, Anna Held, Hazel Dawn, Fanny Brice, Nora Bayes and Eva Tanguay. Background is supplied by modern recordings transplanted on tape and streamed through room's speaker system.

Al Gayle is newcomer to El Rancho bandstand held for so many months by Ted Fio Rito. He has improved since last week's induction where the tooters picked up measures in the midst of going show—a difficult and thankless task. However, the Gayle crew will give okay backing as it becomes accustomed to producer Douglas' pacing.

Will.

Princess Room, Paris

Paris, Dec. 22.

Muriel Gaines, Roger Callaway, Roger Starr, Roger Le Sourd, Al Heller; \$1 minimum.

Muriel Gaines and Roger Callaway, American singers, have taken over this snug room in the downstairs portion of sprawling w.k. eatery, Club De Paris, baptized it the Princess Room, and are giving it a U. S. semblance. Lus' room is well lit, intine and and fine for after-theatre spot or for evening out with warm welcome of Miss Haines and Callaway an asset. Drinks are reasonable at \$1 for beer and \$7.50 for champagne.

Meals are served from kitchen of Club De Paris which is considered one of top cuisines in Paris. Miss Gaines and Callaway run cafe on percentage basis. Both have played the circuit here and following plus word-of-mouth

should make this go here in spite of shakey nitery picture here of late.

Callaway starts proceedings with piping of little known psychoromantic ballads that go hand-in-glove with atmosphere of boite. He is personable and looks good with his low-limbed larynxing.

Muriel Gaines is more the sophisticated gal. Her relaxed manner and geniality quickly get aud as she swings into a good log of Calypso and deftly-lyriced numbers that titillate. Well heard are "Tick-Tick" in Calypso and "The Great Indoors" and "New York, New York," for a well-mitted turn.

Roger Starr, young stateside medical student, lends a pleasing aura of Americana with good renditions of little-known folk songs. Self-accompanied on guitar, he has good pipes and he interps satisfactorily "The Fox" and "Tumbling Weeds." Background pianoing is nicely handled by Roger Le Sourd and Al Heller.

Mosk.

Vine Gardens, Chi.

Chicago, Dec. 23.

Joey Bishop, Gloria Brooks, Madelyn Wallace Dancers. (4), Pancho Orch (4); \$2.50 minimum.

About four years ago a thin, deadpan performer came into this near north side spot and racked up a so-called 48-week run, which catapulted him into the ranks of top young comedians. Joey Bishop has returned to this bistro, which has been ill for the past four months, fication, lately, just to help his old boss, Jimmy Appas, who had been ill for the past four months. That Bishop is still a potent draw is evidenced by the fact that the Tuesday opening (two days before Christmas) was packed when all the other niteries were in the doldrums.

Bishop uses the small room to top returns, working closely with ringersiders, musicians, waiters, and various and sundry who wander in and out of the kitchen. He has a socko soliloquy, which he interjects into his bits, addressing the mirrors bordering one side of the stage. Surprisingly enough, with the exception of his short Bette Davis takeoff, his material is all new and timely. But most of his yocks com from berating his boss, the patrons, and mainly himself.

Bishop is fast on the ad libs, "taking advantage" of the customers to kid them and at the same time trying to get them to settle down somewhat. There is a feeling of complete informality during his hour-long stint that adds up to hefty applause.

Gloria Brooks, pert-looking blonde with a fine chassis, scores with her renditions of rhythm tunes, the best in a Dixieland beat, being "Red Hot Mama," but the males prefer "I Didn't Know the Gun Was Loaded," a racuous song.

Madelyn Wallace's line fits the small stage well, with the quartet offering two pleasant seasonal numbers. Pancho and his group back the show strongly with the leader breaking up terrifically during Bishop's stint, a fact which enables the comedian to get off some dandy cracks.

Zabe.

Sixieme Avenue, Paris

Paris, Dec. 22.

Mouloudji, Bruno Orch (7); \$2.50 minimum.

Attempting to get the sophisto crowd back to an intimacy on the Champs Elysees, Charles Lombroso has taken over the ex-L'Aiglon, refurbished it and floated in the Bruno orch (he's known as "The Groaning Gondolier" from Italy) and topped it off with rising young chanter Mouloudji. Re-done room had a big opening, with cafe set and show biz lights out in droves. Not as svelte as L'Elephant Blanc, the Montparnasse nitery that is now the place to be seen, this has an even chance of catching on.

Bruno orch, dressed in flashy gondolier outfits, give out with plenty of carioica tunes, Italo folkies and even sashay into can-can rhythms when they have the crowd jumping. Opening night crowd liked the dancing, and main Bruno appeal is the endurance of the outfit, which plays for a solid two hours in a frenzied manner. They all sing and Bruno is a good showman in the Italo manner of uninhibitedness as he sways, pipes and even applauds and after the dance, Word-of-mouth should be good.

Mouloudji brings his wistful Existentialist songs, for good effect, into this atmosphere as he changes pace with sock dramatic deliveries of the doleful Left Bank ballads. Strange monicker of club stems from Lombroso's geographical insistence that the Champs Elysees is akin to Sixth Ave. in N. Y., as the latitude lies.

Mosk.

Mocambo, Hollywood

Hollywood, Dec. 25.

Edith Piaf (7), Eddie Oliver Orch (6); \$2 cover.

This is Edith Piaf's first appearance on the Coast, but she'll be back as often as she chooses. She made a terrific impression here Tuesday night (23), when she was the solo entertainer at a private post-premiere "Moulin Rouge" party given by the pic's producers, and then scored just as solidly at her official opening Xmas Eve.

The Gallic singer makes a lasting impression with a voice, style and delivery that reflect the best of the best dramatic character vocalists of recent memory.

Miss Piaf is Fanny Brice singing "My Man" . . . she's Libby Holman singing "Moanin' Low" . . . she is Ethel Waters singing the blues . . . she's Helen Morgan singing "Bill." She's all of them—wrapped up in a dowdily dressed, frowzily coiffed, flat-shoed, not-too-well-shaped tiny person who yet manages to hold and electrify and mesmerize her audience.

Miss Piaf here is a solitary figure in front of the bandstand scrim, behind which is placed her special accomp of accordion, piano and chorus of five (three girls, two men), plus Eddie Oliver's orch. Wearing her traditional black jersey street dress ornamented only by a crucifix pendant, Miss Piaf delivers her songs of love with a wide set stance that gives a momentary impression of clumsiness. This is quickly dissipated, however, by her arresting voice and her amazingly graceful and expressive hands and gestures.

Her trademark, "La Vie en Rose," plus "Jezebel," "Autumn Leaves" and "A Hymn to Love," are among her more familiar offerings. She also does "L'Accordeoniste," plus a song for the lovers of Paris; a dramatic piece about a girl who loves a sailor who is lost at sea; a plea to St. Peter to permit her to enter the gates of heaven; and a number about the French Legion in Morocco. She alternates her songs between the entirely Gallic and those with English lyrics, and while she's much more effective with the French, her English delivery is plenty okay too.

Singer's accompaniment is superb, both from her own musicians and chorus and the exceptional blending by Eddie Oliver and his crew. A Mocambo regular, Oliver's bunch, per usual, also do a tip-top job playing for the customers' hoofology.

Scho.

Thunderbird, Las Vegas

Las Vegas, Dec. 22.

Bert Lahr, Francine White, Patti Ross, Bob Gallagher, Irene Allerie, Johnny O'Brien, Normandie Boys (3), Kathryn Duffy Dansations (7), Al Jahns Orch (12); no cover or minimum.

Somewhere along the line, Bert Lahr's debut as nitery performer hit a snag. Fault can be traced to the inept mounting of overall production, so unlike the usual presentations in this teepee whenever new converts come into the fold. As a result, biz is way off and only due for pickup over weekends and post-Christmas span.

Lahr's masterful approach to comedy is hampered somewhat by choice of material used for his entry into the nitery circuit. Other than the classic "Song of the Woodsman," turn does not show off best of the vet headliner's potential.

Lahr chooses the w.k. "Station House" mayhem scene as closer, but could establish the typical Lahr mugging and business plus flavor of entire turn as opening riot. Instead, the only moderately funny "Sawsie Dusties" bit from his "Two On the Aisle" is transplanted into new and vastly different surroundings with talky and static situation resulting. Lahr seems to be afraid to exploit the three-sided vantage points of this nitery for his usual riotous effects. Remains seated most of the way, thus losing profile viewers. He has a great straight man for this scene, Bob Gallagher, who plies know-how with rapid gab interchange.

There is no quibbling about the Lahr "Song of the Woodsman" as a classic for both theatre and nitery. The comedic positive of this is accented to the full, including all phases of action which can be seen from all parts of the room. Yocks roll in full and plenty.

"Station House" from "Burlesque" utilizes cast and Kathryn Duffy Dansations, Johnny O'Brien, Normandie Boys, Francine White (later replaced in this bit by Gayle Robbins) and stripper role by whistle-bait Irene Allerie. Lahr bounces some cuties back and forth with the oompy chick for good yocks. Blackout punch with

Gallagher as other cop pays off okay.

With all the immense backlog of sketches at his disposal, Lahr could revamp his entire nitery idea. He has the basis for a solid package, and with his name could easily become a great draw throughout the cafe circuit. He can pull out the chestnuts, warm them over, or drop in special satires in topical vein. Providing the whole works in carefully mounted casing, Lahr's parcel should lure everywhere.

Diminutive chirp Francine White does not click with her coyly mannered round of tunes. Big-eyed brunet measures minus with a special, "Send Me a Man, Oh Lord," and over-pitches "Nothing Doing Ricardo." Her ringside cruise while piping "I've Got a Crush On You" fails to bring up interest for closing sally, with resultant mitts being more polite than hearty. She was replaced after a few nights by thrush Jane Harvey.

Patti Ross takes over prime section with exhibit of contortion, but wastes many moments in aimless terps before settling down to unlimbering her gams and spine for a good display. By working on the floor, and with some fancy tricks at that, tall, leggy looker loses impact. Should set up her act atop riser or table in order to receive best kudosing for batch of difficult jackknives.

Johnny O'Brien has the job of all intros, but does not provide proper buildup to the Lahr entrances. Debut of such a name into new medium deserves better fanfare. Elsewhere O'Brien warbles with Kathryn Duffy Dansations and in "Station House" scene. Normandie Boys add harmonies to same portions of show.

Dansations are planted throughout for special terps, stepping into amusing legwork during "Station House" as burley chicks and Harlem hours. Holdover finale, "Alabama Jubilee," is bright spot, with Christina Carson and Betty Turner strutting for top plaudits.

Al Jahns orch maintains usual steady pace throughout.

Will.

Fairmont Hotel, S. F.

(VENETIAN ROOM)

San Francisco, Dec. 23.

Ilona Massey, Bill Clifford Orch (11); \$2 cover.

Ilona Massey has plenty of looks and a floor presence which commands attention. Her choice of numbers, too, is adroit, emphasizing as they do the Continental amour pitch. If these assets were fused with an equally adroit proffering of tunes, gauged to dovetail her restricted vocal range, this femme would have a marketable seance which would have strong appeal for the plushy boites that appreciate name value combined with eye value.

Unfortunately, Miss Massey has not fortified herself with musical arrangements which play up and underplay in proper proportion. When grooving her lower register tones, she scores with impact, at moments reminding of Dietrich; but when climbing to the upper part of the scale, she runs into hurdles which she doesn't quite clear. This is a job for a competent arranger who knows how to keep a performer in clover and out of the brambles.

Miss Massey's best bet is Miss Massey and not into tunes which would be a challenge to voices which have less of a problem riding the octaves. In fact, given the material which would come naturally to her, she would have a sultry appeal of possibly even surprising impact.

Her choice of text is good. Her opener, "What Is This Thing Called Love?" which segues into "Jealousy" and back again, is an effective starter; and her mixture of foreign and domestic items build as they go along. "Cheri, I Love You," "Vien, Vien, Nor du Alein" (in German) and "Love for Sale" are all solid. Likewise her encores, "Pale Yellow Roses" (in Hungarian), "Tres Palabras" (in Spanish) and "Perhaps," which is combined with "Iboyak" (in Hungarian) are strong in appeal and in themselves carry a big part of the load.

This is Miss Massey's first hotel date since her Blackstone Hotel (Chicago) stanza three years ago. It underlines the fact that if she has ambitions in the bistro belt she has a job on her hands to adequately supplement the considerable pitch which nature has endowed her with some man-made contrivances, chiefly professional arrangements, which will highlight her efforts in her own vocal backyard. Given that, there is no reason why she cannot slice herself a piece of the salon business in the plushier sectors.

Music by Clifford's troupe is oke for both show and hopping. Ted.

Flamingo, Las Vegas

Las Vegas, Dec. 25.

Tony Martin, Alan King, Vince & Gloria Haydock, Hal Borne, Herb Flemington, Flamingo Starlets (8), Torris Brand Orch (13); no cover or minimum.

The Martin magic is expected to work wonders for top New Year's and post-holiday trade—and it will. He brings 'em in by the droves and seems to satisfy with his ballading—or at least he satisfies to point of having to beg off.

Very few performers can match the Tony Martin presence on a nitery floor. As he sings, the moods flow easily and persuasively, encompassing old and young within a charmed spell, and bringing into one's such places as a Las Vegas gambling spa. From lively "Foot, Foot Tootsie Good-bye" until clowning terps with comedian Alan King some 45 minutes later, he jampacks span with w.k.'s associated with his name. Also sprinkles with specials, abetted by the knowing hands of Hal Borne who sits close by as accompaner-maestro.

Alan King has distinction of being called back into the Flamingo following absence of only a fortnight. Comedian made a big hit during revue, "Stars in Your Eyes" and, using similar material, smashes over for this stanza as well. He has built himself a solid niche here, and by succeeding in the Flamingo Room, where many of the mighty have fallen, the road to Las Vegas will lead directly to this haven for his future bookings.

Vince & Gloria Haydock warm up forepart of shindig with unison tapwork, a tribute to parents' early vaude hoofing ventures, and catch orbs and plenty of palm poundings during seated taps on special riser.

Flamingo Starlets flounce around in opening choreo involving much waving of hands, and satisfy gleams from bald-pated set during midway round with cleavage in otherwise sparse costumes during "Bumblebeogie" bounce. Herb Flemington exercises his tonsils effectively during Starlets' chores, and Torris Brand orch puts all measures in the groove for most capable showbacks.

Will.

Bimbo's 365 Club, S.F.

San Francisco, Dec. 27.

Jay Marshall, Tito Valdez & Louisa, Toni LaRue, Dorothy Dorben Dancers (10), Derle Knox Orch (10); \$2 minimum.

This is a smooth-running opus that paces along without highlighting any particular specialty, or building beyond standard entertainment appeal. It's commercial and at points colorful, but not quite on a par with some of the better melanges that have turned up at this spot. Looking at each item separately, they are adequate segments, but wrapped as a package the compote misses coming off as supper-shelf merchandise.

The gals and specialties don't miss by much. In fact, femme rigging is eye-copping, but tempo is understated and music doesn't quite whip up the accustomed degree of gaiety. This is not fault of Derle Knox's sheaf but rather a by-product of a cute rather than contagious impact.

Toni LaRue, a pert eye-appeal damsel, turns in a flashy xylophone routine, which at the opener caught appeared one item longer than necessary but which drew ample kudors for her deftness at the woodpile.

Tito Valdez & Louisa are plenty to look at and get around with their terping with appeal if not conviction. This is a case of a couple of sexily endowed performers who offer routines which are on the subdued side. Notwithstanding, the team gets its portion of appreciation but it's mostly because they look that way rather than dance that way. They are selling the wrong thing, which is regrettable, since the product they have on their shelves but don't purvey is a scarce commodity.

The comedy of Jay Marshall is subtle, sotto voce and solid, but needs mood and moment for appreciation. Also it comes along gradually rather than bops out with a splash. This means the dinner table clatter is inclined to impede its momentum unless a hep turnout is at hand. In quality, however, Marshall's material is far above standard stuff and provokes the laughs with increasing tempo as it goes along. His biter is smooth and sprightly. And he knows how to build a snicker into a spasm.

Production items by Dorothy Dorben troupe, both of ponies and tail-stems, is superior. Likewise music by Derle Knox for show and tiptoeing.

Ted.

Riverside, Reno

Reno, Dec. 27.

Mickey Rooney, Alice Tyrrell & Dick Winslow, Yukie Sharen, 7 Marvels, Riverside Starlets, Bill Heathcock Orch; no cover or minimum.

It's not exactly congruous to hear Mickey Rooney cracking about his marriages and his all-moony. Andy Hardy fans still expect the same cute, dumb innocence and are taken aback slightly. Most warm up to the real Rooney in a short time. But most of the kids in the crowd are still shaking their heads when it's all over.

The package show, which contains everything in the billing but orch, chorus and acro, is built around Rooney except for a two-time bit by Tyrrell & Winslow. Rooney blasts off with a parody "You" — gee, but you wonderful you, and comedy begins with first round of applause as he drops load of table silver from his coat.

Yukie Sharen blunders on stage as a lost customer with a few ideas about the act, which are better, at that. A TV bit with Tyrrell & Winslow and Sharen throwing cues to Rooney has its highs and lows.

Best Rooney display is convention hall theme. He's a burlesque senator with a mop wig and relies on pure comedy rather than jokes. However, as Mack's happily married couple, Ted Mack and in "Dragnet," laughs depend on material, which holds fairly well through main body of the bits, but invariably falls flat on its endings. "Cooking School" with Sharen is funny with the two trying to explain a recipe in thick Italian accents.

Rooney trots out his impressions of Edward G. Robinson, Jimmy Stewart, Clark Gable, Clem McCarthy, Lionel Barrymore, Vaughn Monroe and Jimmy Durante. No body pays much attention to the material but they appreciate the flawless mimicry. His Durante windup is great.

Tyrrell & Winslow do two of their standard novelty numbers—giving Miss Tyrrell a chance at impersonations in a talent scout scene, and both a crack at clowning in their "Baby It's Cold Outside." They were the first to play the Riverside after the historic flood of 1950.

In talent scout routine, Miss Tyrrell tries to impress studio scout with impreses of Judy Garland and Lena Horne, both tops. Gimmick is finally getting the part by being herself.

The Seven Marvels have had bad luck in this spot from the very beginning. First show saw one of the girls bounced clear to the ceiling on the springboard, requiring medical treatment. The small stage and low ceiling (for this type of act) also caused twisting of an ankle and almost spilled some of the routines on ringsiders. By second night, act had been pared down to five and real high-flying stuff eliminated. Act still contains plenty of thrills. Their flips and twists are breathtaking. Team also does sensational stacking.

Starlets are not particularly impressive in opener as cowgirls, hoping to a medley of "Old Cowhand," "Ragtime Cowboy Joe," etc. Closer is a beaut and up to their usual standard as they gracefully float to "Intermezzo" in filmy white gowns with huge fans. Mark.

Sahara, Las Vegas

Las Vegas, Dec. 23.

Andrews Sisters (3), Andy Mayo's Pansy the Horse (2) with Dorothy Bruce; Carsony Bros. (3), Gene Nash, Lillian Le Nier, Gilda Fontana, Dewey Sisters (3), Donna Raybold, Wally Wechsler, Sa-Harem Dancers, Cee Davidson Orch (10); no cover or minimum.

Spread-eagling into tremendous production for the holidays, Sahara's outlay is strictly class all the way with the Andrews Sisters atop the sumptuous spurge. Biz will be tops and into capacity as the three-frame tour whisks past New Year's.

Patti, LaVerne and Maxine have a well-defined niche in Vegas, yet never overplay their good fortune by turning out the same song etchings with each return. This trip, the trio comes up with a socko deal called "Poodle Cut," in which Maxine carries out a toy French poodle for nice effect. Another song splash is made by "Carmen's Boogie," revved up into insistent toe-tapping beats by gals' piping. Still on the new side is "Rampart St. Parade," a driving two minutes of flash vocalizing that whips up big mits. Contrast is noted when a three-way twanging goes on during "Feudin', Fussin', Fightin'."

Other yodels include "Pennsylvania Polka," "Why Do They Give Solos to Patti?" plaited by LaVerne and Maxine following Patti's "I Can Dream Can't I?" "Apple Blossom Time," and the big closer complete with props, strobilite ef-

fects et al. "Mrs. Autry, Mrs. Rogers and Mrs. Cassidy."

Andy Mayo's novelty Pansy the Horse adds a special touch to the Yule idea. Dorothy Bruce is voluptuous brunet ringmistress, leading the gallumphing Pansy into laugh provoking antics. Equine display is enacted beneath costume folds by Mr. and Mrs. Mayo, with funny terp finish and bow.

Carsony Bros. hit a broadside wallop with their balancing unlike any act of kind viewed here before. From Vienna, and having made only one stop at the Chase in St. Leo before Vegas, lads show prowess of strength and agility in some new tricks. Central figure of trio works with twin brothers showing miraculous ease as he goes into one-finger stand on champagne bottle; headstand on two bottles placed neck to neck; handstand on cane with one of the freres wrapped around his torso. Three elevate into one-hand cane balance and climb into three-high forward flip fall for eye-popping tag.

The George Moro-Ruth Landis choreography is stunning. With "Dollyland" as theme, entire Sa-Harem line, augmented by special soloists, combine for Xmas flavor terped with rare feeling. Crooning a lullaby, Lillian La Nier dispatches Donna Raybold as the Fairy Princess into lovely toeterps while touching the various "dolls" into life. Arland Lecrone leads the Dresden dolls in precise minuet; toy soldiers go through paces. Oriental trio shimmers in gold lame; Gene Nash grabs kudos with his jack-in-the-box leaps; Spanish doll Gilda Fontana makes fine impression with heel-and-toe; and Dewey Sisters as Raggedy Ann & Andy catch spirit of limp dolls with excellent acro work.

Sa-Harem Dancers ring up curtain with candy cane idea, formations for kicks plus taps atop boxes wrapped as Xmas packages receiving extra kudos. Gene Nash warbles his set of original lyrics prior to this, with vis-a-vis harmony by Miss La Nier.

Cee Davidson often hits below par in terp sections, but elsewhere batons orchestra okay. Wally Wechsler has command of music and 88s during Andrews Sisters' foray. Will.

Desert Inn, Las Vegas

Las Vegas, Dec. 24.

Carmen Miranda with Bando da Lua 4; Jack Durant, Rudy Cardenas, Felo & Bruno, Don Reynolds, Donn Arden Dancers (8), Carlton Hayes Orch (11); no cover or minimum.

Stepping up tempo for holiday trade, Desert Inn sets up a sure bid with Carmen Miranda topping a solid hour of extra-fine fare.

Flashing an even more glittering costume topped by famed trademark headpiece, Miss Miranda captivates with Latin wiles and wares, also some versions of pop tunes, and specials. Backed by the insistent beats of Bando da Lua foursome, takes it away with "Souise America," before tossing fruit to ringsiders. Touch of Latin intro before "Piano Roll Blues" tickles for laughs, with succession of faves causing palms to unlimber. Business of stepping out of platform shoes and taking off headpiece is still included, and receives extra attention. Specials highlighting the Miranda melange include "Delicado," "In the Bayou," "Mambo No. 5," and surprise "Love to Go Around the Island."

Jack Durant never fails to start yocks going from outset, and maintains his lead until walkoff. In spite of using stuff from files, he has such a unique style of belting over his stock of eligible jokes, that house rocks. Pratfalls bring gasps, and the silly, no-tag Lorre & Hessionstreet bit for windup seals his session for peak mits.

Rudy Cardenas is whirlwind of a juggler. He opens the shebang with terrific and breathtaking manipulation of rubber balls, metal cups, sticks and topkats. Acro work on floors while whirling ball on mouthpiece is especially effective.

Felo & Bruno form two-plane team in bonging out principally Cubano rhythms. Pair seem to stretch out their stay into repetition of mambos. Show different approach to keyboard teaming with Latin terp inserts during music breaks.

Donn Arden Dancers add plenty to sum and total with opener, "Mambo Savoy," having the eight terrific lookers poured into black velvet and pink satin creations showing best parts of each chick. Another Latin-flavored choreo precedes Miss Miranda, and is terped in lively fashion. Don Reynolds handles the lyrics to all productions neatly and brings warmth into all intros when emceeing. Carlton Hayes orch gives fine support to all acts. Will.

Edgewater Beach, Chicago

Chicago, Dec. 26.

Yma Sumac with Moises Vivanco; Pierre D'Angelo & Ana, Griff Williams Orch (11); \$1.55 cover.

Yma Sumac, billed here as a Peruvian princess, is making her initial Windy City niterly visit with this holiday-spanning engagement at the Far North hostelry. Flanked by the suave D'Angelo & Ana dance team and backed by the Griff Williams orch, Miss Sumac's unique multi-octave warbling rounds out a better-than-average bill that should add weight to the Marine Room's traditional holiday pull.

Miss Sumac and Moises Vivanco, who triples as her accompanist, mentor and husband, have trimmed the thrush's turn with expert showmanship to extract full values from the picturesque Peruvian songalog. Gal nicely overflows her off-the-shoulder gown and strengthens the natural interest of her unusual voice with effective, if slightly cool, salesmanship. Besides the Williams' band making with the heavier chords, she's backed by her own trio, comprised of two hand drummers and a French horn tootler. Entr'acte breather is filled by Chollita who comes on for a quickie native dance for hep counterpointing.

Miss Sumac's somewhat esoteric collection of native festive and religious song hits the peak with the "Birds" number run off to a subtle Vivanco guitar background. It's an amazing display of vocal gymnastics and the canary exits with very large applause.

Pierre D'Angelo & Ana answers the opening bell with a fetching terp routine that clicks with each variation. Their waltz numbers are especially well received and they leave patrons obviously envious with their expert whirles. Pair is a fine compliment to Miss Sumac's centerpiece.

Per usual, Griff Williams and his lads play a good show and fill the floor with terpers between times. Dave.

Biltmore Hotel, L.A.

(BILTMORE BOWL)

Los Angeles, Dec. 24.

Paul Gilbert, the De Marlos, Tong Bros., Dorothy Dorben's Adorables (10), Hal Derwin Orch (12), Gene Bari Trio, Bill Woods; \$1-\$1.50 cover.

Out-of-towners are having a ball at the Bowl and what Joe Faber has spread on the floor for them is grooved for their holiday spirits. With the village alive and crawling with visitors to the Rose Bowl game and the festival of flowers along Pasadena's Colorado avenue, the layout that Faber tagged "Frolics of '53" has all the sparkling elements of a revusical.

It's a headline-happy show and a tossup between Paul Gilbert, a fresh young comic making his western bow, and the De Marlos, one of the slickest dancing teams on the bistro time, for the harvest of plaudits. Either could carry the top billing solo. For novelty there are the Tong Bros., a trio of Chinese who could balance a shimmy dancer on a needle, and to feast the eyes on, the Adorables of Dorothy Dorben make the pupils dance. Musically, there are the songs and music of Hal Derwin, a highly popular fixture here, and the Latin tempos of Gene Bari's crewmen.

Gilbert is a recruit from light opera and makes the transition a pleasant one. His stand-up wit is sharp and his impressionistic humor volatile. He throws in a little hoofing and singing to flex his versatility and it all comes off with a nice, friendly touch. The De Marlos skim over the floor with agile ease and fancy footwork. Femme member is lithe and graceful and gets good help from her partner in their precision spins and turns, almost poetic in their arcs. The Tong start a war of their own with all manner of gymnastic balancing, even skull-to-skull, Slam-ese fashion. Helm.

Last Frontier, Las Vegas

Las Vegas, Dec. 23.

Xavier Cugat Orch (16), Abbe Lane, Eddie Garcon, Los Barrancos, Jose Wong, Juan Gerrero, Jerry Antes, Dolores Frazzini, Jean Devlyn Girls (12); no cover or minimum.

The rustic walls of the Ramona Room, still sprouting Xmas decor, echo the Latin sound of Xavier Cugat's exemplary ensemble as Maitre d'Douglas is hard pressed to seat the multitudes waiting for tables. Cugle & Co. will in all likelihood do right well for Jake Kozloff's domain during his stay of 24 days.

Cugat in his leisurely fashion guides the destinies of various acts

within his packet, paying particular attention, however, to presentation of Mrs. Cugat, or Abbe Lane. Her spot, which falls at close of the bombastic 55 minutes, is highlighted by sultry sexiness. Thrush is sporting copper-toned tint in her tresses, a change from brunet as specified by new U-I contract, and the hue is quite becoming. She reveals a gorgeous frame with shimmering gold gown poured around her magnetic collection of curves. Vocally, the deep, throaty pipes aren't quite the match for her looks, but she makes the most of everything for okay impression.

Los Barrancos wind up a fury of Cuban terps, mainly mambos. Pair stop show and have to leg another fast deal before tablers are satisfied. Eddie Garcon noddles his ventro period with splinter Chico Chico and hand doll, Chiquita, highspot being clever four-way voicing where telephone conversation is guided.

Jose Wong, as Cugie's Chinese valet, runs his gag during forepart of show until chance comes to do a bit. He brings rustle of laughter and mits for impress setup of Eckstine, Ink Spots, "native tongue" chant of Spanish tune. Novel manner is good adjunct to packet.

Juan Guerrero is new male melodist added to band, who pleases with tenor warbling of "Granada." He is added onto opening session of orch's brassy blandishments marked by "Brazil," as first display, followed by "Mambo No. 5." Dynamic group puts action-plus into every foot, with guy and gal shaking maracas and beating claves while skidding around in hip-tossing terps in front of unit.

Jean Devlyn Girls get into spirit of Latin mood by opening Afro-Cuban sortie. Jerry Antes chants and duets with Dolores Frazzini in wild prance atop huge drum centre. Later, the whole gang descends into sound of mambo shaking. Dave.

Cugat makes a neat segue from Abbe Lane songspot into theme, "My Shawl," which cues certain call for principals to terp the rumba and for patrons to try their luck with his heady rhythms. Will.

New Golden, Reno

Reno, Dec. 24.

Day, Dawn, & Dusk, Mercer Bros., Sis and Sonny Arthurs, Golden Girls, Sterling Young Orch; no cover or minimum.

In the second of its new one-week shows, the New Golden may have hit the proper combo for successful winter biz. Instituted by Hollywood booker Milton Deutsch to combat the Renotorious slack winter season, the idea may make up in its frequent changes where it falls with star marquee. Now that local niteries must depend in great part on local trade, the Golden can expect two visits from the native nitelifers, to one each for the competitish, which still changes shows every two weeks. This one-frame run also adds just that much more potential to the overall Reno winter scene.

Day, Dawn, and Dusk headline this new policy. The rhythm singers and shouters click in arm-waving revival and race music numbers which work up the crowds. "San Fernando Valley," pegged as a medley of California songs, gets them aboard in fine style. But where it counts, they step into their second number with a rollicking "Basin Street," with action from feet-stamping to hand-clapping.

"You'll Never Walk Alone" is highly unusual stuck in here as a serious, well-done production. It begins as a solo and winds as a duo. Although out of place with the rest of numbers, it stacks for good returns. Back in proper pace, "Dry Bones" gets southern crowd promotion and Sweet Georgia Brown" ditto. A Mills Bros. treatment of "Lazy River" is encore coupled with a cute knee bend demonstration of a hallopole.

Mercer Bros. start at half speed with a crazy-leg dance but catch fire with a "stuttering routine" containing some fresh odds and ends that even Lucius Beebe said he hadn't heard before. Gimmick is a razzberry which is the only way the stuttering can be brought to halt. This, tossed in at the stuttering highpoints, gets some good results, especially with the naming of the Presidents of the United States which goes well until they get hung up on Roosevelt-Roosevelt-Roosevelt and—razzberry—you know who.

Sis & Sonny Arthurs, a brother-sister dance duo, start serious and polish up with some reserved and high-type comedy burlesque stepping. Slapstick is punctuated occasionally with good acro. Mark.

Hotel Jefferson, St. L.

(BOULEVARD ROOM)

St. Louis, Dec. 26.

Joy Lane, Johnnie Bachemin, Bernadette Phelan Dancers (3), Hal Havrid Orch (7); \$1-\$1.50 cover.

A layout of newcomers, with the line of shapely lookers on vacation, is dishing out No. 1 stuff at this top spot in the downtown sector, and teoff after Christmas Day biz was surprisingly good. All acts draw hefty palmpounding for their efforts.

In the top spot, Joy Lane, an eye-filler with titian hair set off with a silver lame bodice and a pink tulle tiard bouffant gown decorated with tiny red roses, finds plenty of compellish from Johnnie Bachemin, a lad who is as versatile as any entertainer to visit this room this season. And only a step behind are the Bernadette Dancers, two husky males and a petite femme.

Miss Lane has a new and clever novelty during her thrashing routine using a tape recorder in the wings to supplement her natural voice. Many of the customers were under the impression she does a ventriloquical act. Her two new ditties, "As Easily As Me," a novelty, and "I'm The Wife Of The Life Of The Party," together with "Mine," "Mr. Sun," "Mike" and "My Little Echo," are rewarded with big mits. For the "Mr. Sun" entry Miss Lane is bathed from the waist up in a pink spotlight that enhances their efforts.

Bachemin has an infectious personality, is a lulu on the 88 and together with a clicko assortment of new and rapid-fire tap steps tosses in some warbling that scores solidly. In tails, tophat and cane, he starts with his tap routine, then sits at a baby grand, does a novelty ditty, "My Mother Didn't Raise Her Son To Be A Dancer," in an acceptable manner. After pounding out his own interp of "St. Louis Blues," he dishes out another fine tap.

The Phelan trio are an adagio-acro group with tiny gal tossed around like a rag doll by her stalwart partners. It's one of the best acts of its kind to visit this room and the customers reward them appropriately. Hal Havrid's tooters keep the pace at a nice tempo. Sahu.

Latin Quarter, Boston

Boston, Dec. 29.

Jack E. Leonard, Betty George, Shirley Hayward, Donn Arden Line (8), Peter Hanley, Henry Kalis Orch (8), Zarde Bros. Orch (3); \$2 minimum.

This is the first time the over-stuffed comic, Jack E. Leonard, has played the Latin Quarter in a couple of years. As a result of popularity garnered via his many TV shots, he should give the spot a strong shot in the arm over the holidays. As usual, he grabs plenty of yocks, insulting the customers, bandboys and owner of the niterly, and while some of his chatter appears to be "kidding on the square" the audience loves it. Guy is trigger-fast when heckled and at opening show only a couple of the more uninhibited customers attempted, unsuccessfully, to goad him into verbal jousting. Zany does about 30 minutes in stint including his w.k. trademarks, twirling his panama, a bit of vocalizing and some hoofing to score down the line.

Balance of layout is also staunch getting off to lively start with slick acroterper Shirley Hayward's stint of handstands and balancing tricks enhanced by nifty game. Betty George eye-filling Greek-American songstress. I'd over from previous bill is also socko, teeing off with "How 'Ja Like to Love Me" wrapped up in trick lyrics. Thrush handles such diversified types of songs as Latino-slanted "Papaya," a ballad bemoaning a lost love affair, "Mamie is Mimi," a Greek lament, and her sprightly "Always True in My Fashion" with plenty of savvy.

Donn Arden's girls prance through three nifty production numbers, one of which in Dixie-land idiom, is especially solid, grabbing salvos at finale. Spot's new male vocalist, Peter Hanley turns in some neat baritone and Henry Kalis orch backstops oke. Zarde Bros. trio fill lulls. Elie.

Blackstone's Ottawa Date

Ottawa, Dec. 30.

Blackstone the Magician will open New Year's Day at the Franciscan Theatre here for a week. Booking marks the second phase of this house's attempt to revive vaude here. First try was with a French stock company vauder with two shows daily and three hours of film.

Continuous policy will prevail during the Blackstone date with a top of 75c.

State Fair Aud., Dallas

(DANNY KAYE REVUE)

Dallas, Dec. 25.

Danny Kaye, with Sammy Prager, The Tokayer Troupe (6), Calgary Bros. (2), Fran Warren, The Dunhills (3), Rex Ramer (with Eileen Marsh), Petro Bros. (2), Hyman Charninsky Orch. (15).

Holiday package offered by State Fair of Texas for the third annual eight-day Cotton Bowl Week celebration is strictly from Santa Claus. Departing from the 1950-51 legit fare, as it did at the fall expo run, Oct. 4-10, with the smash Martin & Lewis revue, the Texas fair group has crystal-balled another bellingranger with the Danny Kaye show. With Kaye and six ace acts in a 155-minute sock stage bill, variety fans get a \$1.20 to \$4.80 scale bargain for their inflated dough.

Canny comic uses 55 minutes after intermission trying to prove a statement, "If you're laboring under the delusion that you're enjoying yourself, let me say here and now that nobody likes to hear me entertain better than me!" Only with this did he err; his fans were slow to leave after the lengthy, lush staging. In natty slacks and sport coat, the kinetic Kaye ignores routine and pulls out for display all familiar bits in a running session of chatter, gibberish, double-talk, imitations and terp turns. He divides the audience into three groups to participate in a gypsy singsong involving pig noises and assorted sounds. He imitates a "sad-happy" spiritual, "Dem Bones Shall Rise Again," convulses fans with falsetto voicing of "Begin the Beguine" in a ribbing of baritones.

After sock comic miming of a flamenco dancer, Kaye joins two of the Dunhills in a slick precision tap bit. Near ovation causes Kaye to scream at the laughing crowd, "Stop that racket!" In a formal, universal he slyly confides will "tickle your risibilities," he mouths a mortal-agony speech in double-talk that doubles 'em up.

A serious bit has Kaye reclining on the stage apron, smoking a cigarette and insisting there's no invisible curtain between show people and the crowd, that there has to be an emotional interchange between act and audience. He reminisces with a Harry Lauder song bit, replete with Scotch burr and gnarled stick. After shouting "Minnie the Moocher" with lyrical double-talk, Kaye queries: "I'm crazy, ain't I? Yeah—but you paid to get in here!" Tapers off reprising oldie tunes, 1913's "Ballin' the Jack," 1914's "I'll Change Your Name to Mine" and adds softshoeing to "I Love You, That's One Thing I Know." Kaye belts over his w.k. "Dinah" and fills requests with "Anatole." "On the Riviera" before drawing yocks with his hilarious oatune sesh. "Candy Kisses." "Confessing, 'I hope this trailer isn't in vain,' comic winds with medley of tunes from pic, "Hans Christian Andersen," for a b-off.

Supporting acts, sans emcee, add top variety fills for 70 minutes. In deuce spot, Tokayer Troupe draws heavy mitting and gasps in a springboard act. Six young Danes thrill with somersaulting and backflips. Calgary Bros., with their slow-motion routine, pull consistent yocks in panto work.

Fran Warren, neatly stacked in strapless, net-over-taffeta gown, easily sells her polished piping with "Almost Like Being in Love," sexy me-to-you version of "You Belong to Me." "Over the Rainbow," and pulls palm praise socking over "Birth of the Blues."

The Dunhills engage in legmania and individual top hoofing bits to a good score for each youngster. Rex Ramer's vocal miming of various musical instruments is neat novelty. His aide, pert Eileen Marsh, adds fresh comic fillips and solos "Only a Rose," all well received.

Opening Petro Bros. contribute sock juggling, some hat-and-stick turns and inject humorous bits that get the fans off their hands early.

Salvos go to Hyman Charninsky's orch for flawless backing of acts. —Bark.

Paramount, L. A.

Los Angeles, Dec. 25.

Liberace, accompanied by George Liberace and Columbia Recording Orch. (16); Modernaires (5), Pat Patrick, Mandarins (4); "Sky Full of Moon" (M-G).

In its constant search for headline talent for its spasmodic vaude layouts, the L. A. Paramount has come up with a Yule package that should prove pleasantly acceptable at the boxoffice. Simultaneously, it will offer an indication of the ticket-selling capabilities of an attraction skyrocketed into promi-

nence (at least regionally) by television.

Liberace, the keyboard showman, was strictly a saloon belt name before a local TV show created a new crop of aficionados. They've literally stormed his one-night concerts in this area and while this bill probably won't hit such SRO results, both the house and package should emerge from the stand with a profit. Liberace is getting \$12,500 against an involved percentage of the gross; out of his end he's paying the Modernaires \$3,500; the Mandarins, \$1,000, and emcee-comic Pat Patrick \$750. House pays the orch.

Pianist occupies final half-hour of layout, routinizing paralleling his usual concert efforts and running the scale from symphony to swing. He punctuates it with an occasional vocal solo, as on "September Song." Throughout, he exudes the toothy personality that has made him a potent telefactor, hereabouts. It may not be good pianistics, but it's plenty salable.

Modernaires steal their half of the show, devoting a good part of their stint to reprising their old-time discclucks with the Glenn Miller band. Thus their "Juke Box Saturday Night" is worked into takeoffs of such acts as Don Cornell, Four Aces, Les Paul & Mary Ford, and Johnnie Ray. It's all good.

Mandarins, Chinese acro team, provide a potent opener with some fast, flashy tumble and handstand stuff climaxed by a leap through a hoop studded with blazing knives. Comic-emcee Pat Patrick is on briefly, recapping his Errol Tving character, but his material draws only mild titters, being better suited to the cafe circuit he's recently been essaying. —Kap.

Capitol, Wash.

Washington, Dec. 27.

Buddy Rich, Lew Parker, Stoner & Dennis, Bert & Hallow; "Everything I Have Is Yours" (M-G).

Current lineup is distinguished for only one feature. It may well go down in local vaude history as the show that teed off the inevitable succession of Christine (Jorgenson) gags. Otherwise, it has little claim to distinction, or even to being suitable holiday fare for the family trade typical of the Capitol.

Headliner Lew Parker digs deep into his TV experience and background for a varied but very uneven routine of gags, tunes and skits, including aforementioned "Christine" jab. His is a brittle, smart-alecky kind of act, and he scores neatly in spots. His come-on, a succession of fast gags, with a slick bit on saloon video, gets him off to fine start. He loses ground, however, with an overlong takeoff on the "private eye" kind of TV thriller, which promises well at the beginning but proves to be a dud sans punch. There's a dissertation on the "heart" theme in current pop tunes, with Perry Como takeoff as springboard.

Parker winds up with another TV turn, this time a reproduction of his "Mr. Bickerson" characterization with an offstage femme assistant taking the Frances Langford role of the nagging frau. Does okay with latter and walks off to nice mit act.

Buddy Rich, who shares marquee billing with Parker, garners top enthusiasm of the bill with his drumming virtuosity. Act, at show caught, turned out to be mere teaser, with Rich going through his paces for a fast and skillful four or five minutes, then dashing offstage without even an acknowledgment of the thunderous mitting that acclaimed him. There could, of course, have been some reason for the quick powder at this one show, but if it's standard practice for the highly touted "glamor boy" of the drums, the customers are certainly not getting their money's worth. What there is of act is right up the alley of those who like their music loud and rhythmic, but there should be more.

Stoner & Dennis have a comedy singing routine based on their marital woes and bliss. There's more of the former in their ditties, and not all of their situation tunes click. However, this is something different in singing teams, and deserves A for effort, albeit results are spotty. Tee off with a fast number that may well be tabbed, "You Make Me Mad." This is an effective scene-setter, and gets across okay. It's at this point that the initial "Christine" gag comes off—or rather, misses fire. However, the patter is incidental, and team's skill with their special singing material offsets their lack of it with straight comedy. "The Story of the Life of Husband and Wife" follows, and windup.

Berk & Hallow, pert young terp team, return to their native soil with a smooth round to tap steps. There's a dash of novelty in routine, and plenty of pep and hep technique. Walk off to warm review. —Louie.

Capitol, N. Y.

Johnnie Ray, Georgia Gibbs, Gary Morton, 3 Rockets, Ray Anthony Orch. (17) with Tommy Mercer & Skyliners (4), Marcy Miller; "Against All Flags" (U) reviewed in VARIETY Nov. 26, '52.

There's something about an opening this time of year that provides a grand spirit for both sides of the footlights. The customers are in a holiday mood and they take everything avidly.

In this atmosphere, the Capitol Theatre rejoined the stageshouse houses with its one-time-of-a-show built around Johnnie Ray. Originally slated for the nearby Paramount, that house chose to pass up the headline during this Yule period because of the fact that his \$25,000 price tag plus the higher costs of a percentage picture made it too much of a gamble. But this move puts the Cap in position to chalk up a record. It will do over 40 shows this week and did eight shows on Saturday (27). The crew members will be working, with plenty of overtime for the salaried performers.

Aside from the natural holiday gaiety prevailing in most every Broadway theatre, Johnnie Ray and a prime retinue of talent provide a show that hits top ratings. Ray is backed by the Ray Anthony band, Georgia Gibbs, Gary Morton and Three Rockets. It's a session with balance, variety and headline value and the payoff is in the super-brackets boxoffice and applausewise.

Ray, who hit the jackpot with his Columbia platterings of "Little White Cloud That Cried" and "Cry," became firmly ensconced as The Weeper. The gags that sprang up about him on a national scale seem to have helped his cause considerably. Here he is, without a single record riding the top lists, and he's still drawing tremendous crowds in all parts of the country. His personal escapades apparently aren't causing any disfavor with the bobby-soxers. The kids are jumping out of their sweaters at every performance. Many remain all day.

Ray becomes emotional at every performance and is at his peak in that groove. He gives a wild show with flamboyant gestures. One thing is evident about this guy when working in a theatre. His song selections try to give the impression that he's for God and mother. Tunes include "White Cloud" (a fave of his parents, he says), a hymn and a spiritual. Juve screeches reach their peak when his body is in extra-added motion. Ray combines the primitive, emotional display of the hillbilly with the natural showmanship of one who knows instinctively how to reach his audience.

Georgia Gibbs is a surefire performer on this occasion. Although not a product of recordings, her cause was helped considerably by her Mercury etching of "Kiss of Fire." She too hits a peak mitting for her top tunes, "Birth of the Blues," part of which is done in a kidding sort of Harry Richmond style, and the inevitable "Kiss." The mob is with her always.

Gary Morton has some good sections of his act and some of it is highly familiar. On show caught, Morton made the mistake of getting too familiar with the moppets in the first few rows. They didn't let him forget their presence and his performance consequently suffered. Otherwise, he impresses as a capable comic who can get along in most situations.

The Three Rockets, a Negro group, give a tasteful dance performance. Their best moments are hit when precisioning and they earn a handsome hand.

Ray Anthony is one of the modern maestros still on the rise. His music is colorful, tasteful and dramatic. He's top trumpeter on his own. His batoning reaches a crest with his rendition of "Slaughter on 10th Avenue," arrangement of which carries climaxes. It's one of the better readings of this Richard Rodgers work by a pop outfit. The vocal group, including Tommy Mercer & Skyliners (4) and Marcy Miller, do "Glow Worm" nicely.

Manager Harry Greenman prepared this house effectively and despite the fact that Capitol has been away from staggers for a year and a half, all went smoothly. Greenman provided an excellent setting and a good light plot. —Jose.

Chicago, Chi

Chicago, Dec. 26.

4 Steps, 4 Aces, Truly McGee Ice Revue with June Arnold, 3 Sailors, Ruth Harrison & Lar Kossi, Gloria Oakley, Preston Lee, Line (8); Lida Da Valle & Bob Howard, Louis Basil Orch.; "April in Paris" (WB).

As a fitting closer for the year producer Nate Platt has come up

with one of the fastest moving hour shows Balaban & Katz flagship has seen in a long time. In addition to the two opening acts, both of which could be headliners on most any other bill, the ice revue has a real professional gloss about it, enhanced by strong scenic effects. Combined with Technicolor musical, these two weeks should be extra brisk at the windows.

Four Step Bros. is the best curtain-raiser house has seen in many moons. Sepia quartet let fly from the beginning with some extra fancy terpology that gets the audience's attention from the first downbeat and brings on a raft of continuous applause. Running splits and back flips seem almost ordinary as the men challenge each other. Group are forced to bow off.

Four Aces, youthful song group, are riding on top of the record heap at present and after belting out "Brazil," they score with latest hit, "Heart and Soul." Al Alberts sparks group with his large voice, with trio weaving behind him. They follow with "Should I?" but finale of "My Hero" is a slow-paced tune, especially for closer. Except that it gives the lead a chance to belt out a few high ones, it could be replaced with a more effective pop.

Truly McGee production measures up to any of the previous bladders seen here. Besides June Arnold, star of the half-hour portion, who gets a hefty mitt for her neat solo work, there are four other acts, plus the production numbers. All of it is tightly woven together with some bright vocaling by attractive Lida Da Valle and by Bob Howard. However, highlight of icer is the Three Sailors, whose knockdown antics have the crowd roaring. Pratfalls, coupled with flinging of water-filled buckets, has the crowd guffawing.

Ruth Harrison & Lar Kossi are almost as strong with male doing some excellent overhead lifts and neck spins as well as neck and toe holds. Femme is luscious looker. Gloria Oakley is fine in a ballet type routine done behind a scrim and Preston Lee also gets a brisk mitt for a solo. Whole company get together for a flash ending. —Zabe.

Empire, Glasgow

Glasgow, Dec. 16.

"Robinson Crusoe," ice pantomime, produced by Gerald Palmer, with Valerie Moon, Evan King, Margaret Thomson, Jan Tors, George Stevens, Ronnie Wells, Patrick O'Donnell, Topper Martyn, Gladys Ives & Ron French, Roy Brookes & Leslie Jameson, Cyclo Bros. (2), Vi & Victor Mileham, John Wright's Marionets, 5 Fellers, Empire House Orch under Gordon Ritchie, Frederick Gommer's Singing Buccaneers.

Novelty acts, all of sound quality, add to pleasing aspect of this Christmas production, which has strong eye-catching appeal and much attraction for juve stuholders. Eyes and ear are well satisfied as the artists glide over the ice, with show punctuated by lively vaude turns.

Topper Martyn's skill in juggling with a series of tiled hats is a standout. This apart, he proves worthwhile performer on skates and in blacked-up character as Crusoe's Man Friday. He exists to good mitting.

Vaude turns are sufficiently numerous to stop any flagging in interest. Cyclo Bros. are two youngsters with several novelty bicycles and unicycles, one machine having only a skate for front glide. They show above-average dexterity in their ice-cycles.

Jan Tors, solo performer on ice, mystifies stuhholders with a Siamese Skating Twins act, having costume so rigged up that appearance is gained of two midget performers gliding across stage in clever terping.

Adagio burlesque on ice of Gladys Ives & Ron French is an unusual offering, plus the unusual fooling on trampoline of Roy Brookes & Leslie Jameson, one member somersaulting with skates still on. Slack wire act of the Five Fellers (four men, one femme) is also darily contrived above ice, with several thrills.

Added to the beauty of luminous ballet in an underwater scene, the vaude turns give genuine variety to a worthwhile show. Since some of the skaters don't sing, a group of chirping buccaners is stationed in the orch pit to take over from several non-vocal principals.

Comedy side is not of top class, but weak link here is somewhat compensated for by general pace and color of rest of layout. Show is in for six weeks' stint over festive period and looks set for brisk b.o. —Gord.

Paramount, N. Y.

Sarah Vaughan, Illinois Jacquet Orch. (16), Teddy, Hale, 4 Tunes, Stump & Stumpy, "April in Paris" (WB), reviewed in VARIETY Nov. 29, '52.

Holiday bill at the Paramount is a strong blending of song, terp and comedy. The all-Negro layout exerts plenty of energy in making this one of the liveliest sessions the house has had in some time and good competition for the other potent bills on the street.

Headliner Sarah Vaughan, who plays the Par about twice a year, is the big lure here and she doesn't disappoint. Thrush has developed plenty of stage savvy and that, added to her expert piping style, makes for a sock turn. In eschewing intricate, highly stylized arrangements for the simple vocal pattern, she has widened her appeal to include the squares as well as the hepers. Sogalog is a nicely-rounded affair which includes a neat mixture of ballad and rhythm items. Scores all the way with "Ooh, What You're Doing To Me," "Tenderly," "Mean To Me" and "Sinner or Saint."

Illinois Jacquet's orch (three rhythm, seven brass and six reed including 'he maestro) gets an opener and mid-show display only and wins each time. "Birth of the Blues" opener shows off crew's top instrumental styling while the midway item, "The Blues Part 2," gives Jacquet a chance to get off some wild sax licks. It's a frenetic piece that keeps aud bouncing.

Teddy Hale's slick terping sets the pace for rest of show in tee-off spot. Hale's heel-and-toe impress of "Begin the Beguine" is a classic piece of stepping and his later cleat work, sans orch backing, is a surefire mitt winner.

The Four Tunes, male combo, follow with three numbers that win easily because of their stylized harmony attack. "Marie," "I Went To Your Wedding" and "Cool Water" keeps 'em lively and appreciative. Addition of some zany sounds to latter number sends them off big.

Stump & Stumpy are in top form with their zany impresses, terps and all-around slapstickery. It's all excellently timed and runs at a delightful madcap pace. —Gros.

Empress, Glasgow

Glasgow, Dec. 24.

Johnny Victory, Margo Henderson & Sam Kemp, Gracie Clark & Colin Murray, George Cormack & Irene Sharp, Nicky Kidd, Desmond Carroll & Jean Davis, Ian Richardson, Hector Nicol, Betty Nolan, Denis Clancy, Ronnie Coburn & Moxon Girls (10).

Winter vaude layout at this city-centre spot is of so-so quality, not clicking as it should despite strong number of top-rate acts. Dubious nature of comedy sketches worked by comedian Johnny Victory is to blame for lowering standard of a bill which should have every promise.

Victory is youngish performer with plenty zest but a low cultural voice which croaks gags rather than articulates. He has a certain degree of talent and could use it to better effect than on a string of vulgar innuendoes and comedy scenes which involve getting into bed with distaff members of the show. Double entendres bring yocks from a very few but vociferous members of audience at this cosmopolitan house where belly-laff comedy takes a trick against the subtler variety.

Layout has pop crooner Nicky Kidd, fave here with vaudegers, purring out new and old melodies the while he attends to his own ivorys. He has warm, friendly manner and exits to fine mitting. Margo Henderson & Sam Kemp, youthful musical duo, feature the claviol in bright act into which much rehearsal has gone. Twain have wide range of versatility, and Miss Henderson offers a clever line in takeoffs on Phil Harris, Gracie Fields, Robert Wilson, each singing "A-round the Corner."

Clark & Murray, man-and-wife comedy duo, offer Scottish comedy in skiffle fashion, basing comedy situash on real-life cameos. They score especially in sketch as a married couple so overwhelmed by housing shortage that they have to live in separate parts of town and see each other home. It rouses continual yocks.

Vocalism of George Cormack & Irene Sharp, recently-formed double act, and of Denis Clancy is pleasing in effect, and terping comes from Desmond Carroll in partnership with Jean Davis. Costumes and sets could be of more distinctive quality, coin obviously having been spared in production details. Ten May Moxon chorines dance 'heavily. —Gord.

Palace, N. Y.

Gilbert & Russell, Chet Clark, Ross Wyse, Jr. & June Mann, Yvonne Moray, Elsa & Waldo, Woodside Sisters (3), Artie Dann, Cinsse's Colliers, Jo Lombardi House Orch; "The Black Castle" (U), reviewed in VARIETY Oct. 22, '52.

The current Palace lineup is fair-to-middlin', but it's nicely balanced and should fare well in the holiday upheav. There's a strong accent on comedy and all turns are okay for youngsters, who constitute an important segment of the Christmas week trade.

At show caught, top reception was garnered by Cinsse's Colliers, the Woodside Sisters (both New Acts), Yvonne Moray and Artie Dann. Latter is a personable young comic whose patter kids his out-sized schnoz and undersized physique. He scores with special lyrics to "That's My Girl," which he retags "That's My Nose." He also has an effective bit in "There Are Hands That Make Me Happy" (a rewrite of "Smiles"), with appropriate gestures.

Also in the comedic vein are Ross Wyse, Jr. & June Mann, with much of the humor coming from his squats contrasted with her tallness. They get into some knotted, contorted positions as he tries to teach her the adagio, and earn a good mitting.

Laugh motif is carried out in dance format by Elsa & Waldo. They're an ungainly pair, gal dressed and postured a la ostrich and partner in misfit tux. Juxtaposition of their awkward mannerisms and the smooth ballroomology they attempt makes amusing satire—especially since they master a slow-motion technique in which even a walk wins giggles. However, despite their technical proficiency the act dwells overlong on the freakish angle, particularly the screwed-up grimaces.

Miss Moray, 42-inch-tall chanteuse, socks over her numbers. She scores handsily with "Sunny Side of the Street" and other tunes, her voice reminding of Nellie Lutcher. She's a polished performer, plays to the audience slickly with a naughty-girl approach and has good material, although it leans a bit too heavily on gags based on her height.

Gilbert & Russell, who open the bill, are a pleasant tap duo. Youth pleases with a Latin-American turn atop a "drum" and they team up well in their light-footed finale. Chet Clark, young harmonica virtuoso discovered by Arthur Godfrey, clicks with "Jealousy," Enesco's "Rumanian Rhapsody No. 1" and winds solidly with a hot blues item which he accompanies with topflight windjammer gestures. He's given fine backing by Jo Lombardi's house orch, which also does well for the other acts. *Bril.*

Apollo, N. Y.

Louis Armstrong & All Stars (6) with Velma Middleton; Sy Oliver Orch (12), Leslie Uggams, Mantan & Harris, Kit Kats (2); "I Was a Shoplifter" (U-I).

The Apollo resumed stageshows after a two-week hiatus and installed Louis Armstrong as the headliner to catch the holiday trade. House hasn't had as potent a draw in quite some time. The Satch is one of the most affable figures in the jazz firmament who has shown his boxoffice ability in all parts of the world. Recently returned from a European and North African tour, Armstrong proved that his kind of music knows no language barriers. It's readily understood and appreciated in all situations.

Armstrong is backed by such w.k. figures as Cozy Cole, drums; Marty Napoleon, piano; Trummy Young, trombone; Arvel Shaw, bass; and Bob McCracken, clarinet. It's a combo that produces one of the lushest brands of jazz hereabouts. Armstrong's gravel vocals are exceedingly entertaining and the house hits a fever pitch when he's joined by Velma Middleton in "That's My Desire." Armstrong's brand of music is along easily assimilated lines. His musical patterns are simply embroidered, and in this Harlem house, he registers a maximum response.

Surrounding Armstrong is a show that also rates and gets attention all the way. The supporting band is that of Sy Oliver, himself a top arranger, who also has a pleasing brand of music. Oliver has chosen to go under wraps by confining his major spot to music of the Christmas season, but the band shows a tendency to want to let loose. Crew comprises five brass, a quartet of reeds and three rhythm, and the arrangements show a careful balance of all sections that adds up to top total quality.

In the act sector, the major event is Mantan & Harris, a combination of members of two standard acts. Mantan was once with

the late Ben Carter, and his current partner formerly operated as Harris & Radcliffe. This turn does an excellent job here. They're on for almost a half-hour and do a huge variety including the unfinished-sentence routine which is the mainstay of their act.

The dance interlude is by the Kit Kats (2), who hit it off well with this assemblage. They're hard workers and have a fast stride. Other act on the session is Leslie Uggams, a cute youngster with a good line of impressions. She tops off her performance with a mime of Ted Lewis. Her singing voice is fair, but on personality she hits a strong score with the crowd. *Jose.*

Stanley, Pitt

Pittsburgh, Dec. 26.

Billy Eckstine, Dave Barry, A. Evans, Martin & Florenz, Maurice Spitalny House Orch; "Hour of 13" (M-G).

This is Billy Eckstine's first theatre date in his hometown since he left here, a little-known singer, before World War II. The Stanley booking marks quite a homecoming and the week has taken on the aspect of a civic celebration as well, with the Leondi Club sponsoring a series of events that will keep "Mr. B." busier offstage than on.

No question about Eckstine's stature these days, and he solidifies at the WB deluxer besides sparking an all-around okay show that has something for everybody over the holidays. Headliner sees to it that his repertoire has at least a couple of items for every kind of taste, which is smart showmanship, and he smacks over "Everything I Have Is Yours," "Song of Songs," "Because You're Mine" and whams home his "I Like It Here" in fine style for a finish.

Whole session is a mop-up for Eckstine, and his easygoing style, gracious manner and full-blown pipes have them with him all the way. This is one instance where the Chamber of Commerce doesn't have to steam it up for a local.

Show opens with first-rate puppet act of Martin & Florenz, who score heaviest when their wooden figures are Jimmy Durante and Dagmar, and the Four Evans put sparks to layout with classy hoofing. Father-son, mother-daughter quartet are a natural for the Xmas family trade and they bang out a sock session individually and collectively.

Dave Barry m.c.'s easily and whams across his own spot with plenty to spare. He has some classy impersonations and anecdotal sketches, and his Louella Parsons takeoff, hospital routine and other bits put him in clover.

Biz indicates that Eckstine's going to turn the trick for Stanley—in spades. *Choen.*

Olympia, Miami

Miami, Dec. 27.

Eileen Barton, Georgie Kaye, Lewis & Van, Francis Brunn, The Pitchmen, Les Rhode House Orch; "Flat Top" (Mono).

Best layout to play this house since recent return of staggers should make Florida State Theatres' bookers happy via ad receipts and reception for acts.

Topliner is Eileen Barton, whose shout and forthright stylings on the current pops ring the mitt-meter all the way. Standouts are her standard "If I Knew You Were Coming I'd've Baked a Cake," a solid takeoff on the Johnnie Ray edition of "Cry" and the "I'm Just Wild About Harry" oldie.

Georgie Kaye was a regular here through the years before vaude was taken off the boards last spring. He's as effective as ever with his easy approach on the emcee chores and, in own spot, the build on new gags, a new sequence that makes for yocks based on a "memory course" gimmick and his funny psychoanalyst routine.

The Pitchmen are also familiar here and work their zany musical ideas to steady staidholder satisfaction. Juggler and acro Francis Brunn has them gasping and mitting for the best reception this type of act has had since stage shows returned. Another vet act for Olympia regulars is the Lewis & Van tandem. Duo knock off their hoofer in fast and zingy fashion with their heel and toe work building fast pace and palms. Les Rhode house orch is okay on show-backs. *Lary.*

Dayton's Blue Angel

Dayton, O., Dec. 30.

Blue Angel, Dayton's newest nitery, opened last week on the site of the former Mecca Theatre. Zimmer Ablon, operator of spot, bought the shuttered Mecca after the building, which housed Ablon's Swing Bar, was taken over for county needs.

Holiday, N. Y.

Michael Rose presentation with Sally Rand, Shavo Sherman, Billy Davis, Robert Monte, Phil Raskin Orch, Line (10); "Night Raiders" (Mono).

Michael Rose, attempting to ease the Holiday Theatre into a burlesque policy, has extended his burlesque to a large degree by bringing in Sally Rand. Rose closed the house a couple of weeks ago and returned to activity on Christmas Day.

Miss Rand has been a headliner since she started the midwest with her fan manipulations at the Chicago World's Fair in 1932. She last appeared in New York in a Broadway cafe about five years ago. Coming here after a long absence and during one of the best weeks of the year, her name should mean a session of business at this stand.

Unfortunately, Miss Rand is surrounded by a sub-par display during which time virtually every principle of showmanship is violated. It's one of the most poorly staged shows seen here in some time, and flirts with the prospect of giving burlesque or near-burlesque a bad name among those just being initiated into that form of entertainment.

In the first place, the customers who came to see Miss Rand have to wait around for more than 90 minutes of stagemore and possibly a film, for only five minutes of the star. And then she works on a virtually darkened area with a momentary flash of pink light at the end. The introduction of light reveals that Miss Rand is working under wraps—a lot of 'em. That may be okay with the censors, but very bad for any word-of-mouth that the show might get. Her fan dance is artistic, well done and she makes a curtain speech at the end of the show.

One of the cardinal sins committed by the producer is the heavy concentration on no-talent. Most of the time is allotted to the 10 line girls who, leave us face it, do not undress enough to compensate for their lack of song and dance knowledge. They provide some very long stagewaits.

The talent hit of the show is Shavo Sherman, a vauder from years back, who shows an awareness of how to work a theatre. Much of his material is reminiscent of that discarded by Henry Youngman years ago, but he gives it some twists of his own that produce a series of sustained yocks. He winds up with impressions that score handsily.

Otherwise the talent is so-so. Ventriloquist Billy Davis has some good ideas but doesn't work them out properly. Singer Robert Monte works two spots, the last of which could be eliminated quite easily. His voice is good for the production work here but doesn't hold up on the solo portions.

There isn't enough surrounding talent to hold up as a forepart, and that fact causes a lot of departures even before the headliner comes on.

Miss Rand is undoubtedly pulling in the business and deservedly so. She gives her act an aura of artistry. She works smoothly and lives up to headline stature. Had the surrounding show been up to her level, the Holiday would be a great buy. *Jose.*

Chains Disagree

Continued from page 7

the theatres by TNT, headed by Nathan L. Halpern, at this point is the only outfit booking theatrical TV attractions for film houses. Feeling among the latter, particularly in the wake of the recent "Carmen" telecast, is that it's difficult to show a profit on a show unless the theatre is practically sold out.

Impression prevails, too, that exhibs could be better in obtaining programs on a more regular basis and that they would be in a better position to gauge the value of any one attraction than any outside agency. Still very much in the tentative stage is talk of the theatres themselves building the type of show that would appeal.

It's pointed out, for instance, that while the "Carmen" program was an artistic success, technical quality of the pickup wasn't up to par. In part this was due to the Met's refusal to permit backlighting on the set so as not to spoil the show for the regular customers. If done for theatre TV alone, this condition could have been remedied.

Cost factor is still predominant in the exhibs' reasoning. At the very start they had in mind booking their own shows through their own office which they visualized as being run on a non-profit but self-

sustaining basis. They got away from that concept when Halpern quit the S. H. Fabian circuit and went into biz for himself. Since then, on a number of occasions, theatres have indicated their displeasure over the TNT terms, but in the long run always went along for lack of an alternative.

Main obstacle to a theatre TV booking office run by the exhibs themselves is fear of a conspiracy charge. While the circuits didn't seem to be too concerned about this at the start, they are now much more sensitive to the possibility of action against them on that basis. At last week's meet, the circuits, again indicated that they are in agreement on the general principle of unified action, but repeated that it's a problem which must be tackled by the legal minds before it can be dealt with on a practical basis. This is essentially the same approach they have taken at prior meetings of the group.

Conspiracy charge, while discredited by some who point out that programs booked by any exhib setup would be available to all comers, is taken seriously by others, particularly by UPT, which has the merger application with the American Broadcasting Co. pending and wants nothing to interfere with a favorable decision. There is apprehension, too, lest the issue be raised at the theatre TV hearings before the Federal Communications Commission next spring.

R. A. Wile

Continued from page 3

tending the cleaning of the house and seeing that it is supplied with articles for its smooth running. He would leave at 6 p. m.

At that hour the other half of the management team would take over. He is the house manager. He would see that the lights are turned on, supervise ticket sales and collections, seating of patrons and candy sales. Meanwhile, he would be learning the job of the day man.

Wile thinks the night job would attract schoolteachers, bank clerks, municipal employees or students, and states that the combined salaries are not more than any circuit would pay a manager and assistant. Easier hours and the chance for opportunity, he believes, offer better recruitment possibilities.

"There may be some circuit general managers," Wile candidly admitted, "who will be willing to shoot us for making such a radical suggestion, but it does seem to offer at least a partial panacea for the management problem."

'Better Pix'

Continued from page 3

work will fill the void. Adding to the gloom at the moment is the fact that six of the 19 currently grinding, are not shooting here in town.

The industry, however, appears to feel that the cutback in actual production can be a worthwhile thing. Some studios have definitely announced that they'll make fewer pictures in 1953, pointing to accumulated backlogs as proof that they'll have enough product to satisfy exhibitor demands. In this category are Paramount and Republic. Others have made no such announcements, but studies of their property schedules indicate that they, too, will cut back.

Overall slackening is expected to amount to a 20% drop in production, at least for the first six months of the year. Whether this figure will carry over for the entire 12-month period can't be determined for several months yet. The indications are, however, that the figure will not remain constant. Long-range predictions generally are fallible, but production men around town privately figure that 1953 will see about 10% fewer films made than in 1952.

There are, of course, no yardsticks by which to measure the added quality that the town talks about so hopefully. It's known, however, that most of the majors have several "important" projects on their books and various independents have announced films that could fall into that category. Little or nothing will be done about these, however, until after the March deadline for the assessment of California's property tax, since producers try not to

New Acts**DANY DAUBERSON**

Songs

25 Mins.

Moulin Rouge, Paris

Big voice, buff body make this chanteuse both ear and eye-filling before she gets into the heart of her solid repertoire of pash songs, haunting ballads and Paris street chants. Statuesque with a clinging sequin dress, and supple use of arms and torso for verse punctuation make this gal a standout.

Voice is husky and has a big range, with throat and timbre resting and delineating the nuances in the well-lyriced songs. Formerly a staple in intimeries around town, she projects well to all parts of this immense nitery and rates big palming. Has to beg off.

She starts well in a lower key of Gallic lude songs with "Les Amours Perdus" and "Gueule D'Ange" (Angel Puss), and keeps belting them across with "Tu Voulaiss," "Melancholie" and the pulsating "Padam." Finishes with a well-articulated "Stormy Weather" in English, to which she gives the full measure of passion and the blues.

Gal looks like a fine bet for Stateside plush intimers on looks, pipes and personality. Good English knowledge would serve her in good stead for special spotting in musicals. *Mosk.*

CINSE'S COLLIES

Dogs

8 Mins.

Palace, N. Y.

Group, which has played fairs and circuses, consists of six collies handled by three femmes. Dogs are fairly well trained, but lack the precision and cuteness of some similar acts. Nevertheless, it appeals to kids.

Dogs sit on individual stands, circle the ring in schoolhorse fashion, jump through hoops and catch quots on their necks. Best bits are two collies hitched up to a sulky in which one of the women rides, and a merry-go-round device in which two dogs sit while a third turns the carousel. Two of the girls add a touch of showmanship with some simple juggling and cartwheels.

Troupe is best suited for out-of-doors dates but is also okay for moonet-slanted vaude and TV stints. *Bril.*

WOODSIDE SISTERS (3)

Songs

11 Mins.

Palace, N. Y.

Three blonde lookers, Mary, Alice and Jane Woodside, make a pleasant vocal unit. They open with a warm handling of "Across Tomorrow Mountain" and follow with the contrasting "Take Me Out to the Ball Game." Latter is spiced with a distaff takeoff on diamond actions, such as the gals playing pitcher and catcher going into a huddle, after which the hurrier powders her nose. They also do well by pop ballads and a Dixieland item.

Some staging polish will help the trio, which has played radio in Youngstown, O. They have potentials for TV, vaude and less pretentious niteries. *Bril.*

FRED ILES

Acro

8 Mins.

Moulin Rouge, Paris

Fred Iles is an agile balancing acro who is a sure crowd-arrester with the precision, daring and good use of props, making this an acro filler that should be welcome in any nitery or variety program.

Iles uses a prop clock atop which he does his hep balancing routines. He puts down a pipe and a board across this to balance on the narrow ledge for top mitting. Then he does this one better by using two slim canes to balance on the edge of the precariously rocking board. Act is fast and supple, and makes for a real crowd-pleaser. Topper is balancing on one finger on the base of a silver cup. Rates top mitting. *Mosk.*

have valuable property around at that point. Thus, these next nine weeks probably will see only the start of the moderate feature and programmer ptx, with the big push starting with the advent of spring.

By that time, too, it's hoped that there will be some crystallization of production plans in the various new third-dimensional systems, a confirmation of all necessary color commitments and a greenlight for steady local production.

Kennedy Named Negotiator on Equity Alien Question; London Talks Soon

Acting quickly yesterday afternoon (Tues.), after receiving an acceptance from British Equity of its offer to negotiate the alien question, the Actors Equity council named John Kennedy, former first vice-president, as its representative at discussions to begin in London in mid-January. Alfred Harding was appointed alternate in case the talks continue beyond the deadline for Kennedy's summer stint as stager of the St. Louis Muny Opera.

Although Actors Equity has deferred application of its stiffened new alien rules from tomorrow (Thurs.) until next Feb. 15, the union has made no definite plans for negotiations with British Equity on the entire question. Until an answer is received from the British group, no specific preparations for the confab can be made. Equity's bid for a general confab was sent some weeks ago, and unofficial report from London is that the British organization has sent an acceptance, but none has been received in New York.

The U. S. union has proposed that the conferences be held either in London or here, whichever is preferable to British Equity. The American organization is willing to send a representative abroad or to receive a British spokesman or delegation here. Pending some kind of agreement on the question, however, the American organization is stalling any action on the alien question.

Survey recently conducted by the U. S. outfit brought 1,080 replies to a questionnaire, representing about 18% of the membership. Of those indicating a choice, 589 favored additional alien restrictions, 491 did not. The union's proposed new rule requiring that at least 60% of all casts be resident actors, passed last summer but held in abeyance pending discussions with the British group, was favored 418 to 105.

The idea of an admissions board with representatives from all theatrical fields was opposed 201 to 184, and a board representing Equity alone was endorsed 251 to 157. The board, in combination with the 60-40 ratio, was approved 278 to 133. A proposal that all alien actors be replaced by residents after a show had run a specified time was turned down 237 to 192.

Mutual Cards Idea
The possibility of mutual recognition of cards between U. S. and British Equity with a view toward gradual elimination of existing restrictions was favored 820 to 155. A proposal to open up the British theatre to U. S. players, especially for the training of younger actors in stock and repertory, was okayed 868 to 90.

On the overall question of further alien restrictions, 54.54% were in favor, 45.46% were opposed, with some of the latter group expressing a preference for specific methods of restriction if any should be adopted. On that basis, the Equity council reportedly takes the attitude that the membership generally wants stiffer alien rules, so the governing body is said to favor such a policy.

There was apparently no particular significance to the fact that the council acted last week, with negotiations with British Equity imminent, to publicize a warning from the U. S. Immigration Bureau against alien players taking employment other than that for which they have contract on arrival. Although the letter reiterating the law was received by the union last March, the alien committee had never brought it to council attention until last week.

FINAL 'GAMBLER' CHECK SHOWS LOSS OF \$66,237

"The Gambler," recent Thomas Hammond-Wa. ne Harris production of the Alfred Drake-Edward Eager adaptation of Ugo Betti's Italian drama, represented a loss of \$66,237, according to the final accounting. That included \$31,643 production cost, \$11,154 preview cost and \$23,440 operating loss on the three-week run.

The project was financed at \$40,000, and according to the accountant's statement there are loans payable amounting to \$26,686 and a balance of \$449 to be used for insurance and office expenses.

Civic Concert Preps 32d Anni Meeting in N.Y.

Civic Concert Service, affiliate of National Concert & Artists Corp., is prepping its 32d annual conference, to be held in Gotham, at the N. Y. Athletic Club, Jan. 7-17. About 700 persons, including artists, managers, sales reps and local music managers, are expected to attend. O. O. Bottorff, prez of both NCAC and Civic, will preside, with E. L. Cornet, Civic veepee, assisting.

Civic, original and oldest organized audience movement, will wind the 10-day sessions with a party at the Rainbow Room, part of which will be broadcast nationwide by Mutual from 5:30 to 6 p.m. Ezio Pinza, Roberta Peters, Jan Peerce and John Charles Thomas will sing on the show, with Bottorff listed to speak.

Dietz-Mankiewicz Duo Pull Off Snappy 'Boheme' To Liven Up Metop Stage

Hollywood's contributions, for a second time, have helped give the Metropolitan Opera a success. As with the Howard Dietz-Garson Kanin 1950 collaboration on Strauss' "Fledermaus," a fresh '52 combine of Dietz, as librettist, and Joe Mankiewicz, as stager, have made a right good new show out of Puccini's "La Boheme." It made a memorable afternoon out of last Saturday's (27) premiere.

In Dietz's version—the first time "Boheme" has been sung in English at the Met—the story comes much more alive, with added flavor, humor, tenderness and fuller comprehension. Libretto isn't high-grade poetry, by any means, but it's serviceable. The new version is addicted to too much pat rhyming, in almost musical comedy or Gilbert & Sullivan fashion. More free verse would have sufficed. But overall, it's a commendable translation.

As for the contribution of "that distinguished regisseur, Mankiewicz," as the N. Y. Times referred to him editorially Saturday, his staging gets rid of the usual Met posturing and ridiculous, exaggerated clowning, for a great improvement. Childish caperings of the adult Bohemians in the first and fourth acts are toned down; the fun is less forced, more natural. Lovely romantic moments, as in the first meeting of Mimì and Rodolfo; strong emotional bits, as with the assorted quartet of lovers in the third act, or as in the final dying scene, are artistically realized. The story of the ill-starred (Continued on page 49)

Name Kirstein Winner Of '52 Capezio Award

Lincoln Kirstein, managing director of City Center of Music & Drama, N. Y., has been named winner of the Capezio Award for '52. Award is made annually to focus attention on meritorious work in the U. S. dance field, and carries a citation and \$500 prize. Kirstein, who is general director of the N. Y. City Ballet, too, and won the award for that activity, was cited "for his leadership and labors in establishment of the ballet as a force in the artistic life of America."

Formal award will be made Jan. 12 at a luncheon at the Waldorf. N. Y. Award committee consisted of John Martin, N. Y. Times dance critic; Walter Terry, N. Y. Herald Tribune dance critic; Anatole Chujoy, editor of Dance News, and Martha Hill, director of the Juilliard School of Music dance department. This is the second time the award has been made, last year's winner being Zachary Solov, choreographer of the Metropolitan Opera.

JAMAICAN'S SOLO SHOW

Vinette Carroll, Jamaican actress, will give a one-woman dramatic show at Theatre De Lys, N. Y., Jan. 7.

Femme is being presented by the special attractions division of Columbia Lecture Bureau.

Paramount Story Editor

John Byram

(himself an ex-drama critic)
has done an intensive
survey of

Broadway Legit Vs. the West End

an interesting editorial feature
in the
47th Anniversary Number
of
VARIETY
OUT NEXT WEEK

Claim Aussie Sluff To Native Talent

Melbourne, Dec. 23.

Blast by a visiting English actress-singer, about conditions in Aussie productions of American legit musicals, has stirred a fuss in local show biz circles. Meanwhile, the performer who kicked up the row is en route back to London. She made her controversial statements to newspapermen just prior to sailing.

The player, Joy Turpin, asserted that Aussie talent is generally brushed off in favor of visiting British and American players. A native actor may occasionally get a chance in one show, but is then usually relegated to the chorus. Native performers are also usually underpaid, she declared, although boxoffice prices are higher than in London.

Miss Turpin, who appeared in "Kiss Me, Kate" here under J. C. Williamson management, asserted that "she could also have played the title part in the current Aussie tour of 'Annie Get Your Gun,' but that Williamson had cast Evie Hayes in the role in order to cut costs for the show. Explaining that the "Annie" assignment is a relatively easy one, the British actress remarked, "It's not hard to put on sloppy clothes and be funny."

Williamson managing director Frank Tait indignantly disputed Miss Turpin's charges, asserting that the firm does not discriminate against Aussie artists. He declared performer pay here is equal to that in any other country and challenged Miss Turpin to reveal her London and Aussie salaries.

Americana Stage-Dance Troupes Set to Compete On U.S. Tour Next Season

Interesting situation of two Americana theatre-dance troupes competing on tour with each other next season, for the first time, has cropped up with pacting by Columbia Artists Mgt. of a unit, "American Album," for '53-'54. Troupe of 20 dancers, singers and musicians will portray scenes from early Americana in dance, song and story. Tour, handled by Columbia's Coppicus, Schang & Brown division, will start next October.

Mary Hunter will stage the overall production, with Jerome Robbins supplying dances, Paul Green writing the sketches and Baldwin Bergersen collecting and arranging the folk music. Troupe will be competing with the Agnes de Mille Dance Theatre, group of 18 which Sol Hurok is readying for next season, to do folk dances staged by Miss de Mille, some taken from her Broadway musical hits. This troupe will also include singers and musicians.

Five New Work Groups Added to Wing Program

American Theatre Wing is initiating five new work groups in its N. Y. Professional Training Program this winter. All advanced courses, they will comprise a work group for the musical stage, headed by John and Clytie Mundy and Mary Hunter; a TV workshop, under the direction of Carl Beier; speech in motion, under Marlon Rich and Lucy Venable; a director-playwright-actor lab, with Lee Strasberg and Ted Apstein in charge, and an acting work group, under Miss Hunter.

Terms will run 16 weeks, 10 of preparation and six of staging, rehearsals and practical experiment. Five-courser will open Jan. 20.

Inside Stuff—Legit

Editorial describing an actor's feeling toward performance on the stage appears in the current (January) issue of Equity, official publication of Actors Equity. It reads in part: "For the great majority of the western world, Christmas is a holiday. A day to stay home from work and school, to celebrate with gifts, with green boughs and holly, a day of days for children, the best day of the year."

"But for the actor, Christmas is a day of work. Often there is an extra matinee. The show is the same as yesterday's and tomorrow's. Backstage there may be a party, an exchange of gifts among the cast. But no gift for the actor is ever more valued than the privilege of playing his part before a receptive, live audience. For him, every such day is Christmas. For him, no day, that he is not working, has much of the joy of Christmas, even if it appears on the calendar as Dec. 25. "When an actor receives a wish for a Merry Christmas and a Happy New Year, it means the continuing opportunity to use his gift, to let the light of his talent shine before an audience of living people."

Issue also has an unusual amount of copy, including the annual employment survey conducted by the union, plus several articles and a new feature containing news notes from the casts of current shows.

Backers of "Be Your Age," the Alexander H. Cohen-Joseph Kipness-Morris K. Bauer production of the Reginald Denham and Mary Orr (Mrs. Denham) comedy, include Cohen \$6,000; Kipness, \$6,500; Mrs. Morris K. Bauer, wife of the attorney-producer, \$8,000; producer Rita Allen, \$1,000; souvenir program agent Arthur Klar, \$1,000; orchestra leader Meyer Davis, \$1,000; Mrs. Edward Kook, wife of the Century Lighting exec, \$1,000; Saul Lancourt, of Leblang's ticket agency and manager of the 48th Street Theatre, N. Y., where the show will play, \$5,000; television producer Max Liebman, \$1,000; theatrical attorney Jesse Moss, \$500, and theatrical accountant J. S. Seidman, \$1,000. The production is capitalized at \$50,000, with provision for 20% overall.

Reduced space being given to legit news in the weekday issues of the N. Y. Times is on instructions from managing editor Turner Cattledge. Although all editorial departments have reportedly been ordered to shorten copy, the policy is understood to apply particularly to legit, which was felt to be going overboard on space. Since the cut-down order of about three weeks ago the daily legit notes have been running about two-thirds of a column in comparison with former column or column and a half. Sam Zolotow usually writes the piece Monday, Wednesday and Friday, with Louis Calta doing it Tuesday, Thursday and Saturday.

Legit Bits

Producer Richard Aldrich is spending New Year's Day as house guest of legit investor and financier Julius Fleischmann in Cincinnati. Schedule of shows for the legit season opening Feb. 4 at the N. Y. City Center includes revivals of "Love's Labor Lost," "Misalliance" and "Merchant of Venice."

Joseph Buloff has withdrawn from the cast of "Wonderful Town," the musical version of "My Sister Eileen" ... Max Allentuck will be company manager of "Emperor's Clothes," the Robert Whitehead-Plywrights Co. production of the new George Tabori play ... Eddie Kook, Century Lighting head, back from European vacation ... Guthrie McClintic to Chicago this week to check the performance of "Constant Wife," Katharine Cornell revival which he staged.

Sunday Jan. 11 will be an All-Robbins Night at City Center, N. Y., with the N. Y. City Ballet featuring four of Jerome Robbins ballets, "Interplay," "The Cage," "Age of Anxiety" and "Pied Piper."

Producers Gertrude Macy, Kermit Bloomgarden and Leonard Silman, as well as William Hawkins, drama critic of the N. Y. World-Telegram & Sun, and Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Press Agents & Managers, will discuss "Are High Costs Destroying the American Theatre" at the ANTA Playhouse, N. Y., Jan. 8. Sidney Blackmer takes over Jan. 12 as male lead in the touring "Country Girl," succeeding Robert Young, who is withdrawing to return to his home on the Coast. Bob L. Roberts will be associated with Leonard Key and Luther Greene in the production of "Josephine," for which Irving Cooper will be general manager; George Ross pressagent; Robert F. Simon stage manager and Robert Radnitz assistant.

Glenn Jordan will return as stager of Pat Hurley's St. Petersburg Operetta, opening its new season Jan. 8 with "Carousel" ... Anthony Parella, producer of the current "Whistler's Grandmother," at the President, N. Y., will next present "Mimosa Hill," by Robert Fender ... Buddy Ebsen, Nancy Coleman and Lawrence Fletcher, who recently took over as subs for Elliott Nugent, Martha Scott and Robert Preston as leads in "Male Animal," will remain with the revival indefinitely ... Milton Baron, general manager for producer Jose Ferrer, made a quick trip to Pittsburgh last week on personal business ... Esther Ralston, Meg Mundy, Edith Atwater and Magda Gabor will play the leads in a revival of "The Women" at the Hilltop Theatre-in-the-Round at the Sheraton Belvedere Hotel, Baltimore.

Arthur Lesser announces plans to bring the "Folies Bergere" from Paris for Broadway presentation sometime next March, intact with the French physical production and cast, including stars, chorus girls and showgirls. The

American Shakespeare Festival Foundation is planning a Shakespeare company to play next summer in a tent at or near Fairfield, Conn. Plans also include the formation of three "Evening with Will Shakespeare" troupes with a nucleus from the company that recently gave a performance at Hartford. Mary Hunter will be producer for the Foundation. Merle Debusky is associate to pressagent Jim Proctor for "Crucible," the new Arthur Miller play.

Actress Jane White has been appointed head of the drama department of the Henry Street Settlement, N. Y. ... Alan Schneider, resident director of the Arena Stage, Washington, has started classes in acting for the company ... Deadline for inclusion in the next issue of Players' Guide is Feb. 5 ... Bruce Becker has resigned as business manager and production assistant for Joshua Logan.

Lou Snyder, of the N.Y. Metropolitan Opera press staff, upped to secretary of the National Council of the Metropolitan. Bob Ackert added to the Met press staff in his place.

Hammond Brings in 12G Of 'Birds' 60G Backing

Thomas Hammond will be associated with Kermit Bloomgarden in the production of "Where Late the Sweet Birds Sang," the Irving Ravetch play to be staged by Daniel Mann. He is understood to be bringing in \$12,000 of the show's \$60,000 financing.

Hammond recently co-produced "The Gambler" with Wayne Harries and last season presented the Olivia de Havilland revival of "Candida."

Fabray Back to B'way Unless M-G Gets 2d Pic

Nanette Fabray, who recently completed her first film, "The Bandwagon," under a Metro contract, returns to Broadway shortly to resume her musical comedy career, unless Metro can come up with another picture in the next few weeks.

Miss Fabray has just completed a year's pact with Metro.

Basque Troupe in Return

"Euzkadai" Basque attraction of singers, dancers and musicians which played a 15-week tour of the U. S. this season under Albert Morini management, has been booked for a return tour starting in January 1954.

Group starts a tour of South America in late January, '53.

Richard Dyer-Bennet giving his only Town Hall, N. Y. recital this season, Jan. 10, under auspices of S. Hurok.

Home Profits As Well As Costs Higher In U.S.-British 'Pacific' Analogy

Contrast between legit production and operating costs in England and the U. S. is illustrated anew in the case of "South Pacific." Costs are lower in England, but profits are greater in the U. S. According to a recent accountant's statement, the London production of the musical cost \$92,082, compared to approximately \$200,000 for the original Broadway edition.

The total gross for the British company from its opening, Nov. 1, 1951, through last June 28, was \$561,691, and the operating expenses were \$349,117, leaving an operating profit of \$212,574 and a net profit (after repaying production cost) of \$120,492. In other words, the West End troupe grossed an average of \$16,520, had average expenses of \$10,268 and earned an average operating profit of \$6,252 a week.

The New York edition grossed a steady \$50,800 a week for the first two years of its run, and netted as much as \$13,500 a week. For a recent week, with a gross of \$38,105, the Broadway troupe paid \$10,504 as the theatre share, had \$23,446 company expense (including \$8,510 cast payroll) and earned \$4,066 profit. For the same week the touring edition, playing Wichita, grossed \$60,609, paid \$15,152 as theatre share, had \$27,069 company expense (including \$8,615 cast payroll) and netted \$18,388 for the stanza.

Of the \$120,492 profit on the British production through June 28, the U. S. management's 35% share for leasing the rights came to \$42,172, less \$262 foreign exchange and remittance charges. After legal and sundry expenses, the net profit received came to \$41,109. Since then, for the 17-week period ended last Oct. 25, the profit on the British company was \$103,153 additional, of which the 35% U. S. share was \$36,104.

As of Oct. 25, the two U. S. productions of the Rodgers-Hammerstein musical had earned \$3,404,741 profit.

30 Nat'l Theatre Groups Set to Huddle in Cincy On Gen'l Industry Problems

Cincinnati, Dec. 30. A resolution adopted at the First National Theatre Assembly in January, 1951, called by ANTA, asked for a second meeting outside New York. ANTA has called a second for January 1-3 at the Netherland Plaza Hotel, Cincinnati. This was prompted by the meeting of the American Educational Theatre Assn. there this month. Thirty national associations, including AETA, Equity, ATPAM, IATSE, Stock Managers Assn., National Theatre Conference, Chorus Equity, Arena Guild, U.S. National Commission for UNESCO and the National Thespian Society, will send delegates.

The ANTA 15 regions are entitled to six delegates each, as against two for the organizations. Delegates at large will include Boyd Smith of Yale, Roger L. Stevens of Detroit and New York, Clarence Derwent, Benjamin Kaye, C. Robert Kase of Delaware, Jack Morrison of UCLA, Dorman Richardson of Toledo, Sawyer Falk of Syracuse and Michaela O'Hara of the New Dramatists' Committee.

Subjects on the agenda for the meeting include the uniformity of Government policy regarding remission of amusement tax, securing rights to plays and royalty concessions on same, establishment of regional resident professional theatres, relation of regional councils to ANTA as well as matters dealing with regional boundaries.

The five sessions will be chaired by Leon C. Miller of the National Thespian Society, the local chairman; William Halstead of AETA, Sawyer Falk of NTC, Warren Caro of the Council of the Living Theatre and Clarence Derwent, president of ANTA. Taking part in the discussions will be Elliot Norton of the Boston Post, Willard Swire of Equity, Mary Morris, Louis Simon, Irving Strouse, Barclay Leatham of NTC, Rosamond Gilder, Mary Stewart French of the State Dept., John Wray Young of Shreveport and others.

Dallas Group Gets Rights To 'Stalag 17' for March

Dallas, Dec. 30. The New Playhouse here will present "Stalag 17" as its second show, beginning March 3, according to announcement by Betty Blanchard, theatre's managing director. Official release was obtained last week, in line with producer Jose Ferrer's policy of releasing amateur rights in territory the current touring show has already played or probably won't play.

First play of the group, "Ring Round the Moon," is set for Jan. 27 opening.

Film Industry Support Pitched Up for Pasadena Playhouse in New Year

Hollywood, Dec. 30. Campaign is gaining headway here for an official industry expression of support—in terms of cash rather than goodwill—for the Pasadena Playhouse, which is being pressed harder daily by the rising cost of operation. Drive thus far is on an informal basis but some planned, formal pitch is expected to be worked out early in the New Year by filmites concerned with the plight of the Pasadena training ground.

Long recognized as the largest single source of talent for the film industry, the Playhouse has been having increasing headaches of late, particularly since it has branched out into training personnel for television both in front of and behind the cameras. It's emphasized that the Playhouse is in no immediate danger of going under; the trend, however, is too steadily toward the wrong side of the ledger to be comfortable.

Unofficial suggestions for aid which may be formalized in the near future include establishment of a Motion Picture Industry scholarship. There has been sporadic talk over the years of establishing scholarships at the Playhouse. Following the death of Laird Cregar, 20th-Fox, to whom the actor was under contract, discussed such a fellowship in his name. It never got beyond the discussion stage, but the framework of the idea could be readily adapted.

Playhouse spokesmen, aware of the unofficial drive to recruit funds, make it plain that the institution itself is not soliciting funds. Privately, however, they admit that something will have to be done in the near future.

Fulton B.O. Staff Gets Aid in 'Itch' Smasho

Herman Lewin, formerly at the 46th Street Theatre, N. Y., is the new treasurer of the Fulton, succeeding George M. Cohan. The latter, a nephew of the late legit star for whom he was named, was recently upped from the assistant treasurer post, but resigned due to ill health.

Robert Burke continues assistant treasurer at the Fulton, with Catherine Low and Camille Lo Porto as extra assistants to help handle the smash business for "Seven Year Itch," current at the house.

Choate Takes Over 'Gigi' Road Mgt.

Business management of the touring "Gigi," the Anita Loos dramatization of a Colette story, has been taken over by Edward Choate. Gilbert Miller, who had decided to close the show in Chicago, continues as producer, however, and there will be no changes in personnel or policy. The comedy, with Audrey Hepburn as star, is currently playing an extended run at the Harris, Chicago. It is touring on Theatre Guild-American Theatre Society subscription.

Choate, a New York producer and general manager, is serving in the latter capacity for Elaine Perry's production of "Touchstone," William MacDowell Stucky play which went into rehearsal this week. He is also partnered with pressagent George Ross in a scheduled Broadway production next fall of "Murder Mistaken," Janet Green's current London melodrama.

CHI LEGIT STAGEHANDS GET RAISE IN NEW PACT

Chicago, Dec. 30. Chicago legit stagehands signed a new contract last week, raising their base pay from \$2.40 per hour to \$2.57½. Base three-hour minimum remains at \$10.50. New terms were agreed upon by George Wilnot, Erlanger manager, and Shubert Theatres, represented by Herb Ries.

Also covered with new pacts are more than 20 other houses, arenas and auditoriums.

Billie Burke Back To Boards With 'Mother'

Hollywood, Dec. 30. Billie Burke returns to the stage for the first time in five years Jan. 12, opening the fourth season of the Sombbrero Playhouse, Phoenix, with "Life With Mother."

After break-in there, show moves into the Carthy Circle, Los Angeles, Jan. 25. Carl Benton Reid plays the father.

Rash of Associate Production Deals On B'way as Financing Gets Tighter

Porterfield as Lead In Barter 'Virginian' Tour

Abingdon, Va., Dec. 30. Robert Porterfield, founder-manager of Barter Theatre, will assume the title role of "The Virginian," when show goes on tour. Tour starts Jan. 12 in Harlan, Ky., plays throughout the South Atlantic, East Central and Southwest Central states with solid bookings, and returns to home base here April 24.

New stage adaptation of the Owen Wister tale was made last summer by Margaret Perry and presented during the season at the playhouse here.

Two other Barter touring companies have wound up their tours and will go into home base after the Christmas holidays to rehearse "Virginian." The "Late Christopher Bean" company played its fall engagements in the east; the "Merchant of Venice" outfit went cross-country to finish its tour in Berkeley, Cal.

See 'Swan' B'way Revival In Fall, With A. Hepburn As Star, Ferrer Directing

Hollywood, Dec. 30. Ferenc Molnar's "The Swan," which brought prominence to Basil Rathbone and Eva LeGallienne in 1923-24, may be revived on Broadway next fall by Gilbert Miller, with Audrey Hepburn in the femme lead and Jose Ferrer directing. On Ferrer's more immediate schedule is a tentative stint to repeat his staging of "Fourposter" in London late this spring during the Coronation, with Jessica Tandy and Hume Cronyn in the costarring roles they're currently playing on tour.

Ferrer, here for the preëm of the John Huston picture, "Moulin Rouge," leaves Thursday (1) for Chicago to discuss the "Swan" proposition with Miss Hepburn, who's there as star of the touring "Gigi." The actress is under contract for the latter comedy for the balance of this season and has a Paramount film commitment for next summer, but is available for next fall.

Following his confab with Miss Hepburn, Ferrer goes to New York for conferences with Saint Subber, Rita Allen and Archie Thompson on their scheduled production of "My Three Angels," which Bella and Sam Spewack have adapted from Albert Husson's Parisian hit, "Cuisine des Anges." Ferrer is to

(Continued on page 49)

Growing rash of associate production deals on Broadway this season indicates that legit financing is becoming progressively tighter. Immediately following the Republican victory in the recent Presidential election, there were reports in managerial circles that investment coin seemed more plentiful.

Of the 21 current Broadway shows, nine involve associate producer setups or co-producer combinations for the present venture. In the case of incoming or in-preparation productions, the ratio runs about three associate deals to one straight producer setup. The situation has become so marked, in fact, that it's now generally assumed that anyone with access to substantial investment money can have associate producer status with almost any show except those of about a half-dozen top managements.

In general, anyone bringing in a sizable share of the backing for a new show gets, if not co-producer status and billing, at least associate producer listing and a pro-rata share of the producer's share of the profits, according to the amount he has raised in relation to the total capital. Thus, someone bringing \$20,000 of an \$80,000 venture gets a quarter of the producer's share, or 12½% of the total profits.

Profit Margin
Since the margin of profit in legit production has been progressively reduced by rising costs, it is obvious that producers are giving up their share of shows only under absolute necessity. The fact that an abnormal number of announced productions have been delayed or abandoned this season (Continued on page 50)

Dallas Station Owner Planning Legit Show Based on 'Dr. IQ' Aired

Dallas, Dec. 30. Plans have been announced here for a stage play to make its local debut in March and then going on to Broadway by late spring or early summer. It will be a murder mystery which will be solved by turning the theatre into a "Dr. IQ" show and giving the patrons an opportunity to win prizes.

Lee Segall, owner of KIXL and owner of "Dr. IQ," is the impresario. He's announced formation here of a \$100,000 corporation to handle the project.

Two local writers are at work on the play itself. The plot outline calls for the first two acts to be played in a radio station and the last using the whole theatre for the "Dr. IQ" show. The murderer will be planted in the audience and trapped by an "IQ" question.

Titles for the play under consideration are "IQ in Murder" or "I Have a Lady, Doctor." Questions would be changed for each show, for the last act, with the patrons in position to win money. This would be patterned after the "Dr. IQ" series, which for 13 years played in most of the country's large theatres.

Segall announced that he would like to build the show here, utilizing Peter Wolf on scenery and George Schafer on stage direction. The cast would come from New York.

Equity Council Removes Gag on Own Gabbing

As part of its new liberalized policy of press relations, the council of Actors Equity has voted to permit its members to discuss with rank and file members or the press what has taken place at council sessions. The new rule applies only to completed actions, not matters still pending.

Decision to permit councillors to reveal actions and policies of the group is a reversal of former policy. It was recommended by president Ralph Bellamy, as was the authority to the union's executives to deal more frankly with the press. Another similar move recommended by the president is the issuance of written news releases following each council meeting.

OUT NEXT WEEK!

The 47th Anniversary Number Of VARIETY

Plays Out of Town

Love of Four Colonels

Boston, Dec. 25.

Theatre Guild, Aldrich & Myers production of comedy in two acts (four scenes) by Peter Ustinov. Stars: Rex Harrison, Lilli Palmer. Directed by Harrison. Sets and costumes by Rolf Gerard. Production supervised by Lawrence Langer and Theresa Helburn. At Colonial, Boston, Dec. 25, '52; \$4.20 top.

Col. Alime Frappot George Voskovec
Col. Alexander Klenonko Rex Harrison
Major of Herzogenberg Reginald Mason
The Man Rex Harrison
Donovan Leueen MacGrath
Beauty Lilli Palmer
Mrs. Rinder-Sparrow Rita Velez
Mrs. Breitenpiegel Alice Buchanan
Col. Frappot Paula Dehelly
Mme. Klenonko Helen Wagner

If its sum were as brilliant as its parts, "The Love of Four Colonels" would wow a play-hungry Broadway, but it just doesn't add up. That it will have plenty of supporters among those with a taste for intellectual fantasy is true enough, yet everything points only to a moderate success, despite its current hit status in London.

It's early apparent in this elaborate and often funny think-piece that Peter Ustinov's flair for the comic and the intellectual is very advanced. It is also quickly apparent that his own background as an actor has given him a shrewd, faultless instinct for the spoken word in terms of its actability. He goes wrong here, however, on two specific counts, each difficult to remedy: One is that he has crammed so many dialectic ups and downs into it that it proves to be a brainy grab-bag, and the other is that he has mistaken the discussion of those ideas for action when it is, in point of fact, largely static.

His theme—or one of them, at any rate—is the old one of the schizoid conflict within everyone between the forces of good and evil, in this case man's love vs. his lust for women. Four colonels, an Englishman, Frenchman, Russian and American, occupying a sort of four-men-in-a-jeep situation as military commanders in a remote German village, are baffled by their inability to clear a path to a mysterious castle. There then appears (in the virtuoso personality of Rex Harrison) the eternal spirit of evil who takes them to the castle where the sleeping beauty lies, not, however, before the eternal spirit of good (Leueen MacGrath) puts in an appearance too.

Infatuated with the idea of being able to awaken the sleeping beauty, each colonel is given his opportunity to try in an episode demonstrating his inmost dream of self-expression. Each falls in his own way through the intervention of the spirit of good, and the play ends when two of the men decide to return to their wives, while the other two remain behind in futile pursuit of their dreams.

Interwoven with all this is a lengthy portrayal of the contrasting national characterizations of the men, their conflicting political and social ideas, their conceptions of the perfect woman, their romantic methods, their ambitions, insecurities and frustrations. It makes for a great deal of good talk, but in the end this talk radiates out into so many directions that the audience is overcome in confusion and uncertainty as to the meaning of it all. Indeed, many will come to suspect that the author's intentions are little more than mischievous.

Nonetheless, there are some extremely amusing lines and some scenes of powerful comic impact, in particular the Englishman's scene at the castle done in Shakespearean verse and the Russian's scene a la Chekhov. The American's scene, on the other hand, though a legitimate spoof, is somehow uncomfortable. The acting, especially by Rex Harrison and Lilli Palmer (as the sleeping beauty), encompasses every variety of style and is done to perfection though one often gets the idea that Harrison staged the play expressly for his and his wife's (Miss Palmer's) special benefit. The supporting principals, Leueen MacGrath, George Voskovec, Stefan Schnabel, Larry Gates and Robert Cootes are first-class, too, with special mention for Schnabel's portrait of the Russian.

The production is visually handsome and appropriate and the costumes are bright and ingenious. Could the play sustain the charm of its central movements and close without presenting the wives at all (for they destroy everything), it could wow. But as it stands, it doesn't seem slated to make real contact with the American audience, which likes a little more than good talk.

Don Gillis, producer of the NBC Symphony broadcasts, will have the premiere performance of his latest composition, "Star Spangled Symphony," given by the San Antonio Symphony, under Arthur Fiedler, in San Antonio, Jan. 10.

The Fifth Season

New Haven, Dec. 25.

George Kondolf presentation of Kondolf and Sherman's "Krellberg" production of comedy in three acts (six scenes) by Sylvia Rezan. Stars: Menasha Skulnik, Richard Whorf; features John Griggs, Augusta Roeland, Nita Talbot, Norman Rose, Lois Wheeler. Directed by Gregory Ratoff; scenery and lighting, Sam Leve; costume supervision, Edythe Gilford; special makeup, Carl Malout. At Shubert, New Haven, Dec. 25, '52; \$3.60 top.

Ruby D. Prince Michael Gorin
Shelley Nita Talbot
Lorraine McKay Janine Manatis
Ferryell Norman Rose
Max Pincus Menasha Skulnik
Johnny Goodwin Richard Whorf
Francis Goodwin Augusta Roeland
Marty Goodwin Dick Kallman
Miriam Oppenheim Lois Wheeler
Dolores Dorian Leigh
Redhead Model Mildred Ware
Blonde Model Nancy Wilder
Miles Lewis John Griggs

A certain amount of Broadway interest will be generated in this new comedy due to Menasha Skulnik's English-speaking debut. Also, garment industry followers will find a measure of entertainment in this brief mirror of their profession. Beyond these factors, it's doubtful if the play will create much of a stir among run-of-the-mill ducat buyers, unless there is a radical stepping up of its comedy content.

"Fifth Season" is another one of those theatrical productions with which a play-catcher can't find too much fault, nor can he find too much to shout about. This status automatically places the work on the fence, with, in this case, indications of topping over on the "no dice" side due to stringent requirements for entry into the current Broadway roster.

Play unfolds a bit of laughter, a bit of sentiment, a display of nice acting and a moderately entertaining overall production. Its possible Waterloo lies in that word "moderately."

Script concerns partners Goodwin and Pincus, who have gone off the deep end establishing an expensive garment business, with not a buyer in sight. Through the conniving of Lorraine McKay, one of their models, an important chain store owner, Miles Lewis, is inveigled into the picture and ends up by ordering enough merchandise to put the firm on its feet. Subsequent situation finds Goodwin aping Lewis to the extent of playing around with model Lorraine, unknown to his wife and son. Developments get Goodwin behind the eight-ball following a Miami trip with Lorraine and by the time the whole mess is unraveled, Pincus has managed to bring husband and wife together again, he leads the movement to throw Lewis and his account out the door, and he himself acquires a fiancée in the person of a mild-mannered refugee who had come to work for them.

Skulnik's assignment as Pincus finds him tackling a brand new technique, and to his credit it must be recorded that he does an okay job of it. Completely shedding the buffoon approach of his Yiddish efforts, he plays this one straight in an efficient manner. To a certain extent, this factor will come as somewhat of a letdown to fans whom he has been used to rolling in the aisles. Richard Whorf, as Goodwin, has the task of turning an okay guy into a minor heel but reverting to form a play's end. He does well by the role.

John Griggs has sufficient bluster for the Lewis part, Janine Manatis is attractive and capable as Lorraine. Other good featured support is given by Nita Talbot, bookkeeper-model; Augusta Roeland, Goodwin's wife; Lois Wheeler, the fiancée, and Norman Rose, designer. Dick Kallman fits as the son.

Writing has an authentic ring to it and staging shows evidence of skilled guidance.

Setting offers a good combination of a lush office area, plus model's dressing room. Costumes, while not elaborate, draw a nice response.

Be Your Age

Philadelphia, Dec. 25.

Alexander H. Cohen and John Klippner production in association with Morris K. Bauer of comedy in three acts (five scenes) by Mary Orr and Reginald Owen. Features: Conrad Nagel, Peter Bell Smith, Hildy Parks. Directed by Denham. Setting by Ralph Alswang; costumes, Edythe Gilford. At Locust St. Theatre, Philadelphia, Dec. 25, '52; \$3.50 top.

Lois Holly Lee Remick
Grace Rendel Nancy Cushman
Eliot Spurge Dean Haren
Potter Erickson Peter Bell
Archibald Holly Loring Smith
Gwendolyn Holly Hildy Parks
Eliot Spurge Conrad Nagel
Abigail Elizabeth Rust
Beatrice Bond Martha Randall
Vicki Holly Ann Hillary
Binky Butterworth Tom Tempest

When "Be Your Age" had its strawhat preem at Skowhegan, Me., last September, the VARIETY muzz's favorable review suggested that the "creators" principal problem

was to determine whether this property was farce or comedy."

As presented here at the Locust St. Theatre before a large, obviously enthusiastic holiday audience, "Be Your Age" was performed strictly as farce. Time alone will tell whether management's decision was wise, but certainly as played the show won more consistent laughs (ranging all the way from chuckles to guffaws) than any footlight piece seen here in several seasons.

It's inevitable that "Be Your Age" will be compared to "Time Out for Ginger," which had a try-out at the same house in October, since both deal with phases of adolescence and problems posed for adults by the unpredictable antics of teenagers. This Mary Orr-Reginald Denham collaboration may not have any one scene as hilarious as that in "Ginger" wherein Melvyn Douglas described his daughter's prowess as a football player on the high school team, but "Be Your Age" is more consistently amusing and maintains a tempo of breakneck farce seldom achieved these days.

There are no dull moments in this one; its running time is now perfect (first-night curtain at 11 sharp) and cast and overall production are strictly okay. If some of the material might be classed as corn, it's still definitely superior corn, and there's not much left for the producers to do, save possibly sharpen the show, directorially, in spots of the first act, and certainly to temper one or two of the more boisterous, high-pitched interludes. Otherwise "Be Your Age" must stand and fall as what it is—pure farce—and should be sold as that, with no reservations and no apologies. There was surely no doubt about the sincerity of the first-night audience's friendliness—even unbridled enthusiasm—here.

Two of the members of the September strawhat production—Conrad Nagel and Loring Smith—have been (very wisely) retained. Nagel is suave, debonair and agreeable as an aging but attractive Lothario but it is Smith who actually steals the honors as the harassed widower, father of three teenage daughters, one of whom is set on marrying the wolfish middle-aged intellectual portrayed by Nagel. Smith, a veteran and able trouper, has never been better and if he does one or two scenes, it still cannot be denied that he gets his laughs every time. He is not only immensely amusing but also manages to present the father of a most sympathetic figure.

Hildy Parks, now playing the daughter who practically insists on throwing herself into Nagel's all-too-willing arms, is both attractive and capable, and Dean Haren does a neat job as the young stunner of her own age, who finally wins her away from Nagel. Nancy Cushman, as the girls' aunt, Lee Remick as younger sister and Martha Randall as a predatory secretary also rate a bow.

Ralph Alswang's setting is assuredly better than average and Denham's direction, save for the afore-mentioned over-exuberance of one or two of Smith's scenes, is bangup. In fact, from this corner the whole show, if taken for what it is—straight farce—is bangup. If examined for subtlety or messages—well that would be something else again.

The Three Thieves

Albany, Dec. 26.

Malcolm Atterbury and Ellen Hardies production of comedy in three acts (five scenes) by Victor Clement and Francis Swann. Stars: Nils Asther, Nita Talbot, Vincent Dogger. Setting, Willard Stone. At Colonial Playhouse, Albany, Dec. 25, '52; \$3.

Heddy Eleanor Harvey
Leontine Ellen Hardies
Clifford Taylor Victor Clement
Rickey Taylor Malcolm Atterbury
Bruce Lockwood Paul Anderson
Ann Simpson Nita Talbot
Dennis Taylor Dalton Dearborn
Jean Gabriel Nils Asther
Francis Bard Malcolm Atterbury

"The Three Thieves" grabbed a sizeable laugh loot from a small audience at the Christmas Night premiere here, but doubt remains whether it could garner boxoffice favor is tougher N.Y. Stager Alton Wilkes, who also did its first American presentation at his Lakes Region Playhouse in Gilford, N.H., last summer, after the comedy had a 100-performance run in Berlin, and Reginald Owen, who appeared in it at Gilford with Nils Asther, believe that rewriting, recasting and tightening will make the play ready for New York by spring. They entertain hopes of a road tour—possibly opening in California—polishing the production before the N.Y. debut.

A pleasant evening in the theatre is the most than can be expected, regardless of changes. The theme, a variation of the Robin Hood legend, is not original; the treatment is hardly unique; the situations not particularly fresh. Ten or 15 years ago, the play's New York prospects would be brighter

than in today's era of high production costs and smash or flop standards. The second act is probably the funniest of any seen in the tryouts produced by the Atterburys in six seasons of local stock presentation, and the third act is reasonably amusing.

The first act, on opening night, seemed weak, static and unimpressive. A fine performance by Asther, whose Continental charm has not been duplicated on an Albany stage in recent years, significantly lifted the show. Yet film star will improve, too, after he completely captures the feel of the legitimate.

Victor Clement, a Hungarian who has written 15 plays produced in Europe, turned out "The Three Thieves" in this country. Francis Swann, author of the stage comedy, "Out of the Frying Pan," collaborated. They tell a fantasy in which two concepts of morality are contrasted: the conventional, with amoral protagonists contributing nothing to the betterment of mankind, and the unconventional, with an international swindler playing a fairy god father to the innocent and deserving.

A suave, magnetic, multi-aliased crook and his French secretary co-thief slip into the house of a business mogul with senatorial aspirations, and, through a forged letter of introduction, get themselves accepted as temporary guests. The swindler goes to work on the cheating tycoon; bluffs him into admitting deceit of a niece in a radioactive oil well deal and to fathering an illegitimate child; obtains return of the signed agreement for the former; and collects \$1,000, through card trickery, to help a maid trying to get her displaced-person husband into the United States. He also charms the nabob's wife into a confession of infidelity with the district attorney. The latter is about to arrest the two jailbirds, reconsiders and agrees to provide an escort to the Mexican border as the curtain falls.

It is all fantastically improbable, but the first-night audience accepted and liked the comedy. Sophisticated and sexy, though not too offensively so, "Thieves" has some amusing scenes, bright lines and chuckling bits. The cast walked through laughs, on occasion; the timing was not always gauged properly; the shading was off, and moments of indistinctness developed. Wilkes, former U. of Connecticut teacher, did a sensitive directing job.

Asther, handsome and charmingly mature, sustained characterization and mood quite well. His Swedish accent turned thick in spots, though not out of place in the story spun. Franklin Fox played the business leader authoritatively and vigorously, but not with a great deal of subtlety. Malcolm Atterbury scored in one of the fattest parts yet to come his way: the raisin-chewing, cynical secretary-crook, equipped with papers and paraphernalia for every situation.

Ellen Hardies, an intelligent artist, contributed a generally convincing, if sometimes broad, characterization of the aging, flighty wife. The other roles are not too meaty. Dalton Dearborn's bouncy juvenile perhaps being the longest.

Single set, with modern furniture, looked brightly attractive.

Jaco.

Montmartre

Hollywood, Dec. 26.

George Boroff and J. M. Altkov production of drama (with incidental music) in three acts (nine scenes). Based on the book "Moulin Rouge" by Pierre La Mure, but otherwise uncredited. Directed by Vincent Dogger. Set designed by Ted Gilien and Sam Kennedy. Songs by La Mure, Jimmy McHugh and Harold Adamson. At Circle Theatre, Hollywood, Dec. 26, '52; \$4.50 top.

Anquetin Robert Carle
Gauzi Ted Gilien
Rachou Joseph Dante
Vincenzo Van Gogh Donald Blon
Pierre Alan Friedman
Student Tommy Edwards
Gendarme Ed Brynau
Henri de Toulouse-Lautrec Gene Reynolds
Madame Loubert Liz Silver
Leontine Evelyn Scott
Comtesse de Toulouse-Lautrec Ernestine Barrier
Pere Tanguy Danny Craig
Comte de Toulouse-Lautrec Stephen Roberts
Jeanette Delores Rose
La Goulue Cynthia Dagarti
Suzanne Eleanor Adler
Yvette Roxanne Arlen
Ernest Alex Freeman
Denise de Frontenac Eva Rubenstein
Marie Charlet Constance Davidson
Patou Phil Van Zandt
Rose Charlet Valerie Vernon
Bebert Philip Sudano

Confusion is the keynote of this script, which revolves around incidents in the life of Henri de Toulouse-Lautrec. Script originally was written by Pierre La Mure, from his own best-selling novel "Moulin Rouge," and it bore that title. La Mure also referred to it as a musical. After a series of rehearsal hassles, the author withdrew all rights to the title and the use of his name and the presentation rights anywhere but in this tiny Hollywood showcase. He contended he hadn't realized that the play's mood and

content were not suited to central staging. Actually, this script (and there is nothing to indicate that this is not La Mure's original script despite the absence of his name, or any writer's name, from the credits) isn't suited to much of anything.

The music, it appears, is merely incidental—so incidental that there are only about 16 bars heard all evening. The script, including the narration that precedes each of the nine scenes, appears to represent an effort on La Mure's part to save large passages of his original rhetoric, always a serious mistake in transition to the stage.

Only one of the nine scenes achieves any real dramatic impact as La Mure unfolds the story of the mis-shapen master of the canvas who shunned the ease and frivolity of his own society to eke out fame as a painter. Bulk of the plot deals with his tortured involvement with Marie Charlet, the harlot whom he saves from the police. Play (unlike the picture which carries through to his death) ends when he ends the affair and there is the promise that he will buckle down to serious work. Only really impressive scene, however, is the one in which Lautrec seeks the hand of a childhood friend and learns that even she regards him with revulsion.

Constance Dowling turns in an impressive performance as Marie, giving the play its best moments. Unfortunately, however, Gene Reynolds is not up to the demands of the role of Lautrec, although physically he's of the right stature and the makeup creates a startling resemblance to the dwarf of Montmartre. His playing, however, has a monotonous quality through constant striving for under emphasis. Remainder of the cast is generally competent, but no more, and the direction by Richard Dogger does nothing to bring out any hidden talent extras.

Dial 'M' for Murder

(2d Company)

Boston, Dec. 26.

James P. Sherwood production of Fredrick Knott melodrama in three acts (six scenes). Stars: Richard Greene; features Alan Napier, Faith Brook, Ralph Clanton, Mark Roberts. Directed by Reginald Denham. Set designed by L. L. Alan Napier. Noel Taylor. At Wilbur, Boston, Dec. 26, '52; \$3.60 top (\$4.20 Friday, Saturday nights).

Max Faith Brook
Maggie Mark Roberts
Tony Wendice Richard Greene
Inspector Hubbard Ralph Clanton
Inspector Thompson Alan Napier
Thompson Bruce Jewell

Road company of this sock seller, with Richard Greene in the lead, is well up to the task of keeping "Dial" as high on the list of current favorites as the New York production.

Greene, first time here on the legit stage, offers a neat blend of plausibility as the onetime tennis hero and ruthlessness of purpose as he plots every step in the proxy murder of his wife. He looks very well, carries himself very well and manages very adroitly to convey the combination of alertness and casualness the character requires. He is ably seconded by Alan Napier as the inscrutable inspector and by Ralph Clanton, whose portrait of the murderer is remarkably well done.

Faith Brook conveys a fine interpretation of the tennis player's unfaithful wife once the plot thickens (she hardly suggests at the outset that she really could ever have strayed off the reservation), and Mark Roberts, though he speaks his lines very well as the American TV whodunit writer, sometimes seems a little edgy and over-intense (a fact doubtless induced by the first-night situation).

All in all this production, which has the same overall production and directorial finesse of the Broadway show, is first-class and can hardly fail to do strong biz everywhere, if Boston's reception is any criterion.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Crucible" (D)—Kermit Bloomgarden, prod.; Jed Harris, dir.; Arthur Kennedy, Walter Hampden, stars.

"Hazel Flagg" (MC)—Julie Styne, Anthony B. Farrell, prods.; David Alexander, dir.; Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, stars.

"Josephine" (C)—Leonard Key, Luther Greene, prods.; David Pressman, dir.

"Maggie" (MC)—Franklin Gilbert, John Fearnley, prods.; Michael Gordon, dir.; Betty Paul, Keith Andes, Irene Bordini, stars.

"Picnic" (D)—Joshua Logan-Theatre Guild, prod.; Logan, dir.

"Touchstone" (D)—Elaine Perry, prod.; Hale McKee, dir.

"Wonderful Town" (MC)—Robert Fryer, prod.; George Abbott, dir.; Rosalind Russell, star.

Usual Pre-Xmas Lull in Chicago;

'Banana' Light \$26,200, 'Girl' \$13,400

Chicago, Dec. 30. While legit grosses picked up Christmas night, rest of the week before Thursday was brutal. However, prospects for this week, with New Year's Eve, are excellent.

"Call Me Madam" starts an unlimited engagement at the Shubert Jan. 20 and "Dial M' For Murder" begins a like stay at the Harris Jan. 25. "Point of No Return" comes into the Erlanger Jan. 26, but only for four weeks.

Estimates For Last Week

"Constant Wife," Selwyn (\$4,400; 1,000). (Katharine Cornell). Excellent \$9,400 for four performances.

"Country Girl," Blackstone (4th wk) (\$4,200; 1,535) (Robert Young, Dane Clark and Nancy Kelly). Moderate \$13,400.

"Gigi," Harris (8th wk) (\$4,400; 1,000) (Audrey Hepburn). Not bad \$14,000.

Gilbert & Sullivan, Shubert (\$4; 2,100) (Martyn Green). With seven shows, light \$14,000.

"Stalag 17," Erlanger (18th wk) (\$4,400; 1,334). Picking up slightly with \$12,600. Closes Saturday (3).

"Top Banana," Great Northern (4th wk) (\$6; 1,500) (Phil Silvers). Light \$26,200 this week, but mail orders good.

DOLLS' SMASH \$38,200

IN 2D TORONTO WEEK

Toronto, Dec. 30. On a fortnight's return Toronto engagement this season, "Guys and Dolls" racked up a smash \$74,800. On its second week, despite the Xmas holiday bite, the musical grossed a terrific \$38,200, this surpassing the previous week's hefty \$36,600, with the Royal Alexandra, 1,525-seater, scaled at a heavy \$5.50 top with \$1.25. Last four performances, Friday and Saturday matinees and nights, went clean to turnaway business, plus a good Xmas eve. Biz was off Xmas night, but drop was lighter than expected.

With Allan Jones dropping out of the lead male role during the Toronto date, the Sky Masterson part was played by Charles Frederick for four final Toronto performances. Fredrick was here for a previous week's rehearsals. Troupe goes into the Hanna, Cleveland, for the current fortnight.

'Camera' Slips to \$13,900;

'Okla' Okay 20G, Frisco

San Francisco, Dec. 30. "On Borrowed Time," with Victor Moore, Leo G. Carroll and Beulah Bondi, opened last night (Mon.) at the Alcazar.

"Affairs of State," with Marsha Hunt and Otto Kruger, will open at the Geary Jan. 26.

Estimates For Last Week

"An American in Paris," Curran (2d wk) (\$4,200; 1,758) (Julie Harris). Slipped to \$13,900 (previous week, a hefty \$20,000).

"Oklahoma," Geary (1st wk) (\$4,200; 1,550). An okay \$20,000.

Ballet Theatre \$20,400

For Three in Baltimore

Ballet Theatre resumed its season's tour with three performances last weekend in Baltimore, for a sock capacity \$20,400 take.

Troupe is playing a full week in Washington currently, appearing at the Capitol Theatre instead of at Constitution Hall, as formerly.

Scheduled B'way Openings

"Fifth Season," Cort, Jan. 13.

"Be Your Age," 48th Street, Jan. 14.

"Love of Four Colonels," Shubert, Jan. 15.

"Crucible" (Arthur Miller play), Beck, Jan. 23.

"Bat," no theatre set, week of Jan. 19.

"Mid-Summer," no theatre set, Jan. 22.

"Hazel Flagg," Hellinger, Feb. 5.

"Josephine," no theatre set, week of Feb. 9.

"John Brown's Body," Century, Feb. 14.

'SHRIKE' \$16,200, CINC

Cincinnati, Dec. 30. Van Hefflin in "The Shrike" decorated the 1,300-seat Cox last week with \$16,200 at \$4.31 top. Drama's only light houses were Wednesday matinee and night and Christmas night.

House has "Fourposter" this week.

'Ladies' Okay \$10,000

In Pittsburgh Return

Pittsburgh, Dec. 30.

First of a two-week return engagement of "Good Nite, Ladies" at Nixon was all right, with take missing \$10,000, and more than half of that coming in the final three performances. The ordinarily bad three nights before Xmas managed to account for around \$1,000 each on the low-price two-for-ones, and the weekend jacked the Jules Pfeiffer show into the winner's circle.

"Ladies" looks to top opening figures on the holdover, with big advance sale for the special holiday performances. Nixon gets its next subscription play, "The Fourposter," on Monday (5) and then gets four weeks of "Guys and Dolls," first of them also under subscription.

ROBERTS' \$15,200 FOR 6

IN 4 MIDWEST STANDS

Little Rock, Dec. 30. "Mister Roberts," with Tod Andrews starring, grossed a total of \$15,200 last week in a six-performance spread of four stands. Thomas Heggen-Joshua Logan hit drew \$3,300 for a one-nighter Monday (22) at the Forum, Wichita; added \$1,600 for another single showing Tuesday night (23) at the Convention Hall, Enid, Okla.; omitted Wednesday night (Christmas Eve); picked up \$5,200 for a matinee and evening Thursday (25) at the Municipal Auditorium, Oklahoma City, and wound up with \$5,100 for two evenings Friday-Saturday (26-27) at the Robinson Auditorium here.

Leland Hayward production is dividing this week between Shreveport, La.; Jackson and Vicksburg, Miss., and New Orleans.

Dietz

Continued from page 46

lovers is now most poignant, appealing and believable.

Strong Gerard Assist

Another strong asset are the sets and costumes of Rolf Gerard, a vast improvement over previous productions. They create mood and atmosphere of a 10th century Bohemian Paris that are striking.

A first-rate cast carried the show off Saturday, avoiding the mistakes of miscasting in the earlier "Fledermaus," when two of the principals, foreign-born, spoiled the performance with their thick accents. Here an American-born cast sang, in the main, distinctly, although at times, for some reasons, the words were lost. They also brought dramatic conviction to the performance, especially in the sensitive portrayal of Nadine Conner as the frail Mimì. She looked the role, and played it affectingly.

Vocally, the cast was admirable. Miss Conner sang well, her voice perhaps being a little too small, but nevertheless being sweet, sure and appealing. Richard Tucker sang feelingly as Rodolfo, his rendition of the first-act "I'll hold your hand" aria being the opera's highspot. Robert Merrill, as Marcello, in many ways was the cast standout, for an intelligent, intelligible, artistic performance, vocally and dramatically. Patrice Munsel, as the coquettish Musetta, was a charming actress and sang her famous waltz with dash and spirit. Jerome Hines and Clifford Harvuot completed the quartet of Bohemians, Hines being particularly affecting in his fourth-act aria about his beloved overcoat.

Albert Erede conducted the performance to fine effect, pulling dramatic and vocal, as well as individual and group, elements together with sensitivity and skill.

Bron.

'Return' \$17,600, Detroit

Detroit, Dec. 30. "Point of No Return" returned \$17,600 at the Shubert last week. Henry Fonda starrer remains for another stanza.

The Cass, which is currently dark, relights Jan. 5 with a fortnight of "The Shrike," starring Van Hefflin.

'Anonymous Lover' \$8,200

In Week at Cleveland

Cleveland, Dec. 30. Larry Parks and Betty Garrett, in "Anonymous Lover," grossed around \$8,200 at \$3.70 top for eight performances at the 1,500-seat Hanna last week.

"Guys and Dolls" returned to the Hanna Monday (29) for a two-week stint.

'Madam' \$38,400,

'Age' \$4,200, Philly

Philadelphia, Dec. 30. "Call Me Madam" continued to get heavy play with steady box-office call, but other offerings suffered in the Christmas Week depression. "Paint Your Wagon" never got rolling and "Be Your Age," comedy which premed at Locust Christmas night, was thumbs-down by local crit.

Estimates for Last Week

"Summer and Smoke," Academy Foyer (6th wk) (\$350; \$3.25).

"Call Me Madam," Forrest (2d wk) (1,760; \$4.55) (Elaine Stritch-Kent Smith). Musical topped first week's take handily, despite pre-Christmas slough. Expected to clean up this season, with New Year's Eve extra tariff. Last week, sold \$38,400.

"Be Your Age," Locust (1st wk) (1,580; \$3.90) (Conrad Nagel). Comedy disappointed and bad reviews failed to help. Poor \$4,200 for four performances and a preview.

"Paint Your Wagon," Shubert (3d wk) (Burl Ives). Vehicle continued downward skid during last week of run; drab \$18,900.

PACIFIC' OKAY \$37,500

IN 2-WAY TEXAS SPLIT

Fort Worth, Dec. 30. "South Pacific" did healthy but not sensational business last week, for a \$37,500 total in a split between Waco and here. The Rodgers-Hammerstein musical drew \$8,000 in two performances Monday-Tuesday night (22-23) at the Waco U. Auditorium, and added \$29,500 for four evenings and two matinees Wednesday-Saturday (24-27) at the Will Rogers Auditorium here.

Show is playing Houston all this week.

'Fifth Season' \$8,000

In Four at New Haven

New Haven, Dec. 30. Preem of "The Fifth Season" at Shubert last week (25-27) pulled fair evening biz, for a so-so estimated \$8,000 on four performances at \$3.60 top.

Current is break-in of "The Bat" revival (31-3). Next week gets two days of "Bagels and Yox" (6-7) and three days of "The Intruder" (8-10). Following a week of final rehearsals (12-17), "Wonderful Town" (Rosalind Russell) plays a full stanza Jan. 19-24. "Bell, Book and Candle" (Zachary Scott, Joan Bennett) gets three days (Jan. 29-31).

See 'Swan'

Continued from page 47

stage the comedy, which is slated for mid-February rehearsals.

Ferris planes Sunday (4) to London to take over from author Joseph Schramm on direction of "The Shrike," which opens a try-out Jan. 19 at Brighton and is due in the West End three weeks later, with Sam Wanamaker as star. He then returns to New York for the "Angels" assignment.

The London presentation of "Fourposter" depends on the willingness of the Cronyns to take on the added stint with the Jan de Hartog comedy after they wind up their current tour in Boston late in March. The stars have indicated interest in the project, but final acceptance depends on terms and the time element, etc. The West End engagement would be done by the Playwrights Co., in association with Stanley French, who produced the original version of the two-character play there in the fall of 1950, with Michael Denison and Dulcie Gray.

Incidentally, the Cronyns would presumably have no labor permit difficulties, as she is a native Briton and her husband is a Canadian.

Holiday Pickup Halts B'way Skid;

Nearly All Shows Zoom; 'Wish' 48 1/2 G, Bette \$41,600, 'Children' 14 1/2 G 1st Wk.

After a dreary first four nights through Christmas, attendance at Broadway legions finally took off last Friday night (26) to rescue a staggering week of business. Although receipts Saturday night (27) were below expectations, with various shows failing to go clean, the week's grosses were generally much better than for the previous stanza.

With upped scales for the New Year's Eve performance tonight (Wed.) and the holiday trade jamming midtown streets, business this week, traditionally the top for the season, is expected to take a spectacular jump (New Year's Eve top prices for the various shows are indicated in the gross summary below).

As usual, next week's grosses are due to sag sharply. Attendance should bounce back after that, however, and maintain a healthy level through Washington's Birthday and Int'l Lent.

Last week's only closing was the limited-engagement "Millionairess." The only scheduled exits are "Mrs. M'Thing," Jan. 10, and "Male Animal," Feb. 7.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Bernardine," Playhouse (11th wk) (C-\$4.80; 999; \$21,500). Almost \$13,200 (previous week, \$8,500); \$6 top New Year's Eve.

"Children's Hour," Coronet (2d wk) (D-\$4.80; 1,027; \$28,378). Nearly \$14,500 (previous week, \$10,400 for first four performances and two previews); \$6 New Year's Eve.

"Deep Blue Sea," Morosco (8th wk) (D-\$6-\$4.80; 912; \$26,000) (Margaret Sullivan). Laid off last Wednesday (24), but grossed \$13,100 for the six-performance week (previous week, \$20,500); \$7.20 New Year's Eve.

"Dial M' For Murder," Plymouth (9th wk) (D-\$4.80; 1,062; \$30,495) (Maurice Evans). With only one small party, the gross went over \$30,800, a new high for the run (previous week, \$30,000); \$7.20 New Year's Eve.

"Evening With Beatrice Lillie," Booth (13th wk) (R-\$6; 900; \$24,184) (Beatrice Lillie, Reginald Gardiner). Nearly \$23,900 (previous week, \$24,200); \$9.60 New Year's Eve.

"Fourposter," Golden (1st wk) (C-\$4.80; 769; \$19,195) (Sylvia Sydney, Romney Brent). Almost \$9,500 (previous week, laid off); \$6 New Year's Eve.

"Guys and Dolls," 46th St. (110th wk) (MC-\$6.00; 1,319; \$43,904). Hit \$37,800 (previous week, \$33,000); \$9.60 New Year's Eve.

"King and I," St. James (92d wk) (MC-\$7.20; 1,571; \$51,717) (Yul Brynner). Over \$46,900 (previous week, \$38,500); \$9.60 New Year's Eve.

"Male Animal," Music Box (35th wk) (C-\$4.80; 1,012; \$25,903). Nearly \$14,100 (previous week, \$9,000); \$6 New Year's Eve.

"Millionairess," Shubert (11th wk) (C-\$6-\$4.80; 1,361; \$39,000) (Katharine Hepburn). Omitted show last Thursday (25); grossed nearly \$28,900 for the six-performance week (previous week, \$36,500); closed limited engagement Saturday night (27) after 84 performances.

"Moon Is Blue," Miller (95th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Almost \$9,200 (previous week, \$6,200; \$6 New Year's Eve).

"Mrs. M'Thing," 48th St. (38th wk) (C-\$4.80; 925; \$22,927) (Helen Hayes). Nearly \$16,500 (previous week, \$10,900); \$6 New Year's Eve, closing Jan. 10, to tour.

"My Darling Aida," Winter Garden (9th wk) (O-\$7.20-\$6.80; 1,519; \$51,881). Almost \$27,000 (previous week, \$26,000); \$9.60 New Year's Eve.

"New Faces," Royale (33d wk) (R-\$6; 1,035; \$30,600). Nearly \$24,600 (previous week, \$24,600); \$8.40 New Year's Eve.

"Pal Joey," Broadhurst (52d wk) (MC-\$6.00; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Almost \$32,200 (previous week, \$25,200); \$9.60 New Year's Eve.

"Seven Year Itch," Fulton (6th wk) (\$6-\$4.80; 1,063; \$23,228). With the upped week-end scale now becoming effective, the show hit al-

most \$24,800, a new high for the run (previous week, \$23,800); \$6 New Year's Eve.

"South Pacific," Majestic (193d wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$33,600 (previous week, \$22,600); \$6 top New Year's Eve.

"Time of the Cuckoo," Empire (11th wk) (D-\$6-\$4.80; 1,082; \$25,056) (Shirley Booth). Over \$22,000 (previous week, \$22,000); \$6 New Year's Eve.

"Time Out for Ginger," Lyceum (4th wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Nearly \$16,000 (previous week, \$12,000); \$6 New Year's Eve.

"Two's Company," Alvin (2d wk) (R-\$7.20; 1,331; \$47,167) (Bette Davis). Over \$41,600 (previous week, \$45,300); \$9.60 New Year's Eve.

"Whistler's Grandmother," President (3d wk) (C-\$3.60; 300; \$7,000) (Josephine Hull). Laid off first part of week, reopening Thursday night (25) and grossing almost \$1,500 for four performances (previous week, \$2,000); \$6 New Year's Eve.

"Wish You Were Here," Imperial (27th wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$48,500 (previous week, \$46,000); \$9.60 New Year's Eve.

'Love' \$15,500 (4),

'Dial' \$5,400, Hub

Boston, Dec. 30. Following a three-week hiatus, legit bounced back last weekend with "Love of Four Colonels," at the Colonial, and "Dial M' For Murder," at the Wilbur, proving strong boxoffice lure.

Two newcomers this week (29) are returnees; "Bagels and Yox" in for a week at the Majestic and "Paint Your Wagon" in for two-weeker at the Shubert.

Estimates For Last Week

"Dial M' For Murder," Wilbur (1,200; \$3.60 Mon.-Thurs., \$4.20 weekends). Opened Friday (26) and pulled \$5,400 for three performances.

"Love of Four Colonels," Colonial (420; 1,500). Opened Christmas night and nabbed nifty \$15,500 for four performances. Current week shapes clean.

SKINNER \$6,100 IN 4;

'AFFAIRS' \$10,200, L.A.

Los Angeles, Dec. 30. Prospects brightened here this week with Christmas shopping out of the way and the town beset by tourists, including many in town for the annual Rose Bowl game.

Last week, "Affairs of State" hit \$10,200 for its 13th frame at the Carthay Circle. Production eliminated the Christmas Eve performance. Cornelia Otis Skinner drew a pleasant \$6,100 for the first three days (four shows) of her 10-day stand in "Paris '90" at the Biltmore, after opening Christmas night.

'Intruder' Thin \$13,000

In 1st Washington Week

Washington, Dec. 30. First week of "The Intruder," new Margaret O'Brien and Eddie Dowling starrer, drew a thin \$13,000 at the Shubert Theatre. Poor reviews combined with the usual Christmas week slump to beat down the boxoffice take.

National Theatre was dark for the second straight week last week. It reopened last night (Mon.) to a strong advance sale for Ballet Theatre.

N.Y. City Ballet \$35,200;

Slavenska Troupe \$15,000

The N. Y. City Ballet, in its eighth week at City Center, N. Y., last week, racked up a respectable gross of \$35,200, omitting a Xmas Eve performance and skedding a Friday matinee instead.

The Slavenska-Franklin Ballet, in its third week at the Century, N. Y., dipped to \$15,000. Troupe winds there Jan. 3, to open its winter tour in Philly Feb. 9. The Japan deal has been pacted, with troupe opening in Tokyo May 15, for an eight-week Nipponese stay.

Plays Abroad

Dear Charles

London, Dec. 20.

Alec Rea and E. P. Clift presentation of comedy in three acts by Alan Melville, adapted from "Les Enfants d'Edouard" by Marc-Gilbert and Frederick Jackson. Stars Yvonne Arnaud; with Charles Goldner. Directed by Murray Macdonald. At New Theatre, London, Dec. 18, '52; \$2.15 top.

Said to have started life as a short story, this pleasant little comedy was staged as a play in Paris, then adapted by Alan Melville for London consumption. It is a perfect vehicle for Yvonne Arnaud, for whom no better part has yet been written. It is saucy without giving offense, and the star glories in every line and gesture. Its success here is assured and it might stand a fair chance on Broadway. (Tallulah Bankhead has the U. S. rights and is considering a return to legit in the play next season. —Ed.)

Miss Arnaud sails impishly through the role of a famous novelist with three illicitly acquired children. They all imagine that the portrait of "dear Charles" over the mantel represents their deceased parent. When the elder boy and girl announce their engagements to the son and daughter of an influential family, Mamma takes a deep breath, gathers her flock to her ample bosom and announces she was never married and that the trio had different fathers.

To conform to convention in view of the dual betrothal, the mother decides she should take a husband, and summons her ex-lovers on a visit. She is still attractive to them, after 20 years, and each is anxious to wed her. She had originally walked out on them, instead of vice versa. One is a serious English diplomat, another a temperamental Polish musician, the third a French crook. Unable to choose for herself, the woman leaves it to her children, who select their own parent. When this deadlock is reached, the problem is solved by the future mother-in-law revealing that she too has never been married. Madame novelist then decides she will retain her single state and remain a respectable "widow."

Miss Arnaud's performance gives life and humor to every line of the basically funny situation. She's ably abetted by Charles Goldner as the highly-strung Pole. The other lovers are well contrasted and the three offspring are likeable, natural youngsters. Beatrice Varley contributes a good character study of a much-tried domestic, and Murray Macdonald rates bows for the play's direction. Clem.

Helene, Ou La Joie De Vivre (HELEN, OR THE JOY OF LIVING)

Paris, Dec. 18.

Andre Brule production of comedy in three acts by Andre Roussin and Madeleine Gray, adapted from the John Erskine novel, "The Private Life of Helen of Troy." Stars Sophie Desmarets, Pierre Bux, Louis Ducreux. Directed by Ducreux. Set by Wakhevitch, costumes, Karinska. At Madeleine Theatre, Paris, Dec. 15, '52; \$3 top.

Eteoneus Louis Ducreux
Menelaus Pierre Dux
Helen Sophie Desmarets
Hermione Anna Gayle
Telemaque Jean Gabriel

"Helen," the Andre Roussin-Madeleine Gray adaptation of the John Erskine bestseller of 25 years ago, "Private Life of Helen of Troy," is a Paris smash despite some critical groans. Book serves Roussin as a nice springboard for some witty gab. There is little action, but as Roussin has a gift for making talk entertaining, all is well and "Helen" doesn't lag or

break down. First National bought the screen rights in 1927 and made a silent version with Alexander Korda directing. Warners now owns the book and has announced a remake.

Comedy deals with the post-Trojan war life of Helen and her family, and commences with the return of Menelaus and Helen to Sparta at the war's finish and their efforts to forget the recent unpleasantness. Both are occupied in arranging the marriage of their daughter, Hermione, to Orestes, when news arrives that Orestes' mother has murdered his father and that Orestes has murdered his mother in revenge.

Hermione, however, will not be put off and goes away to marry Orestes against her parents' advice. Helen and Menelaus are depressed for a few moments but just then Telemaque, son of Ulysses, shows up and installs himself as house-guest. He starts making eyes at Helen behind Menelaus' back and the play finishes with the suggestion that there will be more infidelity on Helen's part in the near future.

The Roussin writing is tops in smooth, continental sophistication and the Paris audiences eat it up. He has managed an explanation of the plot with dexterity, having old servant Eteoneus open the play with a confidential speech to the customers. Last scene is acted out in pantomime, with Eteoneus making some conclusive remarks.

Sophie Desmarets is a nifty Helen, bringing humor and grace to the role. Pierre Dux, who has the longest assignment, gets all yocks possible as the good-natured, cheated husband, Menelaus, a favorite and traditional character of French drama. Louis Ducreux makes the most of Eteoneus, aged family retainer and sort of stage manager of the comedy's activities. Anna Gayle makes a pert Hermione and Jean Gabriel registers in the brief, wordless bit as Telemaque.

Set of the royal palace by Wakhevitch has high polish of comedy itself, and costumes by Karinska have swank appeal. Ducreux's direction shows understanding of "Helen's" main flaw—lack of action—and avoids any holdup in movement. "Helen" is a solid sell-out with heavy advance sale.

Curt.

Le Bonheur Des Mechants (THE LUCK OF THE BAD)

Paris, Dec. 20.

Jacques Truchot production of drama in three acts by Jacques Deval. Stars Elvire Popesco, Renee Devillers, Henri Guisol. Robert Vattier. Directed by Deval. Set by Denis Martin; costumes, Flore Cardin. At Bouffes-Parisiens Theatre, Paris, Dec. 9, '52; \$3 top.

Coralie Azakian Elvire Popesco
Fanny Rigaud Joelle Janin
Firmen Philippe Kellerson
Jerome Philippe Janvier
Anais Massoubert Francette Vernillat
Comtesse de Bolones Yvonne Hebert
Dr. Walter Floyd Jean Danet
Pauline Mariotte Renee Devillers
Valentine Mariotte Henri Guisol

Jacques Deval's latest is a costume meller about a Second Empire courtesan, the jewel-thief killer whom she loves, and a romantic, musical composer whom she destroys. Story belongs back in the period of crinoline costumes and seems at times to be a revival of some lesser Sardou opus. Written as a vehicle for Elvire Popesco, it is more a show-piece for support-comedian Robert Vattier who, as a vain, pompous Napoleon III chamberlain, steals the evening. N.Y. legit chances are meagre.

Play deals with Coralie Azakian, 1850-1860 era mistress, a watered-down version of Zola's Nana, and a femme who ruins all men who come in contact with her. She is murdered as the final curtain falls by the only man she ever loved, a jewel burglar disguised as a British medico who has gotten into her

good graces for the purpose of stealing diamond necklaces and slitting her throat.

To begin with, the play hasn't the mark of heavy melodrama and seems to be light comedy, but coagulation occurs when the ex-lover, a mad, drunken musical genius, shows up seeking employment as a butler. From then on, one suspects the worst and expectations are fulfilled.

Miss Popesco tries hard to give the lead role lift and humor, and appears to advantage in a handsome wardrobe. Henri Guisol is good as the butler-composer-lover and so is Renee Devillers as his parlor-maid wife. Star performance is that of Robert Vattier as the resigned, foolish older man who is wasting time and money in silly sugar-daddy romance. Jean Danet registers as a sleazy medico and rest of company is well cast. Costumes and single set are right in evoking the period, but "Luck" is pretty old, sluggish stuff. Costume melodramas might still draw at the b.o., but this one is dated.

Curt.

Opera, Film Excerpts To Highlight Hurok Dinner

A concert version of "Don Giovanni" and highlights from the 20th-Fox film big of Sol Hurok, "Tonight We Sing," will be features of the dinner concert in honor of impresario Hurok, which will be presented by the American Fund for Israel Institutions at the Waldorf, N. Y., Jan. 8.

Ezio Pinza, Roberta Peters and Jan Peerce, will take part in "Giovanni," with the Philadelphia Orchestra under Leonard Bernstein assisting. Tamara Toumanova will also do a ballet solo.

Break-In of 'Picnic' Skedded for Columbus

Columbus, Dec. 30.

"Picnic," new William Inge play, will be brought to Columbus for its final rehearsal and break-in, opening Jan. 15. Company is due here Jan. 12 for dress rehearsals.

Ralph Meeker and Janice Rule are starred and Eileen Heckart and Peggy Conklin hold down supporting roles. For Miss Heckart, this will mark her first appearance as a professional in her home town. She left here more than 10 years ago and has been active on the New York stage and in radio and television ever since.

Co-producer Joshua Logan, Inge, Jo Melziner, who designed the set, and Armina Marshall, representing the other co-producer, the Theatre Guild will be here for the premiere. The Melziner-designed single, by the way, is so huge it will require two baggage cars to carry it.

After a three-day run here, "Picnic" will play a week each in St. Louis and Cleveland and two weeks in Boston prior to its N.Y. opening, tentatively scheduled for Feb. 18 or 19.

Rash

Continued from page 47

because of financing difficulty is further evidence of this situation.

Of the current Broadway shows, those with associate producer or temporary co-producer status include "Children's Hour," "Deep Blue Sea," "Moon Is Blue," "My Darling Aida," "Pal Joey," "Seven Year Itch," "Time of the Cuckoo," "Time Out for Ginger" and "Two's Company."

Among the incoming or in-preparation productions with such status are "Be Your Age," "Intruder," "Love of Four Colonels," "Hazel Flagg," "Josephine," "Maggie," "Midsummer," "Camino Real," "Emperor's Clothes," "Carnival," "Cusine des Anges," "Mile High," "Picnic," "Room Service" and "Where Late the Sweet Birds Sang."

In a few instances, the associate producer has apparently acquired that position through holding the rights to the script, or for some other reason other than access to investment coin. But generally the associate deals and even co-producer combinations are strictly financial arrangements.

Legit Followups

On Borrowed Time (ALCAZAR, FRISCO)

San Francisco, Dec. 30.

The Richard Krakeur and Randolph Hale production of "On Borrowed Time" at the Alcazar has not lost an iota of its charm and poignancy in the 15 years since it first saw the light of day on Broadway. It still holds its audience, still looses the tear ducts. It is a remarkably undated revival.

Moreover, superb performances by Victor Moore as Gramps and David John Stollery as Iud again elevate the vehicle to hit stature, with the supporting artists, including Leo G. Carroll as Mr. Brinks and Beulah Bondi as Granny scoring with trenchant performances. Melinda Markey, Russell Hicks, Kay Hammond, Thayer Roberts, Michael Jeffrey and Larry Barton all handle their chores with infectious feeling and understanding. This is an exceptional offering of a worthwhile play.

Moore is notable in his role as the beloved old man who confronts death in the defense of his grandchild. His pinpoint timing, brilliant understatement and complete identification with the character role, brought him a warm audience reaction opening night (29) that was sustained throughout his performance. There wasn't a moment when Moore and Gramps were not one and the same person. Young Stollery's portrayal was equally convincing. Direction by Demetrius Vilan was effective in all phases.

Ted.

Pal Joey

(BROADHURST, N. Y.)

When Helen Gallagher left the cast for the title role assignment in the forthcoming musical, "Hazel Flagg," the "Pal Joey" management got a payoff replacement in Nancy Walker. For in the role of Gladys Bumps, the nitery doll who'd do anything for a quick buck, Miss Walker gives the part the kind of humor and vitality more akin to June Havoc's characterization (in the original 1940 production) than was Miss Gallagher's. It's unfortunate that she'll be forced to exit the part within the next couple of months due to forthcoming motherhood, as her performance gives the production a distinctive spark.

Miss Walker eschews her familiar mugging and buffonery style in the development of the part. Her laugh lines as well as her warbling chores are delivered smartly. Her "terping" in "The Flower Garden of My Heart" number is a yock winner and she adds plenty of zest to "That Terrific Rainbow."

Production, which is rounding out its first year, remains exuberant, with stars Vivienne Segal and Harold Lang continuing in socko groove.

Gros.

Guys and Dolls (HANNA, CLEVELAND)

Cleveland, Dec. 30.

Dice-shooters continue to roll out musical naturals in the touring "Guys and Dolls" company which Charles Fredericks joined at the Hanna Monday (29), taking over the role of Sky Masterson from Allan Jones with generally satisfactory effect.

Fredericks had several uneasy moments at the first-night midway mark, when he momentarily lost the rapid-fire rhythm of the role as big-stage gambler. Cuban nitery scenes nearly threw him off and he had to sweat it out to catch up with the others.

Although using hands woodenly at times, he catches the racy, sardonic feeling of the part admirably, putting in some light touches of his own. His baritone pipes are agreeably mellow enough to do full justice to the Frank Loesser song hits, while chasing Jeanne Ball, the mission girl. After getting rid of a bit of extra poundage and operetta gestures, Fredericks will be plenty okay.

Mike Mazurki, recent addition to the national troupe, socks across broad comedy as Big Julie from Chicago, a trifle better than Slapsie Maxie Rosenbloom last did in the part here.

Pamela Britton again does a farcical runaway in the brightly-keyed caricature of the marriage-hungry Miss Adelaide, laying down the show's best ditties with unerring sharpness. Julie Oshins as

her objective also tightens up the famous floating crap game as its operator.

Miss Ball shows a tendency to slur high notes in the Havana tipsy scene, but looks fetching. Technically and talent-wise, this edition usually maintains satisfying standards, which should climb higher after Fredericks gets several performances under his belt.

Pull.

Current Road Shows

(Dec. 29-Jan. 10)

"Anonymous Lover" (Larry Parks, Betty Garrett)—Davidson, Milwaukee (29-3); Lyceum, Minn. (5-10).

"Bat" (Zasu Pitts, Lucille Watson)—Shubert, New Haven (31-3); Locust, Philly (5-10).

"Be Your Age"—Locust, Philly (29-3); Shubert, Wash. (5-10).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Royal Alexandra, Toronto (29-3); Grand, London, Ont. (5-6); Erlanger, Buffalo (7-10).

"Borrowed Time" (Victor Moore)—Alcazar, S. F. (5-10).

"Call Me Madam"—Forrest, Philly (29-10).

"Constant Wife" (Katharine Cornell, Robert Fleming, John Emery)—Selwyn, Chi (29-10).

"Country Girl" (Robert Young, Dane Clark, Nancy Kelly)—Blackstone, Chi (29-10).

"Dial 'M' for Murder" (Richard Greene)—Wilbur, Boston (29-10).

"Fifth Season" (Richard Whorf, Menasha Skulnick)—Walnut, Philly (29-10).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Cox, Cincy (29-3); Nixon, Pitt (5-10).

"Gigi" (Audrey Hepburn)—Harris, Chi (29-10).

"Gilbert and Sullivan" (Chartock)—Shubert, Chi (29-10).

"Good Nite Ladies"—Nixon, Pitt (29-3); Virginia, Wheeling, W. Va. (4-7); Memorial Aud., Canton (8-10).

"Guys and Dolls"—Hanna, Cleveland (29-10).

"I Am a Camera" (Julie Harris)—Curran, S. F. (29-3); Mayfair, Portland (7-10).

"Intruder" (Eddie Dowling, Margaret O'Brien)—Shubert, Wash. (29-3); Parsons, Hartford (5-7); Shubert, N. H. (8-10).

"John Brown's Body" (Tyronne Power, Judith Anderson, Raymond Massey)—Playhouse, Wilmington (2-3); Mosque, Newark (4); Constitution Hall, Wash. (5); Lyric, Baltimore (6); Municipal Aud., Norfolk (7); Mosque, Richmond (8); U. of N. Carolina Aud. Chapel Hill (9-10).

"Josephine"—Playhouse, Wilmington (8-10).

"Love of Four Colonels" (Rex Harrison, Lilli Palmer)—Colonial, Boston (29-10).

"Maid in the Ozarks" (Bert Wheeler)—Erlanger, Buffalo (29-31); Shea's, Bradford, Pa. (1); Erlanger, Buffalo (2-3); Royal Alexandra, Toronto (5-10).

"Midsummer"—Parsons, Hartford (31-3); Plymouth, Boston (5-10).

"Mister Roberts" (Tod Andrews)—Robinson Aud., Little Rock (26-27); Municipal Aud., Shreveport, La. (28); City Aud., Jackson, Miss. (29); City Aud., Vicksburg, Miss. (30); Civic, New Orleans (31-4); Aud., Mobile (5); Albany, Albany, Ga. (6); WHVA, Richmond (8-10).

"Oklahoma"—Geary, S. F. (29-10).

"Paint Your Wagon" (Burl Ives)—Shubert, Boston (29-10).

"Paris '90" (Cornelia Otis Skinner)—Biltmore, L. A. (29-3); San Diego (5-6); Civic Aud., Pasadena (7); Aud., San Bernardino (8); Lobero, Santa Barbara (9-10).

"Point of No Return" (Henry Fonda)—Shubert, Detroit (29-3); Hartman, Columbus (5-10).

"Strike"—(Van Heffin)—Victory, Dayton (29-31); Hartman, Columbus (1-3); Cass, Detroit (5-10).

"South Pacific" (Janet Blair, Webb Tilton)—City Aud., Houston (29-3); Civic, New Orleans (5-10).

"Stalag 17"—Erlanger, Chi (29-3); American, St. Louis (5-10).

"Strike a Match" (Pat O'Brien, Eva Gabor, Richard Egan)—American, St. Louis (29-3); Music Hall, Houston (6-8); Texas, San Antonio (9-10).

"Top Banana" (Phil Silvers)—Great Northern, Chi (29-10).



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Maas Reports

Continued from page 1

Yanks-French Deal

Continued from page

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* * *

OUT NEXT WEEK

Dogs and Houses for Sale

This Is a Vice-Prez?

A Dog to Remember

So whenever we left for Hollywood after that they would wave back to his grave and say, "Goodbye, Mr. Boodles. We'll be back soon."

WB's \$7,229,000 Net

Continued from page 7

the depreciated book value of the property. Company notes that the insurance claims were for a substantial greater amount than the book value of the properties. It notes that final determination of the assets to be replaced and treatment for income tax purposes of the excess of the insurance proceeds have not yet been determined. As a result, it says that no portion of the excess has been reflected in the net profit for the year.

Declaring that the operating results of the company for the quarter ending Nov. 29, 1952, are not yet available. WB notes that it expects the profit will be considerably less than the \$4,170,000 earned for the same quarter last year.

1952—Big Grosses, Low Profits

Continued from page 14

promote more touring shows by investing in road production.

As a permanent factor, the CLT campaign is obviously limited by the number and quality of touring shows available. The latter clearly depends on the supply of suitable scripts. On that basis, neither looks too promising as a long-range prospect.

Chicago Exhibitors

In State of Optimism

Chicago, Dec. 30.

Chicago exhibitors are in a state of restrained optimism, just hoping that 1953 will hold up to the last six months of 1952. Last half of '52 seems to have stemmed the tide of closing theatres and falling receipts. While there aren't any new theatres opening or scheduled in the near future, the flood of shutterings seems to have ceased, at least for the moment.

Chicago October tax receipts showed an increase over a year ago, and the November report was off only half of 1% from 1951, the smallest rate of decline in the past four years. In addition, most of the theatre large-screen TV efforts have been successful. All in all it's been good so far.

While the summer's usual dol-drum and reports of the political conventions were expected, to hit the boxoffice extra heavy this year, most owners were surprised at the light punch they had to take. Of course, Chicago Theatre, with the town's lone vaudeville offerings, swept up again. In addition, there were several long-run attractions, "Greatest Show on Earth" settling 17-week record at the Palace and "Quo Vadis" at the Oriental doing 10 weeks.

Pace kept up this fall with attractions showing little sign of a letup over the summer. Many of the attractions were upped-priced releases, and also several of the Loop film houses boosted their admission. Attendance-wise it hasn't hurt any as yet. Nabs have been doing fairly well, with about 12 houses re-lighting after closing during the hot weather.

There continues to be an increase in the number of houses using foreign product. At present, almost 24 rely almost exclusively on foreign films, mainly British. In addition, there is acceptance by about 80% of the rest of the houses for top import product.

Drive-ins have been doing very well here, although not up to sock results of 1951, but weather and politics on teevee hit them a little harder than the regular theatres. However, several stayed open until Thanksgiving. Ozoners here can play day-and-date with the Chi first-runs, and most of them double their pix.

Theatre teevee had a healthy year, except for the Paramount in Gary, in the midst a national steel strike. However, none of the houses televised football this year, leaving only boxing as the main fare. Vaudeville, once the mainstay of many houses, is now limited just to the Chicago Theatre, which has been doing well since the beginning of summer with name lures.

1952 Spotty at B.O.

For New Haven Amus.

New Haven, Dec. 30.

In retrospect, the year 1952 shapes up as a spotty one for this moderate-sized show biz center. There are probably few cities of comparable population that house such a wide variety of potential diversion under a single sky-piece.

In addition to obvious film fare, which gets pretty thorough coverage not only via standard houses but also by drive-ins, community has a comprehensive entertainment menu that includes the country's Grafe-A legit at the Shubert; local and network television via WNHC-TV; top blade shows like "Ice Follies" and "Ice Capades" at the Arena; bigtime concert series at Yale's Woolsey Hall; a lively summer amusement park in Savin Rock; five strawhats within an hour's ride; pop concerts in Yale Bowl; occasional vaude and name bands; a variety of nite spots; etc.

With such an extensive list, attempting to lure the spender's dollar, it isn't surprising to note that the dollar has been spread pretty thin over the amusement industry as a whole hereabouts for the 12 months of 1952.

Pix have had their ins and outs,

and the situation in general can be boiled down to a status that has already been defined elsewhere numerous times, viz.: when a house has a good film, it does biz; when a house has a good film, it does biz; when it doesn't, it doesn't... period.

TV has had its innings here during '52 and has steadily increased its following. Indications that the medium is still in the novelty stage for many citizens is pointed up by the fact that, while some of the increased sales merely mean the acquisition of a more modern set by an established fan, by far the majority of the sales represent first-time buys. This increased activity has had the obvious effect of putting the brakes on other types of entertainment, meanwhile upping the stock of local WNHC-TV. Of interest is the fact that when a local transportation company applied for a boost in fares, it claimed that video kept people home instead of coming to town for entertainment, thus creating a loss of transportation revenue that required replacement via increased fares.

Spotty is the 1952 word for local legit also. Shubert, with its nationwide reputation for incubating new ones, has encountered a situation of shopping similar to the pix problem. No longed do ducat-purchasers flock to everything that comes along. They wait for the good ones... and the fact that there haven't been too many of those for the last half of the '51-'52 season and the first half of the '52-'53 season means that biz has been teetering on a see-saw all year. House records have been established in both directions. Year, as a whole, can be rated only fair, with not a single smash hit preem-ing here.

Name bands and vaude called it a day after a couple of abortive tries, but "Ice Capades" and "Follies" found profit in their annual stopovers. The Olsen & Johnson-Skating Vanities played to a host of vacant pews.

Summer, on the whole, was stagnant from a b.o. angle. Pop Concert series was nothing to write home about from a black ink viewpoint; Ringling-Barnum laid an egg in its one-day stand; Savin Rock park rang up an indifferent overall season despite occasional flurries; and the general response to strawhat fare was lukewarm.

Nite spot action simmered down to weekend biz, and not a sensational lot of that either.

All in all, amusement purveyors are not too sorry to see '52 fold up its tent as they cross their fingers for the new upcoming 1953 season.

End of '52 Finds

Mpls. Amus. Lagging

Minneapolis, Dec. 30.

End of 1952 finds the local entertainment industry, and particularly film exhibition and the better supper clubs, still Aundering in more or less doldrums. Its sad plight continues to be blamed principally on TV, but with a full realization that a part has been played by such other adverse factors as general economic conditions resulting in reduced entertainment purchasing power, continuous emergence of more competition, in addition to video, for the entertainment dollar, and high theatre-going and supper club costs, including transportation, parking and baby sitting.

There is no diminution in fears anent the future, despite a bolder front and a surface optimism in some quarters, and the uncertainty confronting the industry seems no less than it was 12 months ago, according to such comparatively optimistic leaders as Harry B. French and Bennie Berger, Minnesota Amus. Co. (United Paramount Theatres circuit), president and North Central Allied head, respectively. There is a hope that Cinerama and third-dimension pix may help to effect a boxoffice revival. Also, the anticipated elimination of the 20% admission tax, the improvement in screen product and the increasingly fewer theatres in consequence of shutterings, along with the wearing off of TV's novelty and the sameness and inferiority of much video fare, may reverse the present downward trend.

While the picture generally is dark, drive-in theatres here and throughout the territory have, for the most part, had another profit-

able season and the legitimate presently is enjoying a greater degree of prosperity here than for many years. Moreover, if such entertainment as wrestling and sports like U. of Minnesota football and professional basketball may be included in the show-business category the situation stacks up as far from hopeless. They've all done very well and continue to thrive.

Then, too, theatre bars here have been rolling along on all cylinders since they started turning to strippers and exotic dancers for their entertainment pieces-de-resistance. On the other hand, burlesque, as usual, is hanging on by the skin of its teeth, the one local theatre, the Alvin, devoted to this form of amusement, having the toughest kind of sledding, particularly during the period preceding its closing for the preholiday term. And, returning to sports, American Association league baseball had a dismal season.

Neighborhood and suburban film theatres are in the worst shape, but the situation isn't too healthy downtown, either. Since TV's advent three years ago, four Twin Cities downtown theatres, two each in Minneapolis and St. Paul, and 14 neighborhood and suburban houses have given up the ghost. Industry leaders believe that Minneapolis eventually will have to do with at least one and possibly two or three fewer downtown theatres. Also, it's a known fact that many more neighborhood and suburban houses are in a bad way. But three independent neighborhood and suburban theatres with a "fine arts" policy are doing relatively well. At least, their grosses occasionally range from \$1,200 to \$2,000 a week, which is much more than the average competitor is able to chalk up. They play foreign pictures almost entirely, many of them first-runs.

In surveying the drive-in theatre and legitimate scenes, consideration, of course, must be given to the fact that their seasons are brief. The ozoners are lucky if they are able to operate a total of five months a year. The Lyceum, local home of legit, has had only eight shows so far this season, and there are no bookings definitely in prospect for the rest of the season. But the eight all racked up splendid grosses, giving the house its best season in many years.

Springfield Once Used To Buy Anything—Once

Springfield, Mass., Dec. 30.

This was a town which once would buy anything, from the Cherry Sisters to the Boston Symphony. Today it's a town that is shopping carefully, and buying little.

City is focal point of area known as "Greater Springfield," with potential draw of 500,000, but neither pix, legit, nor longhair draw anything like what they need to sustain themselves.

Pix and legit have fared the worst. One film house, the Broadway, property of Western Mass. Theatres, hasn't opened doors all season. It is also fixed up for legit. Second-runs have cut out weekday matinees; first-runs shrug and say "we're getting our share," which means there isn't enough to go around. Open-airs have cut into pix biz downtown, where houses now have to rely largely upon what they can get when former are shut, despite air-conditioning and other attractions.

Two-week run for pix used to be ordinary. Now it seldom happens, except in case of "Quiet Man," and big Technicolor musicals, largely at Loew's Poli. Video is obviously hitting hard, with some reports as high as sale of 1,000 sets a week in area. New, local station, WWLP, headed by William L. Putnam, is to go into operation soon on 5-to-midnight basis.

Legit very spotty. Good b.o. for bright, classy hits such as "Gentlemen Prefer Blondes," but n.g. for Gilbert & Sullivan; medium for Cornelia Otis Skinner. 1,500-seat Court Square is meeting competition from Municipal Auditorium, hired by outside promoters for First Drama Quartet, Elsa Lancaster, et al., and 3,000-seat West Springfield Coliseum, for Martin and Lewis, and ice shows.

St. Loo Legit Hardest

Hit of the Amus.

St. Louis, Dec. 30.

Show biz has been limping along in St. Louis since the teoff of the 1952-'53 season, with the American theatre, the No. 1 legit house of the town, being hardest hit. Since the late opening (Oct. 13) the house has been dark for five weeks, end-

ing Dec. 27, due to switching in bookings and closing of pieces skedded for local showing. "Gentlemen Prefer Blondes" and "Jane" both closed before reaching St. Louis, and "Top Banana" and "Paint Your Wagon" were diverted from St. Louis. House lights Dec. 27 with "Strike A Match."

When pieces have been available here biz has been good. "Call Me Madam," in a two-week stand at an upped scale, grossed \$70,000; "I Am A Camera" raked in \$21,000, and "Bagels and Yox" grabbed a swell \$21,000 in one week.

The Ansell Bros.' midtown Empress, with a \$2.50 top prevailing through the season, an increase of 50c over last season, has a policy of bringing visiting stars to its resident stock cast, and grosses have ranged from \$8,000 to \$18,000. Visiting players are working on a percentage scale whereas last season they received a flat guarantee. The Ansell, owners of a chain of pic houses, lost \$34,000 in their first legit venture.

Biz at the pix houses, after a terrible summer slump, has picked up and films such as "Ivanhoe," etc., even at upped scale, have registered fine grosses. This is a conservative town and natives follow the state slogan "show me" before buying. Exhibits attribute the falling off of biz, reported to be from 15% to 20% down from last year, to the inroads of seven ozoners in the immediate St. Louis area and TV. There are more than 450,000 video sets in St. Louis and surrounding territory.

Name bands are being constantly booked into the Casa Loma, a widely patronized ballroom in South St. Louis, with the admish being upped on occasions. And smaller bistros also provided lesser names for dansapators.

The three largest niteries, Boulevard Room, downtown, and the Chase Club and Town and Country in the west end are clearing the nut and just recently the management of the Boulevard Room cut the four-week engagement of floorshows to a fortnight, the same policy that prevails at the Chase. The Boulevard Room also brought back its line of six lookers and this constitutes the only line in a local niterie. Jukebox biz is good as the music boxes are to be found in almost every public spot.

The Grand, a Hirsch unit, is the sole burlesque house, and since the closing of the Jefferson Barracks, south of St. Louis, as an Army training center, biz has not been too good.

What's Happening In Buffalo Shouldn't...

Buffalo, Dec. 30.

Somewhere, O. Henry, after observing that nothing ever happened in places like Nashville or Buffalo, proceeds to spin a yarn of romance under the magnolias in Nashville. The story concludes with the author raising his literary eyebrows and inquiring, "I wonder what's happening in Buffalo?"

Well, if the inquiry relates to show business, what's happening in Buffalo, with very few exceptions, shouldn't happen to a duck in a drought. And speaking of droughts, in undisputed first place on the roster is the legit theatre, which is currently dragging out as dismal a season as the town has seen in its long history. The ranks of legit theatre-goers have tapered off to nearly zero because of the dearth of road attractions and the reluctance of some touring managements to play the town any longer. From August to date eight legit shows have stopped off here, mostly for four-day engagements. With the exception of "Mr. Roberts" and "Constant Wife," they would have probably done better to have stayed in bed.

"Gentlemen Prefer Blondes," with a pallid road cast, did fairly well, but the rousing "Paint Your Wagon" fell flat on its face, while tidbits like "Anonymous Lover" are something for the birds. Eight indifferently received three or four-night legit shows in five months are all Buffalo has been able to attract so far this season, and this in a town which once supported two legitimate theatres, each with 40 attractions a season. Except for the macabre comment that Buffalo has degenerated into an indifferent four-day stand (splitting the rest of the week with Rochester and with many top attractions avoiding both because unwilling to make the split), further comment on the condition of legitimate drama hereabouts is superfluous.

Some observers seem to think that the rash of strawhats in the locality augurs well for the future

of legit. This may or may not be so, but the fact is that summer impresarios are showing almost uniformly comfortable margins of profit in their operations and there is no question that many are attending the barns who are unaccustomed to visiting legit in the regular season.

As for pictures, the situation remains spotty but hopeful. While everyone agrees that despite a notable dropoff of interest at the boxoffice, there is nothing the matter with film biz that good pictures won't cure. One operator to highlight his claim that good pictures alone are what are needed, points to the fact that last August, during the hottest spell of the summer, "Quo Vadis" (M-G), at increased admission prices, broke the 25-year boxoffice record of his sub-run house. Top pictures do bumper business hereabouts, but there just doesn't seem to be enough of them available to keep the public activating the turnstiles.

The 10 drive-ins operating in the local area during the past summer all did from fair to excellent business, and there is bold talk of some entering the lists shortly for earlier availabilities.

In the nightclub field, the town is studded with minor spots, all advertising hectically and all appearing to be doing business. At the top of the heap, the Town Casino, followed closely by the Chez Ami, and with McVan's only a cut below, are all outstanding operations.

The strong and ever-present threat of the demise of flesh entertainment highlights the potent fact that a score of concerts, readings, personal appearances and the like at the chi-chi Kleinhans Music Hall play to sellout business. As far as Buffalo is concerned, it appears that the mere announcement of a bevy of star names intoning some high-powered poem or play in person, or of a group of be-bop performers in for an evening of uninhibited musical sending, is sufficient to jam the 2,500-seater.

Bridgeport Quiet

Despite Big Payrolls

Bridgeport, Dec. 30.

For a defense boomtown where unemployment is lowest in years and Chamber of Commerce statistics evidence high payrolls, savings and store-spending, Bridgeport has been remarkably quiet on the show front.

Legit bookings at the Klein Memorial Auditorium have been practically nil, and the only offering this season, Joan Blondell in "A Tree Grows in Brooklyn," was a disappointment.

First-run film houses report a slight increase over '51, with support of outstanding attractions, even at boosted scale, indicating public readiness to pay for such product. One of main stems, the Loew-Poli Globe, has cut-to-weekend operation. Several nabes are dark, and as a whole the nabes have been complaining. Bridgeport's only art theatre, the Art Cinema, now in second year of policy, is not doing as well as in first.

Ritz Ballroom, state's No. 1 all-year dancery, reports names on upgrade. Biggest draw of season has been the Eckstine-Shearing-Basie-Ellington all-starer, which pulled 2,500 at \$2.40 top, and Ralph Flanagan was second with 2,000. At Pleasure Beach, summer resort, Billy May was the season's topper.

Bridgeport, a TV-addicted city within the radius of New York channels as well as WNHC-TV, New Haven, will have its own telecaster, Channel 43 UHF, early in the new year.

WICC, the 600-kc. broadcaster which is hoping the new TV will be the first UHF on the air in New England, has had its best local biz year of the decade since the station was taken over from Tom O'Neil by Phil Merryman and associates, who shut down WLIZ in making the move.

Upward Trend In

Ottawa Show Biz

Ottawa, Dec. 30.

An upward trend in business conditions generally, plus better product, has resulted in noticeably upped show business in the Ottawa area. Ottawa's show biz is mainly filmers, and both chain and indie houses report a good year.

Famous Players-Canadian Corp. houses have had better boxoffice than last year, and 20th Century Theatres generally report improved biz. 20th's key house, the Elgin, benefited from several long (Continued on page 53)

1952—Big Grosses, Low Profits

Continued from page 52

holdovers, notably "The Quiet Man" with 10 weeks. Elgin's sister house, the Little Elgin (operated as dual theatres, in one building, as either separate or combined films) has kept to an art policy and has done okay with it. Odeon, city's second largest major filmer, is the only one reporting no important biz increase.

Canadian Repertory Theatre, stock company playing its fourth season in La Salle Playhouse, has had a better season than last, and believes reason is a better selection of plays and institution of a subscription policy giving customers five \$1.25 seats for \$5. CRT, which scales prices from 60c to \$1.25, had biggest week of its existence with "The Cocktail Party" in November.

Orchestra biz is down a little. Decrease wasn't in bookings but in the trend, which is general, to cut size of bands. Some groups that used to use 12 to 14 men are down to six now. There are seven bands on contract spots here, hotels and niteries.

Niteries have done okay this year, with business up over last year. Fairmount Club increased capacity and booked better type of show to get greater returns. Gaitaneu Club upped its promotion this year and plugged all angles of theatre-restaurant biz which, with better-type acts, got more satisfied customers, hence better biz, in spite of road construction in autumn between city and club.

Ottawa gets only sporadic television reception from Montreal, and some U.S. points, so TV had no effect whatever on local show biz scene.

Kansas City Spotty; Drought a Big Factor

Kansas City, Dec. 30. Looking over the local show biz scene, activity for the year would have to be tagged as spotty. Nearly every branch had its ups and downs, some branches sharper than others.

Steady would be the word for some, particularly radio and pictures. Five principle radio stations here have plugged right along, and all have had a good year. Most expect 1953 to hold the pace.

A newsworthy event in radio was the opening in Kansas City of KPRS as one of the few all-Negro owned and operated radio stations in the country. It was bought by Twin Cities Advertising Agency and moved here from Olathe, Kans. Another new station has been announced for Kansas City, but is not yet under way.

Picture biz held its own when the attraction was there, despite weather, television and many other distractions. But it was too far and few between attractions.

The weather made its inroads into show biz, particularly film houses. The area was plagued by two drought periods, one in early summer, another in the fall, making these reasons shaky for the outstate houses. It was somewhat reflected in city biz, where theatres had a good run in early fall, but tapered off later when effects of the long dry spell began to be felt.

Essentially an agricultural economy, the area basically benefited from the biggest wheat crop in history and a steady corn crop, which have kept the income brackets up and made recovery quick when the picture houses had something to offer.

Legit, too, had a spasmodic year in 1952. It rode high at times, with "South Pacific," "Guys and Dolls" and "Call Me Madam," but it had some dismal days, too, such as "Darkness at Noon," "Rose Tattoo," and others. Most attractions were under the banner of the Fox Midwest circuit in its deluxe Orpheum, but the season was intermittent, with not enough attractions available.

Vaude was almost nil for the year. A unit with Patti Page and Clyde McCoy did moderate biz in a week in the Midland Theatre, while Phil Spitalny and his all-girl crew were farish in a week last fall in the Missouri.

One field in which talent gets some play is nightclubs and hotels, town having a singularly astute spot in Eddy's Restaurant. With a downtown location and no affiliation with a hotel, the three Eddy brothers have operated for over

two years now with a house orch and change of acts every two weeks. They have veered into some of the better names and have done consistently good biz. The Tony DiPardo Orch is in its second year here.

Otherwise, for night spots the town depends on the Hotel Muehlebach, with its Terrace Grill and travelling bands; the Hotel President and its Drum Room, with top-notch small combos and occasional acts, and some deluxe dinner (with music) spots. Phil and Charles Maggio operated their established Southern Mansion for the early part of the year with name acts, but this fall and winter have gone along with a house orch and have omitted the acts.

A single burlesque house, the Folly, has operated regularly during the season over the past few years on a five-day week, about the only outpost in the theatre world for live talent here.

Music fares somewhat better, the Pla-Mor Ballroom bringing in the top bands, usually for one nighters on Saturday. Some big-name units also have played the Auditorium to satisfactory grosses.

Columbus B.O. Spotty; 'Madam' Topped Legit

Columbus, O., Dec. 30. Boxoffice here has been spotty generally. Legit could be graded from fair to good, with only "Call Me Madam" doing top business.

"Paint Your Wagon" did well, but Cornelia Otis Skinner's "Paris 90" sketches hit a bad date (Thanksgiving), and weather cramped the American Savoyards here. The Slavenska-Franklin Ballet, on the other hand, came through neatly.

Pix had their ups and downs, with this city pretty generally reflecting the rest of the country, i.e., top-drawer product drew the crowds while the run-of-the-mill items served to keep things going profitably. "Quiet Man," "Ivanhoe" and some spectaculars were held over for a good return. The World, city's only art house, has developed quite a following. Some pictures, such as "The Promoter," which got quick showing after N. Y. premiere, were held as long as three weeks. Only in neighborhood houses has television taken its toll of the crowds but just how deeply the cut is, no one has been able to figure.

Concert biz is up over last year, although it nowhere approaches the number of dates played in the years right after the war.

Deshler-Wallick Hotel has returned to name-performer policy for its Ionian Room after a layoff. Hildegard did excellent business. Dagmar cost them money and Rudy Vallee did profitable biz.

Pix Hold Own in Cincy, Cafes Off, Ditto Legit

Cincinnati, Dec. 30.

Cincy boxscore on 1952 show biz branches has more ups than downs, pointing to a general climb over '51. Winners were led by records, with dealers chorusing claims for a best-ever year, and included sheet music sales and dance band draws.

Pix trade at least held its own, though eight more nabes folded. This came in face of continued climb of TV installations, now figured at 400,000 sets and within 10% of the area's saturation point. Nightclubs slumped in number, patronage and talent buys, notably on the Kentucky side of the Ohio River, where the Kefauver quivers are still felt.

Legitimate theatre is off about 15% so far this season. Vaudeville is a complete blank, the big RKO Albee, only house with such fare in recent years, being sans flesh for months and with no bookings in sight.

Burlesque is holding its own at the Gayety, Jack Kane circuit link, with a \$1 top for 29 performances weekly on probable 36-week season.

Cincinnati Garden is recovering from financial reverses. The 12,000-seater had swell returns on "Ice Follies," is doing big on ice-skating and has more basketball and show bookings than last season. Hockey team, Mohawks, in International League, is drawing only fairish. Sports and outdoor amusements attracted more customers last year.

Coney Island, Cincy's popular

amusement park, chalked up a banner year. Its Moonlite Garden, playing name bands, was up 8% on dance biz, Edward L. Schott, president and general manager, reported. Stan Kenton and Billy May were biggest tuggers. Additions of Joliet Ray and Four Aces for separate weeks brought rewards.

Kentucky spots still dominate Greater Cincy's night life. Closing of Lookout House via liquor license cancellation leaves Beverly Hills as standout. Latter has a talent budget of from \$4,000 to \$10,000 weekly, varied by names. Latin Quarter puts out \$2,500 to \$3,000 weekly for bands and acts.

Niteries Lone Amus. Up in '52 in Phoenix

Phoenix, Dec. 30. Show biz elements here enjoyed anything but a banner year in 1952, lone exception being the niterie trade, which reported hefty increases of from 20 to 25% over 1951.

Film houses slipped last year's grosses, and the town's only professional legit house, the Sombra PI house, also took it on the chin. Conversely, the Phoenix Little Theatre did okay.

Upbeat biz among the niteries is attributed to the plethora of conventions that hit the town this year, with hotels also getting in on the boom. The visiting firemen invariably make the rounds of the night spots but pass up theatres. Legit and film houses depend upon local support for subsistence, and it fell short of the mark in 1952.

Distributors Face

Continued from page 5

to set an important precedent since the city is understood to be planning similar assessments also on the television networks and advertising agencies striking prints in N. Y.

Sales tax would be imposed on this basis: Where the contract provides for the producer to deliver the negative to the distrib, the city would collect 3% of the producer's share of the world-gross. Where the contract does not specify delivery of negative, a 3% compensating use tax would be imposed on the negative cost. Distribs hold that either basis is illegal and unenforceable.

Reason for the Lopert Films assessment isn't clear since none of the other indie distrib has been notified. Lopert, whose product is mostly British, imports the negative only and makes his black-and-white prints in N. Y. The Fox Movietone assessment was \$100,000. It is understood that the Universal assessment will come to approximately \$2,000,000 on the basis of the sales tax alone. Technicolor pix are not affected since there is no lab in N. Y. equipped to handle Techni prints.

Immediate distrib reaction is that, if the tax goes through, they would transfer their printing operations to Coast labs. This, however, still leaves the accumulated tax coin over the past three years unsettled. With the city trying hard to raise additional revenue, the distribs expect a hard fight on the tax matter.

Misleading Ads

Continued from page 5

is given to the selection of titles, resulting in frequent changes, at the urging of the sales force, before the picture is finally released.

Although there are many instances of title manipulations and advertising switches, a good example of the process is a couple of baseball pictures released during the past year. Both were fictional biogs of noted pitchers. Warner Bros. story of Grover Cleveland Alexander was released under the title of "The Winning Team" after experiments with such titles as "Alexander the Great" and "The Big Leaguer." 20th-Fox's tribute to Dizzy Dean ended up as "The Pride of St. Louis" after consideration of "The Dizzy Dean Story." Attempts were made in the bally for both films to play down the sports angle and build up the romantic aspects.

Thinking of the sales forces was that baseball pix, with a few rare exceptions, are notoriously poor grossers, and, if sold as such, appeal to a predominantly male audience. View of the distrib depart-

ment is that pix with definite limited audience appeal should not be made. It's for that reason that the baseball yarns, although vaguely alluded to as such, were played up for broader acceptance, with the love interest obviously inserted to share the female customers.

The sports-angled pix, according to the film peddlers, are just one aspect of the problem. They contend that there are dozens of other examples of pictures which, if sold straight, would prove duds. Much of the doubt, they argue, could be eliminated if they were consulted prior actual production.

Close consultation between sales and production at Universal has been cited for that company's upbeat performances during recent years. It was at the urging of the sales department that U adopted its popular-appeal type pix, concentrating on sex-spiced action and cornball yarns. Both categories appear to have captured the fancy of the mass audience both in the U. S. and abroad.

Towne, Jax Park

Continued from page 5

ture fails to play out two week-run downtown. For those minor releases, 10 days clearance can be obtained. With the exception of one-week engagements at the Chicago Theatre, such releases fall in the exploitation or "B" class. Other than that pictures must go directly into the nabes unless played first in other than a B&K or RKO house. This gives the indie Loop operator an advantage in buying the major pix.

Both distrib and B&K have petitioned for extended playing time, which has been granted rather liberally in the past year, but in each case Federal Judge Michael Igoe, in whose court jurisdiction for the decree lay, has refused waiting time. If and when defendants can crack that block, they will have accomplished their wishes for major reform of the decision.

Tom McConnell, attorney for both the Jackson Park and Towne, has announced that he will carry the case to the United States Supreme Court.

Huston-Ferrer

Continued from page 3

involved. As for Huston and Ferrer, we think people should know they are being cooperative."

Gough, disclosed for the first time that the Legion has a five-point standard to be met by suspect personalities but stressed "we can't clear people, but when we are satisfied with facts we will call them to attention of people; we will let them know they have met the test which we have established."

Five points are: (1) denounce and absolutely repudiate all past Communist Party or front connections; (2) appear before the House committee, make full public exposure of all past Communist Party or front activities, identifying all those responsible for their own seduction from the path of true Americanism and loyalty; (3) join such patriotic organizations and otherwise support such organizations' publications and movements as are actively, intelligently combating Communism, and demonstrate by contributions of both time and effort that they are now willing to fight as hard and as loyally on the side of America as they had in past on side of enemies of this country; (4) make public declaration of condemnation of Soviet imperialism, aggression against world peace and amity; (5) solemn public declaration of assurance against joining or supporting any Communist Party fronts in the future by first investigating and checking on all appeals to join or support organizations of movements of this type.

Gough has a meeting scheduled with Eric Johnston Office reps to discuss further elimination of any suspected industry workers but the talks have been postponed at least until after the holidays.

Ferrer's N.Y. Stopover

Jose Ferrer, on the Coast for the preem of "Moulin Rouge," will stop over in New York en route to London Sunday (4).

Actor is due in London Monday (5) to supervise rehearsals of "The Shrike," last season's Broadway legit hit in which he starred. It's scheduled to open shortly in the British capital.

'Because You'

Continued from page 4

(AA) pushed up to ninth while "Sound Barrier" (UA) was only a step behind in 10th spot.

Runnerup films were "Battle Zone" (AA), "Everything I Have Is Yours" (M-G), "Pal Gus" (20th) and "Happy Time" (Col), in that order.

Flock of Good Newies

A long string of new, strong pictures was being launched as December ended. "Million Dollar Mermaid" (M-G), currently in fourth week at Radio City Music Hall, shapes up as a winner. "Hans Christian Andersen" (RKO-Goldwyn) also looms as potentially sock based on its showings at two N. Y. theatres where it's still smash in sixth stanzas. Danny Kaye starrer is going out into keys only gradually, with no blanket bookings planned.

"Against All Flags" (U) teed off great in two keys the week before Christmas and is being rated a strong grosser. "Stars and Stripes Forever" (20th) started off smash at the N. Y. Roxy. "Blackbeard the Pirate" (RKO), also new, is faring well on initial playdates. "Abbott-Costello Meet Capt. Kidd" (WB) looms okay, with Xmas week bookings figured to help. "Bwana Devil" (Indie), third-dimensional pic, has done sock on its launchings in its first two cities. "Come Back, Little Sheba" (Par) teed off socko in N. Y.

"April in Paris" (WB), another late-in-month newcomer, started solidly. "Limelight" (UA), now in its 10th sessions at two N. Y. houses, also had several big weeks in San Francisco. "The Savage" (Par) was uneven most of the month. "Outpost in Malaya" (UA) was mainly slow or dull.

"Hangman's Knot" (Col) came through with too many sluggish-to-fair sessions to rate high. "Montana Belle" (RKO), a fairly fresh entry, was spotty. "Operation Secret" (WB) added some sizable coin to the money it rang up in November as fourth place winner.

"The Promoter" (U) continued good to sock, pic being in its 10th great week at N. Y. Fine Arts. "K.C. Confidential" (UA) racked up some good to fast sessions early in the month. "Steel Trap" (20th), which had a few smart stanzas, turned up with others which ranged from slow to poor.

"Thunderbirds" (Rep) registered some good to solid totals. "Yankee Buccaneer" (U) added several profitable playdates while "Quiet Man" (Rep), which has completed the bulk of its principal first-runs, managed some stout sessions.

Nixes 'Privacy' Suits

Continued from page 4

visions of the Utah State and U. S. Constitutions," and that the Utah right-of-privacy statute is not applicable to pix containing portrayals of deceased public figures.

Judge Van Cott further stated that the rights and liabilities of the Donahue heirs must be determined by the law of the locale where the plaintiffs sustained injury and damage, if any, to their feelings and sensibilities. He said that since they were residents of California, "the rights and liabilities of the parties are to be determined under the laws of that state." He pointed out that under the law of California the Donahue family had no right of action or right to relief of any kind, and said, in effect, that non-residents could not expect to walk into Utah and collect damages in that state.

Seadler

Continued from page 3

to films, Seadler reasons, it passes stores and shops which use the newspapers' advertising columns. If these biz establishments lose the passerby trade, they might fold, resulting in a loss of advertising income for the newspapers, Seadler explains.

"Newspapers inevitably get benefits," he notes. "There are many reasons why films help trade. Let's not be timid about mentioning that sordid thing, money, in relation to sensible appeals to newspapers for help to our business. It helps them, too."

Broadway

Keith Andes, costar of RKO's "Blackbeard the Pirate," here to bally pic.

Mel Ferrer in today (Wed.) en route to French Morocco for Metro's "Saadia".

Duluth concert and legit impresario Jay Lurie in town on biz trip to book attractions.

Hy Hollinger (Holl) to the Coast for his wedding in Hollywood Sunday (4) to Gina Collens.

Eddie Cantor's Xmas card includes a capsule medical report: blood pressure, 140/80; pulse, 76.

Loew's Continental manager David Lewis to the Coast on vacation after the first of the year, following b.o. huddles.

Jesse Gross (Jess) and Bob Chandler (Chan) mustered out of the service, return to the home office editorial staff of VARIETY next week.

Pianist Paul Badura-Skoda being cocktailed by Westminster Recording Co. at Barbizon Plaza Jan. 7 on occasion of first N. Y. appearance.

Composer Oscar Straus' Xmas card from Zurich shows a street sign in a corner of his native Bad Ischl, Austria, reading "Oscar Straus Kai" (for quay).

Hildegard detoured to St. Petersburg, Fla., to visit her ailing mother before shifting to St. Louis where she opened the New Year's Eve run at the Chase Hotel.

Arthur Kober flying to Rome this weekend on a holiday, thence to London. His tunesmith collaborator on "Having Wonderful Time," Harold J. Rome, just returned from abroad.

William Murray, longtime U. S. p.a. for Italian Film Export in Rome, back after a number of years living abroad, to headquarters in N. Y. and write. He has several plays making the rounds.

Ellin and Irving Berlin celebrating their 28th anniversary next week (Jan. 7) with their daughters Linda and Mary Ellin (Mrs. Marvin Barrett), and the latter's husband, at the Hotel San Domina, Tourmina, Sicily, Italy.

Georges Cravanne, French publicist, now in N.Y. on his first quickie visit to the U.S. He's visiting here with Pierre Galante, feature writer on Paris-Soir, and returns to France Saturday (3). Galante returns to Paris next month.

Barbara Warner, daughter of the Jack L. Warners, was given a lavish debutante fete at the St. Regis Roof Saturday (27), with guests including the Duke and Duchess of Windsor, international society, and Broadway and Hollywood personalities.

Eddie McCaffrey insists on not giving his cut a cut—his surgery was major, not minor. Eddie is circulation manager of VARIETY, just out of St. Luke's hosp following a siege, and recuperating in Atlantic City; "but I'll be back in time for the Anniversary Number."

Reno

Wini Shaw follows Mickey Rooney into Riverside, Jan. 8.

Seven Marvels, acro team, cut down to five from first-night accidents in low ceiling of Riverside.

Lucius Beebe and Charles Clegg off to San Francisco for a pre-holiday spree and check of current shows.

Advertising exec Roy Powers of local Wilson Agency takes over as manager in Mert Wertheimer's Riverside Theatre Restaurant.

Louis Jordan & Co. skedded for New Golden New Year's show. This will be only two-weeker during winter under Golden's new one-week policy.

Howard Hughes sent private plane to pick up Jimmy McHugh and "song stars" after final show at Riverside Christmas Eve so group could be back in Hollywood for Yule.

Barcelona

By Joaquina C. Vidal-Gomis
Dijna and Yoska at the Rio nitery.

Rene Clement's pic, "Jeux Interdits," at the Astoria for one night.

Charlie Wyma at Emporium nitery after 30-day run at the Pasapoga, Madrid.

The Poliorama new musical show is "La copla puso bandera," starring Angelita Font.

Juan Carcelle, circus proprietor, gave a dinner to the poor in Madrid after the performance recently.

Lyricalist Adolfo Torrado and maestro Ernesto Rosillo at the Borrás Theatre with new show, "The Ambitious." It stars Gema del Rio.

American pix on Barcelona screens include "Across the Wide Missouri," (M-G) "Mark of Renegade" (U) and "Place in Sun" (Par), still at the Coliseum; "Retreat Hell" (WB) and "Mark of Renegade" (U).

During the Christmas holidays,

American pix dominate the screens in Barcelona. "Distant Drums" (U) is at the Tivoli, "Cinderella" (RKO), at the Astoria and Christina, "Show Boat" (M-G), at Fantasio and Paris, "Viva Zapata!" (20th), at Femina and "Samson and Delilah" (Par) at the Coliseum.

Miami Beach

By Lary Soloway

Denny Desmond into Vagabonds Club show.

Mrs. Gilda (Brohr) Dahlberg organizing ANTA unit locally.

Robert Q. Lewis dickering with Biltmore Terrace for season date.

Goodman Ace at Roney Plaza for some sun and talks with Milton Berle.

Milton Berle, manager Irving Gray and wife, sandy, at Saxony for holidays.

Guy Lombardo being paged by new Biltmore Terrace Hotel for a February date.

Jan Murray, a click at Nautilus' Driftwood Room, dated for Casablanca's Club Morocco later in winter.

French chantoosey Fernande Montel passing through here on way to date at Sans Souci Casino, Havana, Jan. 2.

Show biz colony additions at Lord Tarleton are the Jack Carters, the Irving Manshields (Jacqueline Susann).

"Happy Go Luckshen," Murray Rumsey Yiddish-American production, opens tonight (Wed.) at Plaza Theatre on South Beach.

Herb Pickman, Warner Bros. press and promotion rep, here for preem of "Jazz Singer" at Beach and Paramount Theatres.

Felix Young preemed his swank L'Aiglon in Surfside to the blacktie crowd last week. Spot cost over \$250,000 to build. Orchs featured are Emile Petti and Chuy Reyes.

Minneapolis

By Les Rees

Charles Washburn in ahead of "Anonymous Lover."

Chuck Eddy orch for Prom Ballroom New Year's Eve.

Scenic artist Herb Gahagen in from New York for holidays.

Reopening of Alvin (burlesque) set back to yesterday (Tues.).

Ventriloquist-pianist Norm Dygon playing Colony Club return.

Day Dreamers and Patty Wing into Hotel Nicollet Minnesota Terrace.

Civic Playhouse, new local theatre group, launching season of four plays with "House of Bernard Alba."

St. Paul Flame reopened under new management after being shuttered because of liquor sale to minor and again has floorshow policy.

Lyceum has "Anonymous Lover," "I Am a Camera" and "The Shrike" set for January, latter two to be Theatre Guild subscription offerings.

Cleveland

By Glenn C. Pullen

Vogue Room has Joe E. Lewis inked for two-week return date Jan. 8.

Mel Torme getting \$3,000 for 10 days at Moe's Main Street Club, and pulling big.

Town's sole burley stand, the Roxy, closed for redecoration with no reopening date set.

By a last-minute booking, Jim Hendy got Grand Ole Opry troupe for his Arena New Year's Eve and came off okay.

Hamish Menzies, Scotch singing pianist, and Eddie Ryan's newly formed orch preemed Jack Bobier's Encore Room last week.

Wally Brown with Eileen Todd, dancer, and cycling Villenaves kicked off 1953 for Statler's Terrace Room in new revue.

Public Music Hall bombarded by three college shows—Michigan U., Princeton's Triangle Club and Penn U.'s Mask & Wig—all within one week.

Chicago

"Stalag 17" closes 18-week run at Erlanger Jan. 3.

Actor Horace McMahon in with his wife for holidays.

Eddie Silverman off for winter vacation in Palm Springs.

John Balaban left for La Quinta, Cal., for month's vacation.

Sam Katz in for funeral of his mother, who died last week.

Minsky's brought back burlesque after three-week film hiatus.

Showcase Theatre doing "Great Big Doorstep" for next two weeks.

Mrs. Irving Becker planned in to join her husband, company manager of "Gigi."

Pearl Bailey in while new hubby fills date at the Blue Note with Duke Ellington.

Tommy Gries talking to exhibitors about his upcoming production, "Donovan's Brain."

Paris

Phil Reed into Gallic pic "Histoire De Brigands," into Princess Muriel Gaines' into Princess Room of Club de Paris.

Erich von Stroheim near completion on "House of Crime" picture.

Thornton Wilder due back from Switzerland for two-week visit here.

New Casino De Paris revue will be topped by U.S. singer June Richmond.

Jean Cocteau finishing his first telepic here called, "The Red Light Is On."

Peter Ustinov here for confab on possible adaptation of "Love of Four Colonels."

Pirandello's "As You Desire Me" getting revival at Charles de Rochefort playhouse.

George Reich joining Roland Petit ballet troupe which opens at the Empire in March.

Al Lewin, back from confabs in Hollywood, readying his "Saadia" pic for shooting in Africa.

Supervillie's dramatization of Robinson Crusoe, "Robinson," which was a quick Paris flop, getting London offers.

Quentin Foster rewriting his musical here "Dance Lit'l David," and also polishing off a ballet "Blood of Melpomene."

New Film Aid Law will not be voted on until 1953 due to extension of investigations into present plight of film producers here.

Mary Meade, American singer-actress, getting a featured role in a new Gallic color pic "La Nuit Est A Nous" ("The Night Is Ours").

Rene Clement and Pierre Bost off to England where they will set shooting sked for their Franco-English coproduction pic tentatively titled, "The Wedding Ring."

"Typhus," Jean-Paul Sartre script, that is to be shot in Mexico by Yves Allegret and to star Michele Morgan, has had its tag changed to "Les Orgueilleux" ("The Proud Ones").

Francois Perrier and Marie Daems into rehearsals of "Fourposter," which replaces Pierre Fresnay-Yvonne Printemps revival of Bourdet's "Marriage" at Michodiere early in February.

Portland, Ore.

By Ray Feves

"Ice Cycles of 1953" going into second week at Portland Arena.

Biz looks brisk at all entertainment spots for New Year's Eve. No hike in prices.

Julie Harris in "I Am a Camera" to open four-day run at Mayfair Theatre Jan. 7.

Sears & Haymer, Uhlend Trio, and Nelson Picket Dancers (6) at Amato's Supper Club.

All Evergreen Theatre managers back at their desks after a big annual meeting at Seattle office.

William Duggan off to the Bay Area and then Gotham to line up some more musical shows for his booking office. Has nothing scheduled after "Guys and Dolls" at Auditorium in early spring.

Philadelphia

By Jerry Gaghan

Arthur Davey, has left Plink, Plank & Plunk combo to rejoin Red Caps.

Armand Zant, drummer with Johnnie Austin's orch, has switched to Ernie Ventura's combo.

Marquez Sisters, trio of Cuban chirpers, booked back into Embassy Club for holiday show.

Catalina Show Bar, big North Philly spot, is putting emphasis on dance in new entertainment policy.

Kay Justice, band chirper currently at Lou's Moravian Bar, will open her own restaurant in Clifton Heights, Pa.

Leo Fuchs and Eli Mintz head cast of Yiddish-American production slated for New Year's Eve in one-nighter at Academy of Music.

Bertice Redding, winner of Earle's "Stars of Tomorrow" contest, received Negro Elks' musical scholarship award during Lionel Hampton show yesterday (Tues.).

Pittsburgh

By Hal V. Cohen

Sol Heller operated on for a gall bladder condition.

Terry Wayne of Miriam Sage Dancers retiring to get married.

Helen Richards in town beating drums for "John Brown's Body."

Dave Wagner, Carousel head-waiter, and his wife vacationing in Miami.

Elizabeth Virbani, Playhouse costumer, visiting her folks in Monmouth, Ill.

Comedian Jackie Bright planed out for Florida to spend holidays with parents.

Danny Neumans celebrated their 23d wedding anni and Max Kleckners their 16th.

Johany Harris and his wife,

Donna Atwood, took off for Hollywood right after Christmas.

Sylvia Karlton home for first time since her marriage to a Navy lieutenant to play some cafe dates.

Lois & Ray McDonald have joined George Arnold ice show at Ankara for last two weeks of its run.

Arch Oboler gets in today (Wed.) for a week of promoting his "Bwana Devil," opening at Warner Jan. 8.

Singer Ernestine Mercer in off the road to spend holidays with her husband, Gus Mitchell, local tavern owner.

Virginia Gannon, daughter of Paul Gannon, "Ice Follies" tenor, playing a role in "Three Men on a Horse" at Playhouse.

Rome

By Helen McGill Tubbs

Virginia Belmont signed for two Italian pix.

Irving Perlin and his family are at the Excelsior.

Yasha Horenstein will conduct concerts on Radio RAI.

Isaac Stern here for one concert at the Arentina Theatre.

"Cairo Incident," starring George Raft, has started shooting this week at the Palatine Studios.

Charlotte and her guitar opened at the Blue Room of the Ostaria dell'Orso for an indefinite run.

Pedro Armendariz, filming a picture here, will be joined by his wife and family for a few weeks.

David Selznick went to N. Y. to spend Christmas. Jennifer Jones will go to Switzerland to be with her children there.

India

As a result of the cancellation of open general license, nearly 12 Indian pictures have been blocked with Customs Authorities of Pakistan.

Increased drain on dollar reserves in getting color films processed abroad is prompting the government of India to consider stopping color processing abroad.

Sir Alexander Korda due here in mid-January in connection with production of "Taj Mahal." Bishu Sen, Associate Producer, is arriving early to arrange preliminaries.

Sharp decline in the collection of the entertainment tax is reported in Madras state. Receipts fell from \$1,450,000 to \$1,280,000 in the period from April 1 to Sept. 30 this year compared with same period in 1951.

Berlin

By Hans Hohn

Cocteau's "Orphee" passed its 50th performance at the Kiki.

CCC started shooting its 14th film, "Uncle From America," with Hans Moser taking the lead. Carl Boese is directing.

U. S. pix running at the GI houses include "Full House" (20th), "Hurricane Smith" (Par), "Big Sky" (RKO) and "Devil Makes Three" (M-G).

A new American community showplace has been constructed on Clay Allee which will be opened Jan. 18. Special Services is sponsoring a contest to name the 750-seat theatre.

The Catholic Film Commission has issued its best 10 list. "Decision Before Dawn" (20th) was rated best pic, followed by "Detective Story" (Par), "Red Skies of Montana" (20th) and the French film, "Don Camillo and Peppone."

Tokyo

Toho plans to establish a N. Y. office to expedite exports of its films.

Crown Prince Akihito was guest of Italian ambassador to Japan and president of Attilafilm at special showing of "Miracle in Milan."

Machiko Kyo and Kazuo Hasegawa, "Rashomon" stars, to appear in Daiiei Studio's first tinter, a biopic about one of Japan's early military leaders.

Edward Ugast, Far Eastern manager for 20th-Fox, back in Japan for one-month stay after accompanying company prexy Spyros P. Skouras on a tour of southeast Asia.

Ted Allegrretti, formerly with National Broadcasting Co., due here for six-month stay as TV director for Japan Broadcasting Corp. which expects to begin telecasting in February.

Omaha

By Glenn Trump

Pierce & Rae and Carl DeBord orch comprise bill at Plains Bar.

Organist Steve Stephani in third month at White Horse Inn, Regis Hotel.

Mal Hansen of WOW named prexy of National Assn. of Radio Farm Directors.

Ex-Lincoln basketball star Jack Hyland play-by-playing Nebraska home games for KOLN, Lincoln.

Hollywood

Lou Irwin to Honolulu for 10 days of rest.

Anne Baxter filed suit to divorce John Hodiak.

Mrs. Y. Frank Freeman, Jr., filed suit for divorce.

John Sutherland in from N.Y. for the holidays.

Al Zimbalist vacationing for a week in Palm Springs.

Lauritz Melchior will sing at the Eisenhower inauguration.

Grantland Rice in from N. Y. for the Rose Bowl festivities.

Mishel S. Green looking things over in Caracas, Venezuela.

Virginia and Gale Gordon to Borrego Springs for a week.

Huntz Hall and Gabriel Dell to Canada on a two-month tour.

Betta St. John in from England to resume film work at Metro.

Vince Barnett injured about the head and face in motor crash.

Jean Sablon goes to Buenos Aires in March to make a pic.

Jane Russell bedded for Christmas with a recurrence of virus.

Spencer Tracy goes to Europe Jan. 24 for a three-week holiday.

Tyrone Power and Linda Christian to Mexico City for a holiday.

Red Skelton returned to the hospital after spending Christmas at home.

Tony Quirin building six houses specially designed as ateliers for painters.

Vic Damone in town briefly to discuss his film career with Joe Pasternak.

Sidney Franklin taking a year's leave of absence from his producer chores at Metro.

Jack Shaindlin in from N.Y. to look over his music company's Hollywood office.

Joel McCrea back from England with no intention of taking advantage of 18-month tax deal.

Motion Picture Relief Fund sold more than 98,000 Christmas cards this year, netting about \$12,000.

Robert H. Cobb plans a new \$750,000 Park La Brea Brown Derby on property near the new CBS TV City.

Elsa Lanchester returned to the Turnabout Theatre after 10 days on the road with "Her Private Music Hall."

Edgar Bergen and his "Operation Santa Claus" distributed more than 50,000 gifts to wounded veterans in 30 hospitals.

Jack Benny, Jane Wyman, Roy Rogers and Dale Evans helped Santa Claus to hand out gifts to 250 children at Christmas party staged by the Friars Club in Beverly Hills.

Robert P. Myer, former counsel for NBC in New York, has moved to Hollywood where he's joined the law firm of Lillick, Geary & McHose as partner in charge of the Coast office.

Scotland

By Gordon Irving

TV not likely to be extended to North-East Scotland for Coronation.

Alistair McHarg, Scot singer, off to entertain U. S. troops in Germany.

Harry Gordon, Scot comic, turning disk jockey on radio New Year's Eve.

"Robinson Crusoe on Ice" in as Christmas attraction at Empire vaudery, Glasgow.

Jimmy Gilbert scripting lyrics for Citizens' Theatre Christmas revue, "Glaikit Spell."

Juan & Avril Grant, musical duo, set for cabaret at Piccadilly Club, Glasgow, Feb. 9.

Vidpic made of Eisenhower's apartment at Culzean Castle, Ayrshire, for the U. S. markets.

"Scrooge," British pic with Alastair Sim, in to Cosmo, Glasgow, as Christmas week film.

Herbert Wise, Vienna-born megger, inked as new director of productions at Dundee Repertory Theatre.

Lex McLean, Scot comic, inked for comedy lead at Metropole Theatre, Glasgow, for summer of 1953, replacing Logan Family, long-time toppers here. Latter move out on British tour.

Washington

By Florence S. Lowe

The Eric Johnstons spending the holidays in their Spokane, Wash., home.

Cantoosey Billie Holiday a click in her one-week run at Blue Mirror nitery.

Hank Fort, hillbilly nitery singer and songwriter, currently calling the capital home.

Met star Jan Pearce tees off the '53 phase of American U. concert series, with Patrick Hayes man-aging, Jan. 18.

Attorney General and Mrs. McGranery backstage visitors for Margaret O'Brien and Eddie Dowling at Shubert Theatre preem of "The Intruder."

OBITUARIES

FLETCHER HENDERSON

Fletcher Henderson, 54, vet Negro jazz composer-arranger-band leader, died in New York Dec. 29. Details in Music Section.

LYN HARDING

Lyn Harding, 85, veteran British actor, died Dec. 26 in London. For half of the 51 years that Harding (one David Llewellyn Harding) was on the stage he acted in Shakespearean plays. He worked under the management of Sir Herbert Beerbohm Tree, whose company he joined in 1903.

Harding made many appearances in the U. S. beginning in 1911. He also acted in Hollywood films. On the U. S. stage he appeared in "Macbeth" and "Out of the Sea," among others. In London he played such roles as Bill Sikes in "Oliver Twist," Captain Hook in "Peter Pan," Svengali in "Trilby."

Among the films in which he appeared were "Mutiny on the Elsinore," "The Man Who Lived Again," "The Triumph of Sherlock Holmes" and "The Constant Nymph." His last stage part was in a revival of "Chu Chin Chow" in London in 1941.

ALOYSIUS B. GRIFFITH

Aloysius B. Griffith, 92, retired vaudeville and employee of the U. S. Patent Office, died in Washington Dec. 25. Known in vaude as "Griffo," he specialized in imitations and also did a ventriloquial turn and tap dancing.

As recently as 1941, he was connected with the Walt Disney studio in Hollywood, producing sound effects for Disney characters. Griffith, who retired from Government service about 20 years ago, was given an annual leave of absence from the Patent Office so that he could do stage work.

His hobby was collecting old theatrical programs, of which he had been more than 2,000, including that of Ford's Theatre in Washington the night President Lincoln was assassinated.

JAMES H. (DINTY) MOORE

James H. (Dinty) Moore, 83, w.k. in show biz via his Dinty Moore's Restaurant (N. Y.) in the legit area, died Dec. 25 in New York. Moore ran the restaurant with the assistance of his wife, Anna, for 38 years. It's undecided yet who'll take over the management.

Moore opened his first restaurant in 1908 at Broadway and 37th St. and moved into his present location on West 46th St. in 1912. Spot is a fave show biz landmark. Cartoonist George McManus tagged him Dinty and used a cartoon character by that name in his "Bringing Up Father." Moore adopted the name soon after.

Surviving in addition to his wife are a son and three daughters.

JAMES WALTHOUR, SR.

James Walthour, Sr., 65, vaude cyclist, died Dec. 20 in New York. He appeared in an act tagged "Motor Madness" with George Kraemer and Blanche Sloan around World War I. He later toured with Walthour & the Princeton Sisters (Florence, his wife, and Marvel McGovern, wife of Tom (IATSE) McGovern. The act played a series of musicals at the Hippodrome, N. Y. He retired from show biz in the early 1930s to open a tavern with his brother, the late Bobby Walthour, a foremost six-day bike rider.

Surviving are three brothers and a son, Jimmy, former national cycling champion and six-day bike rider.

PAUL BREISACH

Paul Breisach, 56, permanent conductor of the San Francisco Opera Assn. and former conductor with the Metropolitan Opera Co., died Dec. 26 in New York. Breisach debuted in the U. S. in 1940 conducting "Aida" for the Chicago Opera Co. He joined the staff of the Met the following year. After leaving the Met in 1946, he went to Frisco Opera. In 1947 he conducted the American premiere of Benjamin Britten's Opera, "The Rape of Lucretia," at the Ziegfeld Theatre, N. Y. He also had conducted for the Charles Wagner Opera Co., the Miami Opera Guild and the New York City Opera Co. Wife and a son survive.

ARNOLD ENTWISLE

Arnold Entwisle, 58, veteran Canadian exhibitor, died in Edmonton, Alta., Dec. 23. He was a son of Alex Entwisle, founder of the theatre biz since 1918. He was named general manager and supervisor of Entwisle Theatres last

July after several years as secretary. He was president of the Edmonton Theatre Assn., and a director of the Alberta Theatre Assn.

Surviving are his wife, his father, two sisters, and a brother, Clarence, who has been active with the chain since 1920 and is a director.

BERNARDINO MOLINARI

Bernardino Molinari, 72, Italian composer-conductor, died Dec. 25 in Rome. Molinari achieved prominence in 1912 when Arturo Toscanini engaged him to perform at the Colon Opera House, Buenos Aires. He came to the U. S. in 1928 as guest conductor of the New York Philharmonic Orchestra and in the '30s conducted the Philadelphia and San Francisco Orchestras as well as a series of concerts for the NBC Symphony.

Molinari led the Palestine Symphony in 1947 and 1948 and in the latter year also conducted at the fall symphony season at La Scala, Milan.

JACOB E. TARSCHES

Jacob E. Tarsches, 62, former partner of the late Christopher Buckley in the first two Albany theatres operated by the latter, died in Albany Dec. 23. Tarsches and Buckley operated the Clinton Square and Leland in 1922. After leaving the theatre business, he developed as a crack billiard player and toured the country. In recent years he had run a newsstand in the Ritz Theatre Building, Albany.

Wife, daughter, three sisters and a brother survive.

BEN JACKSON

Ben Jackson, 62, motion picture pioneer, died of a heart attack Dec. 25 in Hollywood. An early associate of William Fox, he became studio and production manager on the old Fox lot when it was situated at Sunset and Western in 1921. Six years later he became head of the studio's music department and remained at that post until 1932. He was also an executive of Fox Movietone.

His wife and son survive.

WILLIAM H. CAPRON

William H. Capron, 81, violinist-orch leader, died Dec. 26 in Needham, Mass. He was a violinist in the Colonial Theatre, Boston, and the Old Boston Museum orch, and in 1905 was concertmaster of the Boston Festival Orchestra. From 1905 to 1921 he was musical director of the Hollis Theatre and from 1921 to 1930 of the Tremont Theatre.

A son and a daughter survive.

WILLIAM C. SMALEY

William C. Smalley, 63, president of Smalley Theatres, died in Cooperstown, N. Y., Dec. 28. He opened his first picture house in Mount Upton, N. Y., doubling as a projectionist. Later he took over a theatre in Cooperstown, where he established headquarters in 1921. He owned 12 houses at the time of death.

His wife, Hazel, treasurer of the circuit, survives.

CARSON F. PETERSON

Carson F. Peterson, 30, Toledo nitery entertainer, who had been booked for the Latin Quarter, New York, when he became ill last May, died Dec. 23 in Kingsbridge Veterans Hospital, New York. He studied with the American Theatre Wing and had appeared on TV.

His mother and two sisters survive.

IRVING COOPER

Irving Cooper, 74, veteran theatrical agent, died Dec. 23 in New York. At the turn of the century he was a member of a vaude act, Empire City Quartet. He also had a part in the financing of early pix. For the past 15 years he had been in the photo engraving biz.

His wife, two sons and a daughter survive.

SIDNEY D. WEISBAUM

Sidney D. Weisbaum, 65, veteran exhibitor and motion picture distributor, died Dec. 25, in Hanford, Cal. He was president of Sunny Mount Theatres, Inc., operating film houses in the San Francisco peninsula area.

Surviving are his wife, daughter and mother.

BIRGER W. PETERSON

Birger W. Peterson, 50, former pianist with the Rudy Vallee orch, died Dec. 19 in Bangor, Me. He also played organ in various theatres in Portland, Me.

Surviving are a son and two daughters.

KATHERINE ANDERSON

Katherine Anderson, eastern

educational rep for Music Publishers Holding Corp. (Warner Bros. music firms), died Dec. 22 in New York.

Miss Anderson had been with MPHC since 1942. She previously had been in the education department of G. Schirmer.

FRANK C. (BUSTER) BROWN

Frank C. (Buster) Brown, 74, stagehand at the Municipal Theatre's Forest Park playhouse and other St. Louis theatres since 1901, died Dec. 19 in St. Louis. He was one of the oldest members of the St. Louis Theatrical Brotherhood, Local 6.

His wife and daughter survive.

FRANK TRESSLETT

Frank Tresslett, 57, head of 20th-Fox's music legal department, died Dec. 28 in Los Angeles. Tresslett had been with the studio's musical department for the last 24 years. Before going to Hollywood, Tresslett was associated with Florenz Ziegfeld as musical assistant.

JACK KELLY

Jack Kelly, 54, retired New York ticket broker and father of actress Nancy Kelly and actor Jack Kelly, died of a heart attack Dec. 28 in Burbank, Cal.

Wife, another son, and a daughter survive. Miss Kelly currently in Chicago with "Country Girl."

JAMES ROTH

James Roth, RKO Theatres' operating department executive, died Dec. 28 in Mineola, N. Y. He had been with RKO Theatres since 1929.

Surviving are his wife, a son and a daughter.

LE ROY MILLER

LeRoy Miller, 39, disk jockey on WFIL, Philadelphia, died Dec. 28 in Lancaster. He had been with WFIL for the last 15 years. Before coming to Philly he had been with radio stations in Williamsport and Allentown, Pa., after breaking in at WKJC, Lancaster.

Wife and two children survive.

AARON MATHIAS

Aaron Mathias, former manager of the Ritz and Broadway Theatres, Newburgh, N. Y., died Dec. 23 in Newburgh. He also had been assistant manager of the Academy of Music there.

Wife and a sister survive.

ANGIE LITZ

Angie Litz, 44, nitery comedienne, died of a heart attack Dec. 26 in Oklahoma City.

Litz was stricken as he prepared to lead a Christmas night show at the Jamboree Club there.

BERT GATES

Bert Gates, 69, early film pioneer, died in Aberdeen, Scotland, Dec. 18.

Before soundtrack pix, he gave "talking films" to audiences, standing behind the screen with his wife and speaking the various parts.

Mother, 93, of Charles Harris, general manager for legit producer George Abbott; Maurice (Bucky) Harris, exploitation man for Universal-International; Lewis Harris, treasurer of the Ziegfeld Theatre, N. Y., and the late Julius "Dude" Harris, Broadway boxoffice treasurer, died Dec. 26 in New York. Other survivors are two grandchildren, Joseph Harris, company manager of "Bernardine," and Thomas Harris, film exploitation man.

Joseph Daikeler, 51, German-born TV panelist, author and publisher of books on salesmanship, died Dec. 27 in Bryn Mawr, Pa. He was author of "The Salesman from Nazareth" and a panel member of the weekly TV program, "The Big Idea," over WCAU-TV, Philadelphia, for which he also acted as merchandising consultant. Wife and three children survive.

Beryl Rubinstein, 54, pianist, composer and director of the Cleveland Institute of Music, died Dec. 29 in Cleveland. His opera, "The Sleeping Beauty," was world premiered in New York in 1938.

T. Bath Glasson, 79, pianist-composer, died Dec. 26 in New York. He was the founder of the Music School of the Hebrew Educational Society. His wife and daughter survive.

Father, 74, of Peter Geiger, member of the Bank of America's motion picture department, died in New York Dec. 26.

Son (infant) of Mr. and Mrs. James Ameche died in Chicago Dec. 25. Father is a Chicago radio-TV actor.

Alsa Stevens Brite, 59, leader of a western band which played in and

about San Antonio, died Dec. 24 in that city.

Horst Caspar, 39, German actor, died Dec. 27 in Berlin. His wife, actress Antje Weissgerber, survives.

Mrs. Margaret C. Jacobs, 64, mother of comedian Danny Thomas, died Dec. 27 in Toledo after a long illness. Eight other sons and one daughter survive.

Estelle Lutz, 60, operator of a musicians' booking agency, died in Chicago, Dec. 27.

Father, 78, of Joe Tucker, sports-caster at WWSW, Pittsburgh, died in that city Dec. 24.

Charles J. LaBelle, 79, veteran musician, died in Manchester, N.H., Dec. 23.

Mother, 78, of Adele Buffington, screen writer, died Dec. 23 in Los Angeles.

Florence Pendleton, veteran actress, died Dec. 23 in New York.

MARRIAGES

Priscilla Smith to John Kerr, Dec. 28, Milton, Mass. Groom is a featured player in "Bernardine," at the Playhouse, N.Y.

Cara Williams to John Barrymore, Jr., Las Vegas, Dec. 23. Both are thespians.

Florence Persson to Ray Gilbert, Las Vegas, Dec. 21. He's a songwriter.

Shirley Stevenson Plowe to Wilbur May, St. Moritz, Switzerland, Dec. 23. Bride is a former showgirl and a niece of Harold Lund, general manager of WDTV in Pittsburgh; groom is of the May department stores family.

Ann Rubel to Don Roth, Chicago, Dec. 28. Bride was traffic manager of United Television Programs; groom is owner of the Blackhawk Restaurant in Chi.

Patt Smith to Peter Lucas, Chicago, Dec. 24. Bride is Chicago TV actress; groom is disk jockey at WENR there.

Sallie Vresky to Martin Waldman, Los Angeles, Dec. 24. He's a member of the DAILY VARIETY ad staff.

Paula Leake to Henry Oliver, Dec. 29, Washington. Bride is box-office manager of the Arena Stage, Washington; groom is an actor there.

BIRTHS

Mr. and Mrs. Jerome Danzig, son, Dec. 19, N.Y. Father is producer of the "Crime Syndicated" television series on CBS; mother is former tennis champion Sarah Palfrey.

Mr. and Mrs. Ed Hutshing, daughter, Santa Monica, Dec. 24. Father is a former DAILY VARIETY staffer. Child is granddaughter of Howard Bretherton, screen director.

Mr. and Mrs. Stanley Frazen, daughter, Hollywood, Dec. 25. Father is a TV director.

Mr. and Mrs. Anthony Quinn, daughter, Santa Monica, Dec. 26. Mother is former film actress Katherine DeMille. Father is an actor.

Mr. and Mrs. Norman Corwin, daughter, Hollywood, Dec. 22, mother is actress Katherine Locke; father is a screen writer.

Mr. and Mrs. Mike Kaplan, daughter, Hollywood, Dec. 24. Father is a VARIETY and a DAILY VARIETY staffer.

Offbeat Pix

Continued from page 3

stand a good chance of attracting the "lost" audience through their distinct approach.

Others, and particularly the Indies, are openly in favor of Hollywood dropping all arty pretenses and sticking to the business of turning out b.o. pix along tried and true lines with no excursions into experimental fields. They point out that while the offbeat film stands a fine chance at favorable critical reception, this in no way guarantees its drawing power out-of-town or necessarily in key cities either.

Studios take the tack that they are always out to make pix that will bring in the coin, but that they must continue turning out films with different and novel slants in order to give exhibs as varied a choice of product as possible. Producers' approach also keeps in mind the foreign market. One company recently considered acquiring the Broadway legit, "Time Out For Ginger," but nixed the deal because it thought the theme wouldn't appeal abroad.

NBC's Comedy

Continued from page 1

with. But more important than production, Gargan says, is material. If the neophytes don't have bits of their own, the network will buy some and give it to them. If the newcomer's own stuff has possibilities, NBC will get a more experienced writer to punch it up.

Writers Too

In this way NBC is also helping to develop new yocksmiths, Gargan said. Most of the comedians trying out are amateurs or pros who have had small club dates, and are between 28-35 years old. Turning a young comic over to established writers, aged 45-50, would only result in "loading him with old, hoary jokes," Gargan believes. Thus he's trying to foster some youthful Goodman Aces to be teamed up with the would-be Berles.

Of the more than 100 prospective zanies he's auditioned, Gargan said, he's found many who have excellent delivery and expression and that "inner thing, the determination that one won't be satisfied unless he's making people laugh." Among those who've graduated from this school are Bill Dana and Gene Wood, two former NBC page boys, who auditioned for him with their own material just one year ago. They've had many club dates since and are currently working in Canada. NBC-TV has an option on the duo.

The important thing about developing new comics, Gargan stresses, is the need for an exhibition. "They have to be seen and heard," he underlines, "and given good material. Even established comics are no better than their material. And for that reason, veteran comics are invited to try out any new scripts on our showcases."

Music Publishers

Continued from page 1

range for limited distribution. If the song creates some noise, the pub can always get his original cutting investment back by selling the master to a major label.

On the legislative front, both the pubs and songwriters will fight in 1953 for an exclusive licensing feature in the Copyright Act in place of the compulsory licensing provision now in operation. Under the exclusive licensing setup, a pub could make special deals with the diskers and demand a voice in the treatment of his tunes and the selection of the artists.

For many publishers, revision of the Copyright Act in this direction is the most realistic method of restoring their control over the music business. Now the pubs have to go hat in hand to the diskers, begging for a record, but with exclusive licensing, the publisher would have the upper hand if he had the material.

Publishers also believe that a higher royalty rate must accompany any exclusive licensing arrangement. With revenues from sheet music falling off alarmingly, the pubs believe they rate more than the 2c on records, half of which they must share with the writers. With the right to place a song exclusively with one disker, the latter would be in a position to pay a higher royalty since there would be no competition on a record version of the exclusive tune.

Armed Forces

Continued from page 1

American platters, has also helped this trend.

Winterhalter, together with Fisher's manager, Milton Blackstone, discussed the problem of popularizing U. S. disks in France with the French reps of RCA Victor, Peter Dejongh and Geoffrey Capstick. American platters get hardly any distribution in France, and top platters in the U. S. sell little more than 200 copies there. The language barrier is the chief problem, but Winterhalter and Blackstone pitched up the possibility of getting wider coverage of pop instrumentals in France.

The French pop market is severely limited in general, due to the absence of jukeboxes and disk jockeys. No jukes operate in France because of the exclusive use of paper money and, hence, tunes fail to get the repeated and concentrated plugging needed to stimulate big sales.

HAPPY NEW YEAR—

BUT WHAT A WONDERFUL "OLD" YEAR IT'S BEEN!

ALL STAR REVUE
TV

CIRO'S, Hollywood

SONGS FOR SALE
TV

CASINO THEATRE, Toronto

CAPITOL THEATRE, Wash., D. C.

PALMER HOUSE, Chicago

WALDORF-ASTORIA,
New York

MILTON BERLE
SHOW
TV

ROXY THEATRE, New York

4 DUKES, Detroit

GARRY MOORE
SHOW
TV

SPADE COOLEY
SHOW
TV

LATIN QUARTER,
Boston

CELEBRITY TIME
TV

STAR OF THE FAMILY
TV

KATE SMITH SHOW
TV

U. S. ROYAL SHOWCASE
TV

CAL-NEVA LODGE, Lake Tahoe

COMMERCIAL HOTEL, Elko, Nev.

SEVILLE THEATRE, Montreal

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For Motion Pictures
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